

PUBLICATION OF THE JIMBUNKAGAKU KENKYŪSHO

# YUN-KANG

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

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

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VOLUME III  
CAVE SIX  
TEXT

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# **YUN-KANG**

**CAVE SIX  
VOLUME III  
TEXT**

## FOREWORD

THIS FORMS VOLUME III of the fifteen volume work on Yün-kang and comprises one book of text and two books of plates devoted to the investigation and report of Cave VI.

The photographs were made in 1938 by Mr. O. Hatachi, former Institute photographer, assisted by Mr. T. Yoneda, now of the National Museum, Tokyo. The measurements were made in 1943 by Mr. M. Kitano, member of the Institute. Since they were lost at the end of the war, the drawings were made by Mr. M. Kitano from some of his own notes and from the sketches made by S. Mizuno in 1938, assisted by Mr. K. Ono, now of the National Museum, Nara. The rubbings were made in 1938 by Mr. Hsü Li-hsin.

The text is the joint authorship of S. Mizuno and T. Nagahiro. The translation was made by Mr. P. C. Swann of the Museum of Eastern Art, Oxford University.

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# INTRODUCTION

## THE YÜN-KANG CAVES AND THEIR HISTORICAL BACKGROUND

### 1

THE YÜN-KANG CAVES were excavated during a period commencing with the first year of the Ho-p'ing 和平 era (A.D. 460) and ending with the eighteenth year of the T'ai-ho 太和 era (A.D. 494) in which year the capital was moved from Tatung to Lo-yang. This comprises the latter half (A.D. 460-494) of the period A.D. 398-494 during which the Northern Wei 北魏 dynasty had its capital at Tatung. Smaller scale excavations were carried out somewhat later, but even these seem to have been discontinued after A.D. 535 when the dynasty divided into two, an Eastern and a Western Wei. After the removal of the capital, large scale excavations were continued only at Lung-mên 龍門 near Lo-yang."

This period during which the capital was at Tatung and the cave-temples were in course of excavation at Yün-kang, i.e. at the Wu-chou fortress 武州塞 west of Tatung, corresponds with the most prosperous era spanning the three reigns of Emperors Wên-ch'êng 文成帝 (A.D. 452-465), Hsien-wên 獻文帝 (466-470) and Hsiao-wên 孝文帝 (471-499). In A.D. 398, Emperor Tao-wu 道武帝 or T'ai-tsu, after conquering the Later Yen 後燕 in Hopei and Shansi provinces, was enthroned at Fan-chih 繁峙 (near the present-day Ying 應 prefecture). After a time it was decided that P'ing-ch'êng 平城, the present-day Tatung, should be the capital. This came about, however, only after several successful campaigns waged by Emperors Tao-wu, Ming-yüan 明元帝 (A.D. 409-423) and T'ai-wu 太武帝 (424-452). As a result of these campaigns, by A. D. 439 the whole of North China was entirely controlled by the T'o-pa 拓跋 people. This became the so-called Northern dynasty as opposed to the Sung 宋, or Southern dynasty controlling the Yang-tzū valley with its capital at Nanking. This division of the country brought with it a peaceful atmosphere throughout China, the people were tranquil and the country could look forward to a period of progress. Buddhism, without doubt, prospered daily and the numbers of Buddhist temples and statues increased yearly. Proof of this can be seen in the edict of A.D. 438, which prohibited people below the age of fifty from becoming monks or nuns. This in itself is an indication that the increasing number of monks and nuns was gradually creating a social problem. It was about twenty years after the unification of North China in A.D. 439 that, in A.D. 460, the Administrator T'an-yao 曇曜 (c. A.D. 410-c. 486) commenced the excavations of the Yün-kang caves for the benefit of the reigning Imperial household. The career of T'an-yao is discussed in another volume (Vols. XIII-XIV, Introduction). The Imperial household will here be considered.

During the two decades following the unification of the country in A.D. 439, the government of the Northern Wei committed a serious crime. Certainly Buddhists must have considered it as such, for it took the form of a seven-year long persecution of the Buddhist faith carried out by Emperor T'ai-wu. Of the four great persecutions of Buddhism called by the Chinese "the three Wu and one Tsung 三武一宗", this was the first. At first Emperor T'ai-wu showed great reverence for Buddhism hoping, no doubt, for some reward for his attitude. He followed the policy of the previous two emperors in gathering together virtuous monks to discuss doctrines and he scattered lotus petals from his pavilion as Buddhist statues passed by in procession on each April 8th. He even requested Dharma-rakṣa 曇無讖 (A.D. 397-439), a monk of Pei-liang very famous for his magical powers, to come to Tatung. However, through the arguments of a Taoist priest, K'ou Ch'ien-chih 寇謙之 (d. 448) and the Minister Ts'ui Hao 崔浩 (A.D. 381-450) he gradually became converted to Taoism. He first ordered officials to build a Taoist temple to the south-east of the capital, and a high tower named the Ching-lun-kung 靜輪宮, in the east suburb. He finally changed the era name from T'ai-yen 太延 to T'ai-p'ing-chên-chün 太平眞君 (A.D. 440). The Taoist term *T'ai-p'ing-chên-chün* means "Real Sovereign Bringing Peace", by which he henceforth designated himself. By this time he must have been converted to a sincere belief in Taoism. On the day *chia-shên* 甲申 of the first month of the third year of the T'ai-p'ing-chên-chün era (A.D. 442), Emperor T'ai-wu visited the Taoist temple to receive Taoist mystical documents. It is recorded that he rode in a Taoist vehicle with its banners all of blue in conformity with Taoist doctrine. In A.D. 446 when Kai Wu 蓋吳, the barbarians of Lu-shui 蘆水 rose in revolt at Hsing-ch'êng 杏城, the Emperor's troops found weapons hidden in a temple in Ch'ang-an, the present-day Hsi-an. At the same time they incidentally discovered that the monks there were living a most licentious life. Instantly, during the expedition, the Emperor instigated a persecution of the Buddhist faith. He seems to have been much influenced by the advice of the Minister Ts'ui Hao who was then accompanying the Emperor. The terms of the edict are extremely sharp; Emperor Ming 明帝 of the Later Han was called a foolish ruler, Buddhists were judged to be rogues and Buddhism a forgery of past generations. He ordered that all Buddhist figures and foreign sūtras should be broken or burnt, and that all monks, young and old, should be buried.<sup>1</sup>

During the Emperor's absence, Crown Prince Huang 晃 was acting as regent in P'ing-ch'êng, the capital. Being himself an earnest believer in Buddhism, he several times urged the Emperor to relax the harsh terms of the edict. Although his advice was finally to prove in vain, it did result in delaying the putting into effect of the edict so that some could escape and religious objects could be concealed. Previously, an edict had ordered monks below the age of fifty to renounce the cloth.

<sup>1</sup> More detailed information on the subject dealt with in this introduction can be found in the following books. S. Mizuno, *Unkō-sekkutsu to sono Jidai* (The Yün-kang Cave-Temples and their Period), Tokyo 1939. F. Okazaki, *Gishin-Nanboku-chō-Shi* (History of the Wei, Chin and the Southern and Northern Dynasties), Kyoto 1932. Z. Tsukamoto, *Shina-Bukkyō-Shi-Kenkyū, Hokugi-hen* (Studies on Chinese Buddhist History—Volume on the Northern Wei), Kyōto 1942.

<sup>2</sup> *Wei-shu*, chap. cxiv, "Chapter on Buddhism and Taoism."

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Subsequently, in A.D. 441, it was ordered that the fifty-seven folk shrines should be prohibited. In A.D. 444 it was further ordered that no one should be allowed privately to support monks, fortune-tellers or magicians. Such edicts were not only motivated by economic considerations of limiting non-productive elements in the population. They had also the cultural objective of unifying the dynasty in conformity with traditional Han patterns of thought. This unification was a powerful motivating force in the minds of Emperor T'ai-wu and Ts'ui Hao and a fundamental policy of the whole Northern Wei dynasty. However, its development into an active persecution of Buddhism must have been strongly influenced by the personal attitude of Ts'ui Hao. Thus historians have placed the responsibility for the persecution on Ts'ui Hao.<sup>1</sup> The edict, however, contains a statement that Buddhism is the basic depravity which might destroy a king's law. It would not require much of such a suspicion to offend a conqueror like Emperor T'ai-wu. Buddhism could be respected and allowed to flourish only in so far as it conformed to the Emperor's will. He would never tolerate its becoming a powerful force which could oppose the government. Not long after, Ts'ui Hao's cynicism brought about his own downfall at the hands of this intolerant Emperor. He had been entrusted with the editing of the annals of the Northern Wei dynasty which, when completed, were inscribed on stone. Unfortunately for Ts'ui Hao some derogatory remarks were found in the annals concerning the conquering T'o-pa clan. Immediately, in A.D. 450, he was condemned to death together with his paternal and maternal relatives and his relations by marriage.

The death of the prime mover of the persecution resulted in a slight relaxation of the order. The Emperor subsequently regretted both his punishment of Ts'ui Hao and the persecution of Buddhism and this sudden change of heart certainly brought some relief to the persecuted. Buddhism, however, was not yet officially permitted. After the sudden death of Emperor T'ai-wu in A.D. 452, an edict to reinstate Buddhism was issued by the new Emperor Wên-ch'êng. The Buddhists naturally welcomed their release from the seven-year long oppression and endeavoured to reconstruct their temples and statues. The Imperial household itself, in 452, had made a stone statue of the Buddha of the same size as the Emperor and in 454 a large monastery including a five-storeyed pagoda. Finally in 460 the excavations of the cave-temples at Yün-kang were started. It seems certain that the Imperial household was so conscious of the grievous sins they had committed in persecuting the faith that they made sincere efforts to repair the damage they had brought about.

### 3

Originally, the T'o-pa clan had no knowledge of Buddhism. When Emperor T'ai-wu with his troops invaded T'ai-yüan 太原 and Chung-shan 中山, he came into frequent contact with Buddhist monks and their temples. He respected them to such an extent that he ordered his troops not to use any violence against them. In addition, he sent a message and provisions to a monk named Sêng-lang 僧朗 who was living shut off from the world in the valley K'un-jui-ku 琨瑞谷 on Mount

<sup>1</sup> *Wei-shu*, chap. xxxv, "Biography of Ts'ui Hao."

T'ai 泰山. In A.D. 398, the first year of his reign in the new capital, P'ing-ch'êng, he ordered a state monastery to be built for the convenience of visiting Buddhists. The records say that this monastery was of great splendour and included a five-storeyed pagoda, a Gṛidhrakūta Hall, a Sumeru Hall, a Lecture Hall, a Dhyāna Hall and monks quarters.

The second Emperor Ming-yüan respected both Buddhism and Taoism and placed Buddhist statues at the cardinal points of the capital in order to instruct the population. In A.D. 396 or 397, the former Emperor had already appointed the monk Fa-kuo 法果 as Administrator of Monks charged with the control of the monks. During the years A.D. 409–414, Emperor Ming-yüan bestowed on him a succession of titles such as “Viscount P'u-kuo-i-ch'êng 輔國宜城子,” “Marquis of Chung-hsin 忠信侯”, or “Prince of An-ch'êng 安成公,” and finally, when he died A.D. 416–424 at the age of over 80, the Emperor posthumously presented him with the titles of “Prince of Chao-hu-ling 趙胡靈公” and “General of Lao-shou 老壽將軍.” The title General of Lao-shou may merely be to honour his longevity and the Prince of Chao-hu-ling may be translated as “The Prince Endowed with Barbarian Mystical Powers i.e. Buddhism, born in Chao Province.” The attitude of the Emperor to Buddhist monks greatly resembles that of the barbarian Emperors Shih Lu 石勒 (319–333) and Shih Hu 石虎 (333–349) to Fo-t'u Têng 佛圖澄.”

The Administrator of Monks, Fa-kuo claimed that T'ai-tsu, Emperor Tao-wu, in his affection for Buddhism, was a Buddha of the present, and that therefore the monks should revere him. He himself always made a courteous bow to the Emperor. Thus there was no problem caused by monks not willing to bow to the sovereign as happened in the Southern dynasties. Fa-kuo, moreover, said that, as the sovereign was in a position to propagate Buddhism, in making a courteous bow to him he was in reality making the bow to the Buddha. Fa-kuo renounced the world at the age of forty. The Emperor ordered his son named Mêng 猛 to succeed to the title. In addition, the Emperor welcomed the monk T'an-chêng 曇證 during his travels, presented him with fruit and bestowed on him the title of “General of Longevity.”<sup>2</sup>

In the Northern dynasty followers of the Buddhist faith in return esteemed the sovereignty and relied upon it. The government revering Buddhism bestowed on the monks titles and offices, by which they administered under the aegis of the government. Thus in the north there was a firmly established understanding that the government should encourage Buddhism and that Buddhism should provide spiritual support for the government.<sup>3</sup> However, when Buddhism threatened to become a powerful force acting against the government, it was instantly attacked. The government did not find it so easy to suppress the rapidly spreading faith—a fact appreciated still more by Emperor T'ai-wu and the Minister Ts'ui Hao. Buddhists, for their part, through the bitter experiences of the persecution, began to appreciate the power of the emperor just as the government and the Han traditionalists began to understand the powerful religious forces prevailing at the time. This led to a saner re-assessment by both sides and, when Buddhism was once more encouraged, a splendid opportunity presented itself

1 S. Mizuno, *Unkō-sekkutsu to sono Jidai*, pp. 66–70.

2 *Wei-shu*, chap. cxiv.

3 S. Mizuno, *Ibid.*, pp. 148–150.

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for the construction of the cave-temples at Yün-kang.

### 4

The T'o-pa clan was a branch of the Hsien-pei 鮮卑 tribe, a nomadic people living by raising cattle in the upper valley of the Shara-muren. They were said to be, like the Wu-huan 烏桓 tribe, a mixture of Mongol and Tungus strains, but modern research suggests that they were more likely a branch of the Mongol peoples.<sup>1</sup> In typical nomad fashion they were accustomed to invade the frontier lands of China in order to plunder the stores of the settled, agricultural population. However, in the first century following the migration of the Hsiung-nu 匈奴 to the west, they expanded into the Gobi plateau and developed into a great Northern power. A tribal hero named T'an Shih-huai 檀石槐 (A.D. c. 135–c. 180), emerged at the end of the second century and another, K'o Pi-nêng 軻比能 (c. 196–235), at the beginning of the third century. They boasted of having more than 100,000 horsemen at their command.<sup>2</sup>

The process by which the T'o-pa clan became supreme in the Hsien-pei tribe is not clear.<sup>3</sup> By the beginning of the Western Chin 西晉, however, Li-wei 力微 (A.D. 220–277), who later became Shih-tsu 始祖, Emperor Shên-wu, was already the chief of the western group which opposed an eastern group led by the Wu-huan 務桓.<sup>4</sup> His sons I-t'ò 倚匄 (reigned 295–305) and I-lu 倚盧 (reigned 295–316) were active in the last days of the Western Chin fighting against the Hsiung-nu in Shansi province. They allied themselves with the Chin troops of Ssü-ma Têng 司馬騰 and later with those of Liu K'un 劉琨, both Governor-Generals of Shansi.<sup>5</sup> The T'o-pa clan seems to have held the supremacy since that period. The Western Chin dynasty bestowed the titles of "Prince of Tai 代公" or "King of Tai 代王" on I-t'ò and I-lu. In the middle of the fourth century, Shih-i-chien 什翼犍 (A.D. 320–276), the grand-son of a brother of I-t'ò and I-lu, gave himself the title King of Tai and gave the era name Chien-kuo 建國 to the year A.D. 338. It may have been his long reign of thirty-nine years which established firmly the supremacy of the T'o-pa clan among the Hsien-pei and other Northern tribes. However, when T'o-pa Kuei 珪, namely T'ai-tsu or Emperor Tao-wu, succeeded to the throne, a struggle for succession arose and he was obliged to spend a number of years in settling it. Even after the

<sup>1</sup> K. Shiratori, *Sakugai-Minzoku* (General Remarks on the Northern Tribes) (Iwanami's Tōyō-Shichō, 12), Tokyo 1935, pp. 50, 51.

<sup>2</sup> *Hou-han-shu*, chap. cxx. *Wei-chih*, chap. xxx.

<sup>3</sup> There is no possibility that some of the forefathers on the T'o-pa clan had family connections with K'o Pi-nêng and T'an Shih-huai. The writer of the *Wei-shu* makes no reference to either of them. Sha-mo-han 沙漠汗, the son of Li-wei in the *Wei-shu*, chap. i, and Sha-mo-han 沙末汗, "King related to the Han 親漢王" in the *Wei-shih*, chap. xxx, resemble each other in name, but are quite different in time. If such an identification was possible, K'ou Pi-nêng would have had family connections with the fore-fathers of the T'o-pa clan.

<sup>4</sup> *Chin-shu*, chap. iii, "Annals of Emperor Wu," chap. xxxvi, "Biography of Wei Huan." F. Shida, *Daiō Seikei Hihan* (A Critical Study of the Genealogy of the King of Tai) (Shigaku-zasshi, 48), Tokyo 1937, pp. 210–217.

<sup>5</sup> *Chin-shu*, chap. v, "Annals of Emperors Huai and Min," chap. lxii, "Biography of Liu K'un." *Sung-shu*, chap. xcv, "Biography of the Sulu Barbarians." *Ch'i-shu*, chap. lvii, "Biography of the Wei Barbarians." For information concerning the lives and reigns of the fore-fathers of the T'o-pa clan we are entirely dependent on the records of the *Wei-shu* (F. Shida, *Ibid.*, pp. 218–223).

unification of the Northern tribes, they remained a nomadic cattle-raising people with no settled capital. A national assembly at San-ho-p'ò 參合坡 north of Tatung, was the highest state organization they possessed.

After A.D. 393, when the T'ò-pa clan and its allies overwhelmingly defeated the expedition of Mu-yung Shui 慕容垂 of the Later Yen 後燕 at San-ho-p'ò, the T'ò-pa state became slightly more bureaucratic. On this occasion they took many thousands of captives including generals, officials and others together with a vast quantity of arms and treasure. They appointed officials necessary for their new state organization from among the prisoners. In the *Wei-shu* 魏書 or *Northern Wei Annals*, it is recorded that, in A.D. 386, Emperor Tao-wu changed his title from the King of Tai to the King of Wei. This was the equivalent of a declaration on his part directed to the Eastern Chin dynasty in the South that he was no longer satisfied with a local title given by the Chin dynasty and that he preferred thenceforth to call himself Wei being the real and direct successor of the Han and Wei dynasties.<sup>1</sup> After the conquest of T'ai-yüan in A.D. 396, T'ò-pa Kuei, the King of Wei, established all offices in the government according to the precedents of the Han and Wei dynasties. He appointed officials, established feudal lords and, after the return from the conquest of Hopei in A.D. 398, settled the capital at P'ing-ch'êng. He constructed palaces and ancestral shrines, unified the weights and measures and finally had himself enthroned as emperor. By this time Emperor Tao-wu had almost succeeded in creating a state modelled on the Chinese pattern and similar to those of the Later Chao 後趙 and Former Ch'in 前秦. However, it was a state based mainly on the military organization of the Northern tribes. The positions of feudal lords, generals and governors were almost entirely occupied by Northern people while the civil officials were mainly drawn from among the Han tribe.

The Northern tribes preserved their original customs down to a comparatively late period as is suggested by their costumes represented on the stone reliefs in the cave-temples. Both men and women are always shown wearing coats with tight sleeves. Under these, the men wear trousers and the women skirts. Both wear hoods on their heads and boots. This was the original costume of the Northern tribes before the T'ai-ho era (A.D. 477-499) during which Han style garments with large sleeves gradually became the fashion. Although Northern tribes wearing the tight-sleeved type of coat spread over the whole of North China during the fifth century, they were not evenly distributed and they were probably to be found in more concentrated numbers in the mountain districts, on the Northern frontier and near the capital. Most of them were cavalry soldiers in time of war and nomadic, cattle-raising people in time of peace. Though living on the frontiers, they did not usually engage in agriculture. Their military activities usually sufficed to provide them with spoils. During war, plunder was the custom and sometimes booty was distributed among them. Thus the war-like period of the first forty years was not necessarily a time of hardship.<sup>2</sup>

During the first half of the fifth century, the Hsien-pei tribe, who had arrived in China later than the other Northern tribes, gradually became converted to Buddhism. It is easy to imagine the effect on such a primitive people of the imposing monasteries and splendid statues. Contacts with followers

1 F. Shida, *Ibid.*, p. 349 says that the year in which they called their state Wei was A.D. 398.

2 S. Mizuno, *Unkō-sekkutsu to sono Jidai*, pp. 10-12.

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of the Buddhist faith became more frequent not only in the provinces during the campaigns, but also in the new capital which gradually became populated with Buddhists. Although they did not entirely abandon their original beliefs, they rapidly became fascinated by Buddhism which captured the imagination through its popular teachings and the splendour of its religious finery. They were easily able to accept without reserve the type of Buddhism popular throughout the civilized world of China. It is of interest that small gilt statuettes probably worshipped by them have frequently been found in the regions of Tatung, Sui-yüan and the Ordos (Vol. XI, Fig. 19). The "Chapter on Buddhism and Taoism" in the *Wei-shu* says that, although Emperor T'ai-wu believed in Buddhism and revered the monks, he did not recite the sūtras, but that nevertheless he hoped for reward. Indeed, this may be typical of the outlook of all the Northern people of the time towards Buddhism. The simple, intimate teaching of rewards for devotion developed by the priest T'an-yao (Vols. XIII-XIV, Introduction), seems to have been eminently suited to such a people.

### 5

What of the fate and conditions of the Han people during this period? The double disasters of the fall of first the Han and then the Chin Empires brought with them frightful devastation, especially in North China." In Ssuchuan, in A.D. 303, Li Hsiung 李雄 founded an independent state named Ch'êng 成; in Shansi, in A.D. 304, Liu Yüan 劉淵 established a state named Han 漢, and in Kansu, at the same time Chang Kuei 張軌, the Governor-General of Liang-chou 涼州刺史 was almost independent from the declining Chin empire. The devastation in T'ai-yüan is fully reported by Liu K'un 劉琨, who was appointed Governor-General of P'ing-chou 并州 in A.D. 307. On the way from Lo-yang to T'ai-yüan he was threatened by the Hsiung-nu tribes who occupied the mountainous district of Hu-k'ou-kuan 壺口關 and he met a number of refugees. When he reached T'ai-yüan he found that, as a result of the famine, only about 20,000 households remained in the city and that robbers were active in a number of places. Gathering a force of about 1,000 men he fought the robbers and advanced to the provincial office of Chin-yang 晉陽 which was already burnt down and littered with abandoned corpses. The city-gates were always battle-fields and the farmers were forced to cultivate their lands with their shields and arms always in their hands.

Chin-yang was not the only city to be devastated. Lo-yang suffered greatly from the frequent invasions, in A.D. 303 and 304 by those of Chang Fang 張方, a general of the King of Ho-chien 河間 王, in 307 by that of Wang Mi 王彌 of Tung-lai 東萊, and in 308 and 310 by those of Liu Tsung 劉聰.<sup>1</sup> Ch'ang-an and Yüeh 鄴 also were devastated as a result of several other campaigns. The *Chin-shu* 晉書 or *Chin Annals* contains the following entry concerning the last Emperor Min 愍帝 of the Chin dynasty:—

[A.D. 315] "Sixth month, robbers plundered the Han Mausoleums of Emperors Wên 文 and Hsüan 宣 and Empress Po 薄, whose face still remained as in life. The gold, jade, brocades etc. were countless. Since at this time the Imperial court wanted court robes, an edict ordered

<sup>1</sup> *Chin-shu*, chap. lxii.

<sup>2</sup> *Chin-shu*, chaps. iv, v.

the remainder of the plunder to be brought to the Imperial household store." (*Chin-shu*, chap. v.)

This report amply illustrates the poverty-stricken condition of the last Emperor. In the following year (A.D. 316), General Chü Yün 麴允 defended the last Emperor in a small castle in Ch'ang-an. The annals read as follows :-

"Winter, Tenth month, the people in the capital were suffering from serious hunger. The price of rice rose to two *liang* 兩 of gold per *tou* 斗. The people were driven to cannibalism and more than half of the population died. Several tens of malt-cakes remained in the government storehouse. Chü Yün made them into powder for porridge and offered it to the Emperor. Finally even the malt-cakes were exhausted." (*Chin-shu*, chap. v.)

Such records are eloquent testimony to the devastation in the city and the degree of want to which the population had been reduced.

Thus, the Western Chin dynasty was destroyed and, over its ruins in North China, several barbarian kingdoms rose and fell. All these kingdoms lasted only a short period and controlled a restricted area so that their ability to reconstruct was limited. Finally the Hsien-pei tribe, dominated by the T'o-pa clan, arose in the lands of the northern frontier outside the area of these severe struggles. To them fell the task of uniting the whole of North China and establishing the Northern Wei dynasty. By that time the traditions of the Han and Wei dynasties had disappeared completely in North China. It may, however, be an exaggeration to say "completely," since the barbarians of the minor kingdoms all endeavoured to follow and re-establish the traditions of the Han and Wei.

The conquering T'o-pa Hsien-pei immediately appointed Han men, former prisoners or refugees, to official positions, and accepted their ideas in an effort to organize the government along lines followed by the Han and Wei dynasties. They settled Han farmers on the fields and protected Han craftsmen and merchants. Thus, as the state gained strength, the traditional Chinese order naturally rapidly began to re-establish itself though, of course, on a much lower level than during the Han and Wei periods.

During the years of warfare, farmers had been forced to depend on the support of powerful families or on strengthening the fortifications of their villages. A fortified village was called a *wu* 塢, and its leader *wu-chu* 塢主 or chief of *wu*. The *wu-chu* would often be connected with a powerful family. Thus during the unsettled times, these powerful families grew in strength. The conquering T'o-pa Hsien-pei could not ignore their power. When they subdued a district, they moved some of the local powerful families to P'ing-ch'êng to serve the double purpose of populating the new capital and of keeping them under observation. On the other hand, when these families learned that the conquerors called themselves Wei and were endeavouring to reconstruct the Han and Wei civilization, they willingly co-operated with them. Co-operation also seemed the best means of maintaining their social and economic positions. In other words, the newly arrived conquerors and the native powerful families established an entente through mutual need." Ts'ui Hao of Ch'ing-ho 清河 was of great assistance to Emperor T'ai-wu in his successful bid to be sovereign of a unified North China. Kao Yün 高允 (A.D. 390-487) of P'o-hai 渤海 composed a poem celebrating the arrival of the powerful families in the new capital

1 F. Okazaki, *Gishin-Nanboku-chō-Shi*, pp. 355-360.

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and the help they were giving to the new conquerors.<sup>1</sup>

Through an appeal to the civilizing force of Han culture, the Han people were able to exert a strong influence over their conquerors, sometimes resisting and sometimes obeying their commands. Both agreed completely as to the desirability of restoring Han civilization but there were limits to this unanimity of purpose. An outstanding example was the suppression of Buddhism when suspicion arose that it was developing into a great power opposed to the will of the conquerors. In the same way, the powerful Han families were considered very dangerous when they were suspected of ignoring the orders of the new ruling family. According to Chinese tradition, a civilized state must have annals plainly written and in accordance with fact. During the reign of Emperor T'ai-wu, the annals of this new civilised state were edited by T'sui Hao. They were, however, written too frankly to satisfy the barbarian conquerors and Ts'ui Hao and other compilers were immediately condemned to death. Thus during the Northern Wei period in many important aspects, the reconstruction of Han civilization, the influence of the powerful Han families and the worship of Buddhism, all were subject to the limitations imposed by the conqueror's power.

The Emperor stated that an official respected by the sovereign was powerful and one neglected by the sovereign powerless. As a result, officials felt they had no authority more powerful than favour. Rank inside officialdom might not remain permanent and authority belonged absolutely to the sovereign.<sup>2</sup> This was the tragedy not only of Ts'ui Hao, but also of the whole Northern Wei state, a growing undecided struggle between the Han civil and the T'o-pa military systems.

The execution of Ts'ui Hao during the last years of Emperor T'ai-wu seems to have created an atmosphere in which the T'o-pa conquerors were induced to reconsider various aspects of their rule and their own absolutism, while the traditionalists of the Han people learn the limitations of barbarian rule. The Buddhists also, encouraged by religious tendencies of the times, could reflect on their future. It was on the harmony of these three powers that the culture of the following reign, that of Emperor Wên-ch'êng reached its glorious height and the first half of the excavations of the Yün-kang cave-temples was carved out.

## 6

In the first year of the Hsing-kuang 興光 era (A.D. 454), Kao-tsung succeeded to the throne as Emperor Wên-ch'êng and in the twelfth month of that year an edict ordered the restoration of Buddhism. T'an-yao was appointed Administrator of Monks and began to excavate the Five Caves at Yün-kang for the benefit of the five past and present emperors.

It sometimes happens that a foreign art will make a strong appeal to the minds of a people. For the Northern Wei dynasty, united as it was with powerful, popular religious forces, the appeal was irresistible. The Buddhist art of the Northern Wei period was a development of that already seen in the Wei and Chin dynasties and in the eastern regions during the Sixteen States period. Later it

<sup>1</sup> *Wei-shu*, chap. xlxi, "Biography of Kao Yün."

<sup>2</sup> F. Okazaki, *Ibid.*, pp. 359, 360.

inherited much from the Buddhist arts of Ch'ang-an during the Later Chin and of Tun-huang during the Northern Liang. The influences were mainly derived from statues in bronze and clay. The edict ordering the suppression of Buddhism makes particular reference to the clay and bronze statues and of these the latter were more popular. In style, the bronze statues were somewhat similar to those of Gandhāra (Vol. XI, pp. 83 sq.).<sup>1</sup> They were not, however, exact copies of Western workmanship since they preserved some elements of the Han style. The gilt-bronze statuette of a seated Buddha, previously in the collection of the antique-dealer Hirano (Vol. XI, Fig. 10), clearly shows this Han tradition, especially in the *po-shan-lu*-shaped incense-burner and the two flanking animals. However, during the Northern Wei dynasty, Buddhist art became free due, no doubt, to the fact that it was being produced in a territory remote from the traditional centre of Lo-yang and under a new government of a foreign ruler. In this respect, the almost complete unification of North China in A. D. 435 is of significance, since from that time intercourse by envoys with Western countries became very frequent.<sup>2</sup> During the reign of Emperor Wên-ch'êng mention is made of India, the countries of Central Asia and Persia under the Sāsānian dynasty. It is well known that many monks travelled to India and that many came to propagate Buddhism in the east. Mention has already been made in another volume of the visits of Yaśagupta and Buddhanandi from Ceylon (Vol. XI, p. 91).

Thus the atmosphere in which the Yün-kang statues were produced favoured the development of an exotic style, in details of which can be seen reflected the Western styles of various regions (Vols. IV, VI and XII, Introductions). However, the unique aspects in the style seen in Yün-kang can be said to reflect the expanding vision of the T'o-pa Hsien-pei people, who still preserved the outlook of a simple, primitive tribe with all the confidence of a new nation looking to the future.

The sublime dignity of the figures, the lively expressions of the freely conceived postures, the solid thick-set, full bodies and the simple treatment of planes are all characteristics of Yün-kang workmanship. These are most clearly represented in the Five Caves of T'an-yao and in Caves VII and VIII. The figures in Caves IX and X and in Caves I and II closely resemble them but show slight variations. By Caves V and VI, however, the style has entirely changed and closely approaches that of Lung-mên. In the following section, the chronology of this stylistic transition will be discussed.

## 7

In the beginning of Emperor Wên-ch'êng's reign a state of harmony existed between the three elements: the traditions of Han civilization, Buddhist culture of Western origin and the power of a

<sup>1</sup> S. Mizuno, *Hokugi-Sekibutsu no Keifu, Heijō-jidai* (Genealogy of the Buddhist Stone Statues of the Northern Wei Period of P'ing-ch'êng) (Ars Buddhica, 21), Osaka 1954, p. 40.

<sup>2</sup> The conquest of Liang-chou in A. D. 439 resulted in some Liang-chou culture being brought to P'ing-ch'êng where it greatly influenced the development of Northern Wei culture. It is, however, not correct to say that Liang-chou culture was of only Western or aboriginal origin since Liang-chou carefully preserved the traditional cultures of both Han and Chin during the upheaval following the fall of the Western Chin dynasty. It is probable that Liang-chou culture was traditional Han culture strongly influenced by Western culture. Ch'ên Yin-ko 陳寅恪, *Sui-T'ang-chih-to Yüan-yüan Lüeh-lun-kao* 隋唐制度淵源略論稿 (Introductory Notes on the Origins of the Sui and T'ang Institutions) (Monograph of Academia Sinica), Shanghai 1946, pp. 13-29. S. Mizuno, *Ibid.*, p. 108.

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Northern conqueror. Buddhist art in the earliest period reflected very little of traditional Han culture. However, as it progressed towards its goal of achieving a state based on those of the Han and Wei dynasties, it was natural that the stronger the state became, the more it became sinicised. During the reign of Emperor Wên-ch'êng the land was peaceful, the state storehouses became rich, and strongly influenced by the ideal of the great unification brought about by the Han state, the Emperor seems to have been strengthened in his desire to subdue the Southern dynasty.<sup>1</sup> The subjugation of Shantung in A.D. 467 was the first step towards this goal. However, it was clear that the enterprise was too ambitious to be accomplished by Northerners alone, and naturally the Han population became an increasingly important consideration. In fact, more and more Han men are found in the armed forces.

As opposed to this, a few Northerners gradually began to cut themselves off from the main body of the Northern soldiery. These were a minority well-educated in Han culture who governed by the side of the Han officials drawn from famous powerful families. Many were eager to marry into these powerful families, an understandable desire on the part of newly arrived conquerors living in North China and brought into contact with the social strata existing among the Han population. In A.D. 462, Emperor Wên-ch'êng issued an edict laying down the social ranks common both to the Northerners and to the Han people and forbidding marriage between the different ranks. In brief, during this period, an aristocracy was created regardless of Northern or Han descent and this was completed by the Imperial classification of Emperor Hsiao-wên in A.D. 495.

Apart from those who entered the nobility, the remainder of the Northerners continued to be soldiers and cattle-breeders. However, when peace returned, they could not compete with Han farmers. Generally speaking, as opposed to the noble minority, the majority of the Northerners gradually became impoverished. The settlement of colonial troops in various places since the time of Emperor Wên-ch'êng's reign may have been intended to provide for these Northerners.<sup>2</sup> In A.D. 467, the Emperor distributed three rolls of cloth to every poor person in the Northern garrisons, an illustration of the poor conditions prevalent among the Northerners. With the general tendency of the Northern soldiers to become increasingly poor so also they lost their pride in being conquerors. This decline in the expansionist vigour of the conquerors would naturally constitute a crisis which would be reflected in the Yün-kang style as well as in the whole policy of the Northern Wei dynasty. There was no disturbance during the period when the capital was still at P'ing-ch'êng but, in the period after it had moved to Lo-yang, dissatisfaction broke out in the form of a revolt of the six Northern garrisons.

As opposed to this, the Northerners who had entered the nobility followed the powerful Han families and eagerly engaged in various industries. Thus, in the reign of Emperor T'ai-wu, even the Crown Prince Huang engaged in cultivation. The teacher in the Prince's palace, a certain Kao Yün advised him not to compete with the people for profit and recommended that he should distribute his fields to the poor and sell his cattle, but he would not listen.<sup>3</sup> Thus the nobility consisted of members

<sup>1</sup> *Wei-shu*, chap. xlviii.

<sup>2</sup> *Wei-shu*, chap. xciii, "Chapter on Government and Clans."

of both the Han and Northern tribes and the poor likewise included elements from both. Emperor Hsiao-wên changed the funerary rites formerly carried out only by the people of the ten Northern clans ordering that they shall be performed by the government officials concerned. This symbolizes the complete dissolution of the Northern tribal system.<sup>1</sup>

In brief, class distinctions were developed among the Northerners during the three reigns of Emperors Wên-ch'êng, Hsien-wên and Hsiao-wên. When Emperor Hsiao-wên succeeded Emperor Hsien-wên, the regent Empress Dowager Wên-ming 文明太后 was able to carry out every aspect of the policy to sinicize the country. Empress Dowager Wên-ming belonged to a family named Fêng 馮 who had held the state of the Later Yen (A.D. 409-436) in the North. The Fêng family, although they were really of Han stock, had always had dealings with Northerners. According to the *Wei-shu*, the Empress Dowager was skilled in calculation and writing and was distinguished in politics.<sup>2</sup> Emperor Hsiao-wên is said to have considered her as his "benevolent mother." To-day, on the hill of Fang-shan 方山, north of Tatung stand two tumuli, of which the central, larger one is of the Empress Dowager and the smaller one at its side is of the Emperor.<sup>3</sup> The Emperor was addicted to reading books which included the Chinese classics, and works on Buddhism and Taoism and he frequently composed works in prose and poetry. Thus the edicts after A.D. 486 were all written by him personally. He was not only well-educated in Han culture, but also a humane man, well-known for his benevolence to his relatives. He was strong and from boy-hood skilled in shooting. The *Wei-shu* states that in life he was modest, always wearing washed clothes and using only iron and wooden horse-trappings. He was admired as an emperor to whom the title "Wên 文" was most fitting.<sup>4</sup> He was, indeed, the ideal emperor of the writer of the annals.

Emperor Hsiao-wên prohibited superstitious practices in worship, rigidly controlled Buddhism and even fixed the ceremony by which Confucius should be celebrated; he planned the family register, gave alms to the poor and tried by every kind of means to increase agricultural productivity; in A.D. 484 he settled the system of officials' salaries, in A.D. 485, the system of equal holdings (Chün-tien-chih 均田制) and in A.D. 486 the system of triple supervision (San-chang-chih 三長制); finally he transferred the capital to Lo-yang where his policy of sinicization reached its climax.<sup>5</sup>

Parallel with this a change of style in Yün-kang can be traced. The change of costume from that seen in the Five Caves of T'an-yao and Caves VII and VIII to that of Caves V and VI is outstanding. The dress of the Buddhas, Bodhisattvas and celestials changed from an imagined exotic to a realistic Chinese style. The dress of the secular worshippers changed from a Northern to a Chinese style. The change was connected with the establishment of an official court dress during the period

1 *Wei-shu*, chap. xviii.

2 *Wei-shu*, chap. xciii, "Chapter on Government and Clans."

3 *Wei-shu*, chap. xiii, "Chapter on Empresses and Concubines."

4 A. G. Wenley, *The Grand Empress Dowager Wên Ming and the Northern Wei Necropolis at Fang shan* (Freer Gallery of Art, Occasional Papers, I, 1), Washington 1947.

5 *Wei-shu*, chap. vii, "Annals of Kao-tsu."

6 S. Mizuno, *Unkō-sekkutsu to sono Jidai*, pp. 168-175. F. Okazaki, *Gi-Shin-Nanboku-chō-Shi*, pp. 665-578.

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481-486.<sup>1</sup> This, however, could only have had a superficial effect on the sculpture at Yün-kang. In Caves V and VI, however, the statues have lost that quality of sublime dignity seen in the earlier works. The radiant expression and the free posture have both become stiff; the solid, thick-set, full body and the simple treatment of the planes has become a flat arrangement of abstract lines. These statues in Caves V and VI can be said to be still in a state of transition. The final and most typical outcome of this development can be seen in the statues of the Northern Wei caves at Lung-mên as well as in the western caves of Yün-kang executed at a later date, i.e. after the transfer of the capital in A.D. 494. In other words, in Yün-kang the trend towards the new style can already be seen, while at Lung-mên it is fully developed into what can be called the Lung-mên style. This was surely a return to the traditions of the Han style of which the characteristics are a flattened body with flat drapery depicted by parallel lines expressive of great tension as seen at Lung-mên. The movement towards sinicizing art prevalent at the time and the influence of such a Chinese centre of culture as Lung-mên completed the character of new style.

The earlier style of Yün-kang was created out of a harmony of Western influences, Northern vitality and Han culture. In the earlier Yün-kang style, cultural influences of the West were dominant, while those of Han culture appear to have been far less important. As opposed to this, the later Yün-kang style sprang from a decline in the influences of Western culture and Northern vitality combined with a remarkable recovery of native Han civilization. This recovery of Han culture with the help of the vitality of the Northerners formed a contradiction from the time of the establishment of the Northern Wei dynasty. In the early years the crisis was not apparent as the comparatively weak remnants of Han culture were adequately off-set by the real power of the Northern conquerors. As the Northern Wei state developed, the rapid recovery of Han culture based on the class distinctions laid down by the Northerners themselves was remarkable. This finally resulted in a complete social and economic break during the Lo-yang period (A.D. 494-535) when the Lung-mên style prevailed. Later, in the Northern Chou and Ch'i period, when Northern power re-asserted itself, Buddhist art again changed and a new style was created, namely the Ch'i-chou 齊周 style.<sup>2</sup>

1 T. Nagahiro, *Butsuzō no Fukusei* (The Costume of Buddhist Statues), (Toho-gakuho, Kyoto Vol. XV, 4), Kyoto 1947, later reprinted in T. Nagahiro, *Daidō-Sekibutsu Geijutsu-ron* (Essays on the Buddhist Art of Yün-kang), Kyoto 1947, pp. 446-449. Ch'ên Yin-ko, *Ibid.*, p. 5.

2 Chou I-liang 周一良, *Pei-ch'ao-ti Min-tsu-mên-t'i yü Min-tsu-chêng-ts'e* 北朝的民族問題及民族政策 (The Tribal Problems and Tribal Policy of the Northern Dynasties) (Yen-ching-hsüeh-pao, 39), Peking 1950.

# CAVE VI

## CHAPTER I

### OUTSIDE WALL

CAVE VI IS SITUATED in the centre of the present temple which is called the Shih-fo-ssü 石佛寺. This four-storeyed wooden building with its three vertical compartments joins immediately onto the outer wall of the cave and has a roof covered with glazed tiles of a greenish colour. On one side of the front court is the Tung-k'o-tien 東客殿 or East Guest Hall and on the other, the Hsi-k'o-tien 西客殿 or West Guest Hall. In the centre of this court stands an iron censor dated 50th year of the Ch'ien-lung 乾隆 era (A.D. 1785) flanked by figures of lions in three-colour glazes standing on a square platform. The buildings themselves may have been constructed at the end of Ming dynasty or later. The *Chung-hsiu-miao-yü-pei-chi* 重修廟宇碑記 stele recording the repair of the temple buildings and dated 12th year of the T'ung-chih 同治 era (1873) stands on the east part of the front of the storeyed building. On the west part is the *Chung-hsiu-Yün-kang-shih-fo-ssü-pei-chi* 重修雲岡石佛寺碑記 stele recording repairs carried out to the Shih-fo-ssü and dated 34th year of the Ch'ien-lung era (1769) and another stele recording repairs to the temple dated 2nd year of the Kuang-hsü 光緒 era (1876). On the front lintel of the building are several wooden tablets, one is inscribed *Chu-t'ien-hsi-yu* 諸天希有 and dated 16th year of the K'ang-hsi 康熙 era (1677), another has *Ming-hsin-chien-hsing* 明心見性 and is dated 3rd year of the Hsien-fêng 咸豐 era (1853), three more are dated in the Kuang-hsü era and yet another three belong to the Min-kuo 民國 era or period of the Republic. (Figs. 1, 2)

[OUTSIDE WALL] As already described in the previous volume (Vol. II, Figs. 6-8, 12), large pagodas are represented at each end and in the middle of the outside walls of Caves V and VI. Although now severely damaged, they may once been represented as seven or more storeyed buildings with rows of small niches of seated Buddhas carved on each storey (Pls. 6 B, 7 A, Fig. 3). In that the window and the entrance gateway were opened between the large side pagodas, and that four Niches VI a-d were carved on each side of the window, it resembles the outside wall of Cave V.

Certain differences, however, can be detected as follows:— Seated Buddhas, at present repaired with clay, are found in the upper two niches while the lower two niches contain Bodhisattvas with ankles crossed (Figs. 4, 5). None of them retain much of their original conditions. Weathering has damaged all the niche forms. The figures in Niches VI a-d are similar in form to those of the window. On the west side of Niches VI a and VI c are the remains of a figure of a standing god holding a whisk 拂子

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which is about 2.20 m. in height and resembles those on the outside wall of Cave VII (Vol. IV, Pl. 12) and on the lower storey of the north wall of Cave VIII (Vol. V, Pl. 31). A similar figure may once have been represented in a corresponding position on the opposite side. A small niche beside Niche VIa and two small niches below the window are all in the later Yün-kang style. A large, rectangular hole through which one can reach the hill has been excavated in the area above the west pagoda about 15.00 m. from the ground. It is not certain for what purpose the hole was intended but it may once have been used in a similar way to the two found above Cave V. (Pls. 1, 6, 7)

[ENTRANCE GATEWAY] On both sides of the ornate front of the entrance gateway are octagonal pillars carved in the round, each of which, although now almost entirely hidden by repairs, is decorated with a floral-scroll pattern on each face (Fig. 6). The figure of an elephant is carved in front of the rectangular base of the west pillar and a lion is represented in a corresponding position on the east pillar. The former is somewhat better-preserved than the latter which has been ruined by ugly repairs. The outside walls on both sides of the octagonal pillars contain guardian gods which, except for the haloes with their floral-scrolls, have also been disfigured by ugly repair-work. On the inner sides of the pillars are niches housing another pair of guardian gods, here facing each other but also badly repaired. Only parts of the haloes retain their original condition. Above each niche is a carved lintel decorated with a floral-scroll pattern. From here begins the entrance gateway proper, the front of which is flanked on both sides by rectangular pillars. Both pillars and long lintel are decorated with floral-scroll bands formed of animal-scroll patterns. The lintel is also decorated with a row of bosses as seen on the entrance gateway of Cave IX (Vol. VII, Fig. 13). Inside the entrance gateway are modern wooden frames from which hangs the oblong wooden tablet with the four Chinese characters *Chuang-yen-fa-hsiang* 莊嚴法相 written by Emperor K'ang-hsi 康熙帝. The side tablets are dated 9th year of the Chien-lung 乾隆 era (A.D. 1744) and contain five Chinese characters *Shan-sê-sui-yün-hsiu* 山色隨雲秀 and *Fo-têng-kung-jih-ch'ang* 佛燈共日長 respectively. (Pl. 2)

[WINDOW] The east and west reveals of the window both contain a trabeated niche of equal size housing a Bodhisattva seated with one leg pendant. The Bodhisattvas have crowns and slender face which look downwards. The chests of the slender bodies are decorated with large ornaments while the skirt hangs down to the feet and flare strongly to the sides. A horse carved in the round stands before each figure. Both would appear to have had their heads hanging, although that of the east reveal is entirely missing. The horse on the west, although the head here too is somewhat damaged, is shown licking the foot of the Bodhisattva. The *Kuo-ch'ü-hsien-tsai-yin-kuo-ching* 過去現在因果經 or the *Sūtra of the Causes and Effects of the Past and the Present* (Taishō-Daizōkyō, III, p. 633), chap. ii, recounts the following story:— “After his departure from the palace, Prince Siddhārtha, entering the mountain forest, dismounted his horse Kaṇṭhaka and said farewell to it and his attendant Candaka.” The representation of similar scenes in both the east and west niches may spring from an artistic desire to arrange the reveals symmetrically.

Above each trabeation are a horizontal band of lotus petals and a row of seated Buddhas, the latter of which are continued from the south wall, although here they are totally damaged and have

## FOUR WALLS AND CEILING

been repaired with clay (Pl. 11). A range of mountains is carved below each niche, no doubt intended to represent a forest in the mountains as mentioned in the legend. (Pls. 3-5)

## CHAPTER II

### FOUR WALLS AND CEILING

[CONSTRUCTION] The cave is square in plan and houses a square stūpa-pillar in the centre. A corridor 2.80 m. in width surrounds the stūpa-pillar, by means of which worshippers were able to perform the *pradakṣiṇa* ceremony. The upper storey is further divided into two zones. In the lower zone are canopied niches, each with a standing Buddha, while on the upper zone, i.e. the uppermost part adjoining the ceiling, are carved a row of seated Buddhas, a row of *aupapādukas* holding ornate garlands and a row of niches of celestial musicians. Above the uppermost zone a row of flying celestials is represented on an area inclining inwards, which is tantamount to saying on the bottom beam of the ceiling. Narrow, lotus-petal bands are represented both between the row of seated Buddhas and the large canopied niches and below the latter.

In the lower storey, the north wall has a large trabeated niche but the other walls, i.e. the east, west and south walls, are again divided into two zones, of which the upper house large niches each with a seated Buddha or Bodhisattva, while the lower contain panels with scenes from the life of the Buddha and standing worshippers under roofs. (Pls. 8-10, Plan I-II)

[SOUTH WALL, UPPER STOREY] The south wall is divided into two storeys. The large window is situated in the centre of the upper storey and on each side of it is a canopied niche with a standing Buddha. The hair of these figures is wavy, the faces round and the necks somewhat slender. Dress of traditional Chinese type covers the plump bodies. The robe hangs from the shoulders and forms a 'V' on the chest, while the long, sleeve-like parts as well as the ends of the skirt flare at the sides. Down the centre of the chest hang two sashes. The nimbus is very ornate. Three niches, each with a standing Buddha of similar form and size, are carved on the east, west and north walls respectively. A standing Buddha of similar form but slightly larger size is represented in each of the four faces of the upper storeys of the stūpa-pillar. The attendant Bodhisattva with its pointed halo is slender and most beautiful. The right halo in each niche is decorated with the flame pattern while the left is decorated with a floral-scroll pattern. The canopy in high relief is decorated with a floral-scroll band, pleated cloth, triangular pendants below and triangles and circles above. The design is much more delicate than that seen in the side Buddha of Cave XVIII (Vol. XII, Pl. 109). On both sides are carved worshippers, some being monks, some having high chignons and some, flaming hair. Almost all have palms together. At the side of the window is a slender pillar surmounted by a rectangular block which supports the window arch. The worshippers in the opposite side continue to and develop into those of the following niche. Above the canopied niche is carved the usual row of seated Buddhas

all of which, except for two on the west side, being repaired with clay. The window arch is fringed by a narrow band of lotus-petals which is comparatively well-preserved. (Pls. 11-18)

[SOUTH WALL, LOWER STOREY] A pointed-arch niche with a large seated Buddha is carved on each side of the entrance gateway. Above the entrance gateway is a roofed niche housing a seated Vimalakīrti and a seated Mañjuśrī separated by a seated Buddha with right hand raised and flaming nimbus. The face of the seated Buddha is round, the chin tapered and the neck slender. The robe hangs down and flares fan-wise at the sides. The Vimalakīrti figure on the left side has a tapered beard, wears a pointed cap and is shown holding a *chu-wei* 麈尾 or deer-tail fan in the right hand. The mild-featured Mañjuśrī on the right side wears a crown, has the right hand raised to the chest and the left hand resting on the knee. The round halo is decorated with three-leaved half-palmettes on the outer band and with a lotus flower in the centre. The similar Vimalakīrti and Mañjuśrī on the south wall of Cave VII (Vol. IV, Pls. 113, 123), are not placed in a single niche but are separated in the east and west niches. Worshippers with high chignons carved on the base are divided by an incense-burner and above the roof are eight niches with seated Buddhas. Further upwards, above the lotus-petal band and below the window, is a narrow band in the form of a range of mountains which may be related to those on the window reveals.

The wall on each side of the entrance gateway is divided into two zones. In the upper is a large pointed-arch niche while panels with scenes from the life of the Buddha and a row of standing worshippers are represented one above the other in the bottom zone. The large pointed-arch niches on both sides are similar to each other with large five-storeyed pagodas based on a wooden type on their inner sides. These have five-layered bases and are surmounted with mounds and three shafts decorated on both sides with floral ornaments (Fig. 7). The seated Buddha with raised hand, like the standing Buddha in the upper storey, wears traditional Chinese style dress and has wavy hair. Although the neck is somewhat slender, the body is plump. The fan-shaped hanging ends of the robe are similar to those of the seated Buddhas under the roofed niche and on the east wall. Attendant Bodhisattvas stand in the sides of the niche. Small seated Buddhas are arranged along the arch-front, of which both the upper and the lower edges are decorated with rows of flying celestials carved so deeply that they gave the impression of open-work like those on the south wall of the main room of Cave IX (Vol. VI, Pls. 56, 58). The large dragons of the arch-ends are most unusual. Above each niche is a row of seven smaller niches with seated Buddhas, a continuation of those of the central part. It is uncertain whether or not these seven Buddhas were intended to represent the Seven Buddhas of the Past. The area below the dragon is divided into two layers, each containing three worshippers. All six celestials of the lower layers in the east niche wear crowns and hold bowls in both hands while those of the west niche, although damaged on the west end, are represented as monks seated on rattan stools. The six celestials holding bowls symbolize the story which recounts how Four Deva-rājas offered bowls to Śākyamuni Buddha after his Enlightenment, a representation seen also in the south niche on the east wall of Cave VIII (Vol. V, Pl. 59). Although only Four Deva-rājas should be represented, the fact that here six are shown is an indication of how the iconography has come to be interpreted somewhat more freely than in Cave VIII.

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The bottom zone comprises a band of ornate floral-scroll pattern, panels with scenes from the life of the Buddha and worshippers standing in a roofed corridor. The worshippers, although much damaged, especially in the west part, have high chignons and face to the right. Four scenes from the life of the Buddha are carved on the east side. These are, from the extreme east:— (1) a scene with a trabeated building, (2) a scene depicting one of the four sorties from the palace gates, (3) Prince Siddhārtha's decision to depart at midnight while Princess Yaśodharā and the maids were asleep, and (4) Prince Siddhārtha's Departure from the palace riding on his white horse Kaṇṭhaka. Comparing the subjects they portray with the four scenes of the west side, it can be seen that, although two of the latter have been entirely lost, the two eastern scenes depict the Prince's religious experiences in the mountain forests. Thus, the scenes of Prince Siddhārtha's dismissal of his horse represented in the niches of both reveals of the window occupy their correct position between the eastern and the western four scenes. (Pls. 19–36)

[EAST WALL, UPPER STOREY] Three niches of canopied form, each with a standing Buddha trinity, are seen in the upper storey. The design is similar to the north, south and west walls. On both sides of the niche where the walls bulge are carved celestial worshippers. They can be grouped into three types, celestials with high chignons, celestials with flaming hair and monks with shaved heads. The middle niche contains a group of celestial musicians with high chignons among these worshippers. A monk stands on the dividing line between each two niches. Above the canopied niches are layers of seated Buddhas, aupapādukas holding garlands and small niches with celestial musicians. The northern part of the east wall is in a very much worse state of preservation. (Pls. 37–51)

[EAST WALL, LOWER STOREY] The lower storey contains a north and a south niche with Thousand Buddha niches in the centre between them. The south niche of trabeated form houses a seated Buddha with right hand raised. In each side compartment are four layers of worshippers, all with their palms together. The base contains three cakras in the centre flanked by a pair of deer. Undoubtedly this represents the Buddha's First Sermon in the Deer Park, i.e. the Mṛigadāva (Fig. 20). The worshippers with flaming hair behind the left deer may be identified as Brahma-deva and Indra while the five worshippers wearing Phrygian caps behind the right deer may be the merchants Trapṣa 提謂 and Bhallika 婆利 and their followers. The monk worshippers carved above may be intended to represent the five disciples who listened to the Buddha's First Sermon. On both sides of the niche are carved the usual five-storeyed pagodas.

The north niche contains a seated Buddha with a bowl resting on the left hand. The dress was damaged and has been repaired with clay. The nimbus is also badly eroded. The arch-front and both sides of the niche are carved with ranges of mountains. Some ten brāhmaṇas represented in these mountains are rushing with vases to pour water over the Buddha (Fig. 21). This, without doubt, portrays the conversion of three Uruvelā-Kāśyapas as seen also on the west wall of Cave VII (Vol. IV, Pl. 82), and on the west wall of the ante-room of Cave XII (Vol. IX, Pl. 22). Here, however, it is more vividly represented. The Thousand Buddha niches of the central section consist of twelve rows, each containing sixteen niches. The central part is taken up by a trabeated niche occupying an area six

small niches in width and four in height. This houses a seated Buddha trinity. On the arch-front are six flying celestials. The small Buddhas in the Thousand Buddha niches are all seated in the dhyāna position. Their style of dress is almost invariably of the type in which the robe covers the left shoulder and then comes round to cover the right shoulder, although on some Buddhas the robe covers both shoulders symmetrically. A row of seven pointed-arch niches with seated Buddhas is represented above the Thousand Buddha niches, the former continuing to both the north and south parts.

The usual ornate floral-scroll band is found on the bottom zone. Panels with scenes from the life of the Buddha are represented below the floral-scroll band but these are damaged in the area beneath the north niche. In the centre is the scene depicting the archery competition which is well preserved. Next comes the scene showing the life of pleasure in the palace. The wall to the south of this was damaged and has been repaired with a clay rendering. The scene in which King Śuddhodana tries to dissuade Prince Siddhārtha is carved to the south of this. Below the south niche three scenes are finely represented which depict three of the four sorties from the palace gates. From the north respectively they are, (1) Prince Siddhārtha's encounter with an old man outside the east gate, (2) His encounter with a sick man outside the south gate and (3) His encounter with a dead man outside the west gate. Each scene has the following common features; a roofed palace gate on the left and the Prince riding on the horse towards the right. A flying celestial is shown in front of him and a standing attendant holds a parasol behind him. The symbolic elements, i.e. an old, a sick and a dead man are all represented on the extreme right of the scenes, although the dead man who appears to be carried on a palanquin is scarcely visible. Close to the floor are carved the usual standing worshippers in a corridor. The tiled roof, brackets, pillars and standing figures are comparatively well-preserved in this area. These figures with high chignons resemble the worshippers carved on the base of Cave XIXB (Vol. XIII, Pls. 133-137). (Pls. 52-69)

[NORTH WALL, UPPER STOREY] The upper storey contains the usual three niches of canopied form, each of which houses a standing Buddha trinity flanked by worshippers. Above them, the row of seated Buddhas and the niches with celestial musicians continue from both the east and west walls, although here they are almost all damaged. (Pls. 70-74)

[NORTH WALL, LOWER STOREY] A large trabeated niche, of which the base is badly damaged, is carved in the lower storey. The trabeation, which is well-preserved, is supported by two octagonal pillars and formed of three layers; a frame section, a curtain and garlands. The frames are not of the usual form but comprise pairs of confronting dragons which form rings. In the rings are flying celestials. Above the end frames are rows of niches with seated Buddhas.

A large Buddha, although at present replaced by a clay figure of later period, is seated deep in the centre of the trabeated niche. Only the flaming nimbus retains its original grandeur. The side compartments contain standing Buddhas, also in clay of a later period. It may be concluded that this trinity, although now entirely repaired with clay, was once carved in stone. On the severely weathered back wall there are the faint remains of several figures (Fig. 8). Of these, the figures on the extreme west are a celestial worshipper holding an object and a guardian god in armour. Between the main Buddha and the side standing Buddha, a figure which would appear to be a monk is just visible.

## FOUR WALLS AND CEILING

Above these figures are worshippers, some of which kneel and some of which are shown flying. (Pls. 75-83)

[WEST WALL, UPPER STOREY] The preservation of the west wall is better than that of the north wall but not so good as that of the east wall. The composition of the upper storey is similar to that of the east wall with three canopied niches each with a standing Buddha trinity. The attendant Bodhisattvas and also the surrounding worshippers are of similar types to those of the east and south walls. (Pls. 84-99)

[WEST WALL, LOWER STOREY] The lower storey comprises three niches, each flanked by representations of five-storeyed pagodas. The south niche, which is of the same trabeated type as the corresponding niche of the east wall, houses a trinity of Bodhisattva with ankles crossed, i.e. Maitreya, in which respect it differs from the latter with its seated Buddha. The Bodhisattva has a crown, a round face and is most beautifully represented. Above the niche are seven niches with seated Buddhas, and these may have been intended to represent the Seven Buddhas of the Past. It is very remarkable that, where the three shafts should have been carved on the top of the corner pagoda, is carved one of these niches.

The middle niche houses a seated Buddha and its arch-front carries a representation of the forces of Māra (Fig. 19). This undoubtedly represents the Buddha's Defeat of the Demons and is here represented in more complicated and detailed form than a similar scene on the east wall of Cave VIII (Vol. V, Pl. 69). At present, only the Buddha's head remains of the original while the raised right hand and the dress have all been repaired with clay. However, the original features of the face are comparatively well-preserved. Above the niche are six pointed-arch niches with seated Buddhas. The north niche, although severely damaged, is of the same trabeated form as the south niche. Of the Bodhisattva with ankles crossed, only the crown and a part of the face remain while the body and hands have all been repaired with clay. In the side compartments, which are now almost lost, the standing attendant Bodhisattvas can scarcely be distinguished. Above the trabeation are five pointed-arch niches with seated Buddhas. The five-storeyed pagoda can just be traced at the north end.

The bottom zone is completely eroded away. The carvings on the east and south walls suggest that a floral-scroll band may once have been represented there with panels of scenes from the Buddha's life and worshippers in a roofed corridor. These scenes from the Buddha's life may be assumed to have been continued from that in which Prince Siddhārtha is shown in the mountain, thus filling in the gaps down to the defeat of the demons.

[CEILING] A coffered ceiling is carved above the narrow corridors surrounding the stūpa-pillar. A long beam which runs along the middle of each section of the ceiling is cut by short beams, placed either at right-angles to the main beams or diagonally towards the corners. Where the beams cross are large double lotuses, while on the beams themselves are carved flying celestials, all facing towards the centres of the various faces of the stūpa-pillar. In the coffers are carved Deva kings, sometimes with many-heads or many-arms and sometimes riding on animals or birds. The ceiling of the south face is severely damaged and has been repainted in a later period. The other three ceilings, although untouched, are also much damaged. (Pls. 113-120, Plan III)

## CHAPTER III

## STŪPA-PILLAR

[CONSTRUCTION] The stūpa-pillar is almost square. The south face is 7.90 m. in width, the north face 7.70 m., the east face 7.30 m., and the west face 7.40 m. It is divided into upper and lower storeys. The upper storey of canopied form contains a nine-storeyed pagoda at each of the four corners. The lower storey is surmounted by roofs which include carvings of tiles and rafters and a slender rectangular pillar at each corner. This is a basically similar design to that of Cave I (Vol. I, Pl. 31) but is carved here on a much larger scale. Where the ceiling joins the top of the canopy, the area is cut deeper than that of Cave I and on this area of the north face is a row of lotus flowers. The base of the stūpa-pillar, although severely damaged, is five-layered. Part of the floral-scroll band of the upper edge has been preserved (Pl. 167), and a kneeling lion (Pl. 138), can just be traced in the south-east corner. (Pls. 121, 122)

[SOUTH FACE] The canopy of the upper storey has been completely repainted and of the original only the lotus ornaments along the underside of the curtain remain (Plan IV). The nine-storeyed pagodas (Fig. 13), at each corner stand on the backs of elephants. The elephants themselves stand at the corners of the five-layered base with their fore-legs and long trunks resting on the tiled roof. A small stūpa is carved at each corner of the nine-storeyed pagodas. As they are surmounted by the canopy, the usual shafts at the top of the pagodas are omitted but five-layered bases are shown under the canopy. In the centre of the niche is a large standing Buddha with a proportionately large nimbus behind it. The four nimbuses of the four faces form a heavy central stone core in the centre of the stūpa-pillar, leaving spaces in the front for the lotus bases of the Buddhas and of the attendants (Fig. 14) The Buddha with right hand raised is of similar type to those of the surrounding walls with wavy hair and round face. The plump body with its traditional Chinese type dress is expressive of considerable dignity (Fig. 15). The attendant Bodhisattvas with their pointed haloes, round faces and somewhat plump bodies are closely attached to the corner pagodas and confront each other. Their skirts and celestial robes flare at the sides. The lotus base is comparatively large.

The lower storey under the tiled roof and rafters contains a large double niche formed of an outer trabeation and an inner pointed-arch. The general design is very complicated (Fig. 9). In each frame of the trabeation is a flying celestial, sometimes with high chignon and sometimes with flaming hair. Above the corners are the upper bodies of standing celestial worshippers with palms together. A curtain and garlands are carved below the trabeation. In each loop of the garland is a flying celestial with round head and *aupapādukas*, of which only the upper bodies are shown, holding the ends of the garlands. The rectangular arch-posts on each side are divided into upper and lower parts. The lower parts contain two standing celestials on each side, while a standing celestial is placed on the interior surface which forms a rectangle with the outside wall. The upper parts of each side contain a roof (Fig. 18a).

On the east side are carved three figures, standing with palms together under the roof and with their upper bodies inclined slightly forwards. The interior surface on the same side contains the figure of a god seated under a tree and the scenes from the life of the Buddha on the neighbouring walls would seem to indicate that this was intended to represent the tree god who appeared before Prince Siddhārtha's birth. On the west side are two nobles, supposedly his father and mother King Śuddhodana and Queen Māyā, seated on a long seat under a roof. Some kneeling figures with palms together are represented on the interior surface which forms a rectangle with the outer wall.

The inner pointed-arch niche contains a row of small seated Buddhas on the arch-front. Both upper and lower edges of the arch-front contain a row of flying celestials. A bird is finely carved on each arch-end and below each is a standing worshipper wearing a winged crown. On the ceiling, between the trabeation and the pointed-arch, flying celestials are represented one above the other.

The principal figures of this niche are a large seated Buddha and four attendants i.e. two Bodhisattvas and two monks. The attendant Bodhisattvas are comparatively small and almost equal in size to the standing worshippers on the outer parts. This fact leads to the conclusion that the representation of five main figures had not yet been developed. The right monk is represented as an old man and the left, as a young one. The area on each side above the attendant Bodhisattva is divided into three layers, all containing kneeling worshippers. The wall further upwards is filled with flying celestials. The main seated Buddha has been entirely repaired with clay and repainted, presumably during the K'ang-hsi 康熙 period (1662-1722). (Pls. 123-128)

[EAST FACE] The upper storey is of similar design to that of the south face (Plan. V). The canopy, however, is well-preserved with ten square frames, each housing an animal or a bird (Fig. 16a). Below it are triangular pendants and pleated cloth. The underside of the curtain is decorated with lotus flowers. The large standing Buddha, the attendant Bodhisattvas and the corner pagodas are all well-preserved and of a most dignified appearance.

The lower storey is also well-preserved, except for the base which is weathered and has been repaired with a clay rendering (Fig. 10). The double niche with its outer trabeation and inner arch is similar to that of the south face, but there are found a few differences in detail. The arch-ends are not decorated with birds but with dragons and the standing celestials below the arch-ends have flaming hair. The right of these is shown with a beard. Noteworthy are the *aupapādukas* carved on the curtain which have double chignons.

The upper parts of the arch-posts contain scenes from the life of the Buddha (Fig. 18d). On the north side are the King and Queen seated on a seat under the roof, to whom the Prince kneels with palms together. (Pl. 152)

The interior wall, carved at an angle to the former, contains a scene in which the Prince is shown at the moment of departure from the palace (Pl. 155A). The south side also contains a representation of the King and Queen seated on a seat under the roof, faced by a young standing figure as if in conversation with them (Pl. 151). On the interior surface are carved representations of *cintāmaṇi* and other treasures being offered to the Prince who stands on the right side (Pl. 155B). It has not been possible to identify these scenes with certainty but they may represent incidents which happened after Prince Siddhārtha's birth.

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The main image of the east face is a Bodhisattva with ankles crossed, i.e. Maitreya, flanked by attendant Bodhisattvas and monks of similar form to those of the south face. Here, unfortunately, the faces are slightly damaged. The head of the main Bodhisattva is well-preserved and beautifully carved, gazing downwards with an archaic smile on its lips. The beautiful crown contains a small *nirmāna-Buddha* in the centre which is, of course, an attribute of Maitreya, flanked on each side by flying celestials. The area below the ears is damaged and has been repaired with clay down to the ear-rings which must have been covered by it. The lion figures on the base are now entirely lost. (Pls. 139-161)

[NORTH FACE] The animals in the frames and the pleated cloth of the canopy on the upper storey are well-preserved (Fig. 16b). The standing Buddha trinity and the storeyed pagodas at the corners are beautifully represented. The elephants under the pagoda are somewhat sketchily carved but are very dignified in bearing (Plan VI).

The lower storey, as usual, houses a double niche with a trabeation and a pointed-arch (Fig. 11). The arch-ends with their carvings of birds are of similar form to those of the south face but are here executed with less force. Regarding the scenes from the life of the Buddha (Fig. 18c), on the upper parts of the arch-posts, that showing the ascetic Asita prophesying Prince Siddhārtha's future is carved under the roof of the west part. The ascetic holds the child in his arms and two figures, who would appear to represent the King and Queen, both kneel before him (Pl. 178). On the interior wall the King and the Queen are again represented but here seated on a seat under a roof with a kneeling figure as if talking to them (Pl. 181A). In the east outer wall the Prince is shown riding an elephant (Pl. 177), with a celestial holding a parasol above him and another celestial playing an instrument. The scene on the interior shows a palace gate from which a figure is emerging (Pl. 177B).

The standing celestial worshippers carved on the lower parts of the arch-posts are of various types and more slender than those of the south and east faces. The floral-scroll band on the upper edge of the base is well-preserved. The lower niche houses two Buddhas seated side-by-side. Due to lack of space at the sides, they are obliquely carved and without attendants. Although the lower bodies and bases are damaged, the upper parts are comparatively well-preserved. The right hands are raised but damaged. In the narrow area between the two nimbus are carved a standing monk with palms together, a naked kneeling boy, the upper body of another monk and several flying celestials placed one above the other. (Pls. 162-186)

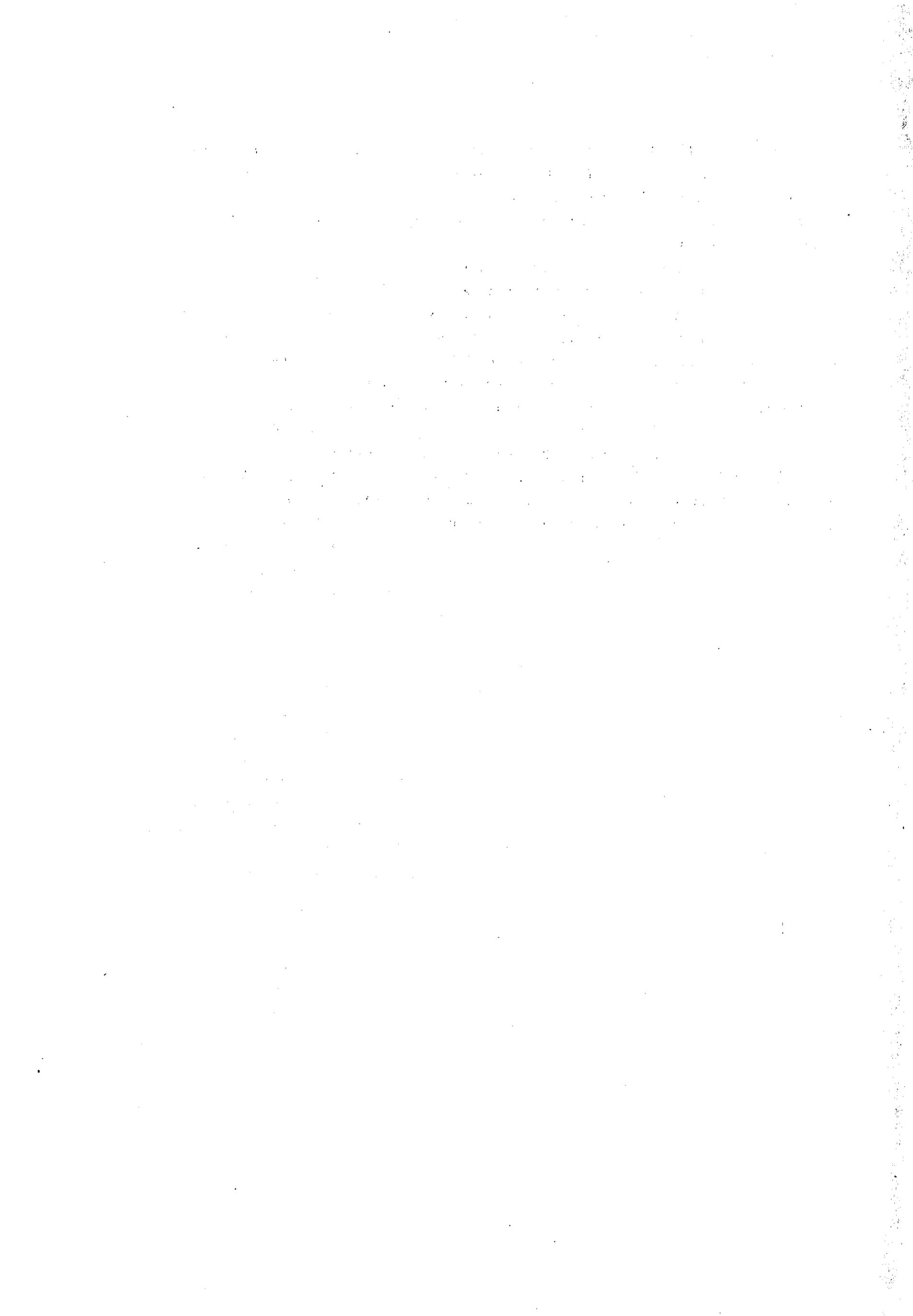
[WEST FACE] In the canopy of the well-preserved upper storey is a row of well-carved animals and pleated cloth (Plan VII). The standing Buddha trinity is full of vigour and dignity (Fig. 16c). Although the five-layered base is partly damaged (Pl. 189), the elephants in the corners are well-preserved. The lower storey houses the usual double niche comprising trabeation and pointed-arch (Fig. 12). The base is severely damaged. The arch-ends with dragons are similar to those of the east face. On the upper south part of the arch-post (Fig. 18b) is represented the scene of Prince Siddhārtha's birth in the *Lumbinī* park (Pl. 201). The scene with the Prince in the Queen's arms returning to the palace on an elephant is carved on the north part (Pl. 200). An attendant holds a parasol and another is shown playing a musical instrument. On the south interior wall is carved a representation of Prince Sid-

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dhārta's proclamation (Pl. 204B), and on the north interior wall is the scene in which the nine dragons pour water Prince Siddhārtha's head (Pl. 204A). It may safely be concluded that the representations of scenes from the Buddha's life start from the south face, continue onto the west, north and east faces respectively and may probably have been followed by further scenes on the north extremity of the bottom storey of the east wall.

The lower niche houses a Buddha seated in European fashion. The feet are damaged and a small lotus base may once have been carved under them. The Buddha is more full in the body than those of the north face and resembles the four standing Buddhas on the upper storey. The robe forms a 'V' at the front with sashes hanging down the centre. The hands are damaged. The attendant Bodhisattvas and the monks are well-balanced and above these are represented four layers of kneeling celestials. Further upwards are flying celestials. (Pls. 187-209)

[CEILING] Inside the canopy of upper storey on top of the corner pagoda is represented a small five-layered base. A short beam starts from the end of the palmette decoration seen at the inner corner of the base. This runs towards the centre and is cut by the large nimbus which covers almost all the ceiling area. The top of the nimbus reaches to the edge of the canopy. This leaves only narrow triangular spaces on both sides, each housing a flying celestial holding an offering in one upraised hand. The pleated cloth design decorates the inside of the canopy. (Pls. 210-212)



## CONCLUSION

### 1

IT HAS OFTEN BEEN CLAIMED that Cave VI is the richest and most finished of all the Yün-kang caves. Among its many outstanding features, the most remarkable is its architectural construction being almost square in plan with a square stūpa-pillar and regular surrounding walls. The following essential characteristics should be observed in this cave.

#### A. The arrangement of the four walls.

The whole cave is based on a uniform design with the four walls as well as the stūpa-pillar divided at the level of the window into upper and lower storeys. The upper storeys of both the surrounding walls and the stūpa-pillar house canopied niches. The east, west and north walls each contain three niches, while the south wall, which is cut by the window, contains only two.

Curtain decorations and a row of seated Buddhas on the uppermost part adjoining the ceiling are already found in caves of the early Yün-kang period such as Caves XVIII and XIX (Vol. XII, Pl. 92, Vol. XIII, Pl. 13). In Cave VI, however, there is an additional row of niches with celestial musicians carved in a layer above them. Such niches with celestial musicians are found on the north walls of Caves VII and VIII (Vol. IV, Pl. 28, Vol. V, Pl. 32), on the walls of the ante-rooms of Caves IX and X (Vol. VI, Pl. 30, Vol. VII, Pl. 18), on the walls of Caves XII and XIII (Vol. IX, Pl. 30, Vol. X, Pls. 10, 11) and on the walls of Caves I and II (Vol. I, Pls. 9, 10, 42), but this compound design seen in Cave VI is unique in the Yün-kang caves.

The unity of design of the lower storey on each of the four walls creates a magnificent impression; above all, the large niches placed side-by-side and the uniform construction of the bottom zone, with the exception of the north wall, are superb. The bottom zone, as described above, is divided into two layers with scenes from the life of the Buddha in the upper panels and a row of standing worshippers within a roofed corridor in the lower layer. The latter is undoubtedly intended to portray the *pradakṣiṇā* ceremony and may have been influenced by the tunnels in the main rooms of Caves IX and X (Vol. VI, Pl. 86, Vol. VII, Pl. 71). However, the design of the corridor based on a wooden construction formed of tiled roof, rafters and pillars surmounted by brackets is unique.

#### B. The large niche of the north wall.

The carving of a large niche or a large image in the north wall is usual in the cave-temples. However, no other cave with a stūpa-pillar in the centre contains a north niche carved in such depth

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as Cave VI. The large trabeation, which is similar to those of the north walls of Caves VII and VIII (Vol. IV, Pl. 29, Vol. V, Pl. 30B), is much more ornate than the latter. Remarkable also are the two finely-carved octagonal pillars at the sides.

### C. Construction of the stūpa-pillar.

The stūpa-pillar has four faces and two storeys. The upper storey, which corresponds in height to the window, is decorated with a canopy. The lower storey is designed with a tiled roof, double niches with both a trabeation and a pointed-arch, and a low base. The upper storey stands on a five-layered base. The design of the nine-storeyed pagodas in the four corners is based on a wooden structure and each pagoda contains small stūpas at the four corners. The design of the finely-carved canopy with its frames and curtains may have been founded on the square wooden canopies customary at that period.

### D. Coffers in the ceiling.

The stūpa-pillar limits the ceiling to the area above the four corridors. The coffered ceiling itself is simple and differs from those of Caves VII–X where the ceilings are not only coffered but also corbelled (Vol. IV, Pl. 124, Vol. V, Pl. 117, Vol. VI, Pl. 30, Vol. VII, Pl. 18). The coffers house Deva kings of various types as seen also in the main room of Cave XII (Vol. IX, Pl. 69) and Cave XXXIX (Vol. XV, Pl. 90).

### E. Window.

On each reveal of the window is carved a trabeated niche with a Bodhisattva seated in meditation with one leg pendant. The two confront each other. The reveals of the windows of the Five Caves of T'an-yao do not show figures of the first period but are filled with later carvings. However, those of the caves in the central area of Yün-kang contain original figures executed according to a fixed plan. Of interest is the manner in which in this cave the niche form is introduced in the reveal of the window.

### F. Entrance gateway.

The entrance gateway differs from the usual type in that it is formed of two parts. The inner part comprises a lintel and rectangular pillars in relief. The former is decorated with a row of bosses as seen also on those of the north walls of the ante-rooms of Caves IX and X. The outer part is formed of octagonal pillars carved in the round, each base of which may once have taken the form of an elephant. The reveals of the entrance gateway both house niches with guardian gods. The octagonal pillars may have been influenced by those on the outside walls of Caves IX and X (Vol. VII, Pl. 77), but this type of gateway in Cave VI is unique.

### G. Pagodas.

Three large pagodas with seven or more storeys are carved on the outside walls of Caves V and VI. The designs would appear to be based on original wooden structures and they have large bases. Unfortunately the top shafts can no longer be distinguished but they can be surmised by those seen on the five-storeyed pagodas in relief on the surrounding walls of the cave.

## CONCLUSION

### 2

No other cave in Yün-kang contains scenes from the life of the Buddha represented so well and in such detail (Fig. 17). The scenes are shown in three forms. (I) On the arch-posts of the niches of the lower storey of the stūpa-pillar. Each niche on the four faces contains four scenes. From the position of the scene representing Prince Siddhārtha's Birth (5) on the west niche and that of the Tree God (2) on the south niche, it may be concluded that this series of scenes begins from the south face and continues onto the west, north and east faces in a clock-wise direction. Thus the scene showing the offering of treasures (15, 16) on the east face ends the series of the stūpa-pillar (Fig. 18). (II) This series is followed by the scenes on the panels of the bottom storey of the east wall in which Prince Siddhārtha's life from boyhood until his four sorties from the palace (17-25) is represented. These are followed by the scene of his Departure from the palace (26, 27) found on the east part of the south wall. (III) The following scene showing Prince Siddhārtha's farewell to his white horse Kaṇṭhaka (28, 29) breaks the series and takes the form of a niche located on the reveals of the window. Its position is noteworthy for its rarity in Yün-kang. (IV) The panel of the bottom storey in the west part of the south wall, in a position corresponding to that of the east part, contains the subsequent scene in which the Prince, depicted as an ascetic (30-32), is portrayed in the mountain forest. Although the area is at present entirely eroded, there may have been panels on the west wall which contained scenes of the Prince's life in the mountain forest. (V) The subsequent scenes are found in the large niches of the lower storey; the Defeat of the Demon (33) is carved on the west wall, the offering of bowls to the Buddha by the four guardian gods (34, 35) on the south wall, the Buddha's First Sermon (36) on the east wall and the conversion of the three Kāśyapas (37) on the east wall (Figs. 19-21). It is remarkable that the series begins from the west wall, continues onto the south and ends at the north end of the east wall and is therefore not in a clock-wise direction. Although the Buddha's life is represented in great detail in this cave, it is strange that it contains no scene of the Buddha's Nirvāna as usually found in the back walls of the Kizil caves." The north wall of Cave VI contains only the niche with a Buddha trinity.

Caves VII and VIII, which form a pair, contain a beautifully carved series of scenes from the Buddha's life in niche-form. These seem to comprise four niches on the lower two storeys of the east and west walls in each cave, totalling eight niches in all. These scenes begin with the Buddha's Defeat of the Demons in Cave VIII (Vol. V, Pl. 69) and end with the conversion of the three Kāśyapas in Cave VII (Vol. IV, Pl. 82). Therefore, they form only a fragment of the series. The scenes of the Buddha's life are even more fragmentally and inconsequently represented in the ante-room of Cave XII. The scene showing the Bodhisattva as ascetic seated by the River Nairājanā and that portraying the Buddha's Defeat of the Demons, both carved in the coved areas of the ceiling, are surrounded

<sup>1</sup> A. Grünwedel, *Altbuddhische Kultstätten in Chinesisch-Turkestan*, Berlin 1912, pp. 75, 144, 145, 157, 161, 179, 185, 188.

## YÜN-KANG, CAVE VI

either by figures of the Brāhmaṇas Vasu and Mṛigasira or by the scene of the Dipamkara Jātaka or that of the former life of King Aśoka (Vol. IX, Pls. 36, 38, 39, 41). The two niches in the north wall of the ante-room contain the four guardian gods offering bowls and the Buddha's First Sermon respectively (Vol. IX, Pls. 28, 29). These suggest that the scenes continue from the west to the east. However, the following scene which portrays the conversion of the three Kāśyapas is located on the west wall followed by two Buddhas seated side-by-side in the east wall which may be intended to represent the Buddha's sermon on Mt. Gṛidhrakūta (Vol. IX, Pls. 22, 15). Accordingly, the scenes on the walls do not follow in regular order. In the other Yün-kang caves, scenes of the Buddha's life are represented in niche-form but separately and not in series. Compared with the pair of Caves VII and VIII and with Cave XII, the scenes of the Buddha's life in Cave VI are arranged much more consecutively and without breaks.

The panel-form of the representations of the scenes may have been influenced by those in the ante-rooms of Caves IX and X (Vol. VI, Pls. 19, 20, Vol. VII, Pl. 25) where the Jātakas are carved. In brief, there must have existed a well-organized group of workmen in Cave VI who fitted the various forms to suit the subjects of the various scenes. It can be said that the representations of the Buddha's life in Cave VI are more consecutively represented than those not only in all the other Yün-kang caves but also in all other caves and stone sculptures of China.

### 3

It has already been stated that Cave VI forms a pair with Cave V and was excavated at the same period. The construction of the cave, as well as the forms of the various Buddhist figures of Cave VI, differ from those of Caves VII and VIII situated to its west. Therefore, it may be concluded that there is some gap in time between the excavations of the former and latter. The carvings in Caves VII and VIII correspond to the styles of those in the Five Caves of T'an-yao. Those of Caves V and VI, however, are nearer to the Lung-mên style and consequently later. The carvings in Caves XI to XIII in style follow those of Caves IX and X. However, since the seven Buddhas of both the west wall of Cave XI (Vol. VIII, Pl. 47) and the south wall of Cave XIII (Vol. X, Pl. 13) are in Cave VI style, the execution of both caves may have been either parallel with or close to the period when Caves V and VI were created.

The Cave VI style or rather the Caves V and VI style, as already described in the concluding section to Vol. II, is very complete. The traditional Chinese elements as seen here are very different from the styles of Caves VII to X and from those of the T'an-yao caves, in all of which the western elements are predominant. In general, the large caves in Yün-kang retain the style of the early period while the Cave VI style comes into its own in many of the small caves and in the isolated niches on the outer walls. Among the T'an-yao caves, Cave XIXB and the large standing Buddha of Cave XVI (Vol. XI, Pls. 116-121, Vol. XIII, Pls. 127-137) are exceptions in Cave VI type. It can safely be concluded that, due to some unknown reason, they were excavated at the same time as Caves V and VI. In other words, it can be claimed that the style of Caves V and VI is, without doubt, the later Yün-kang style

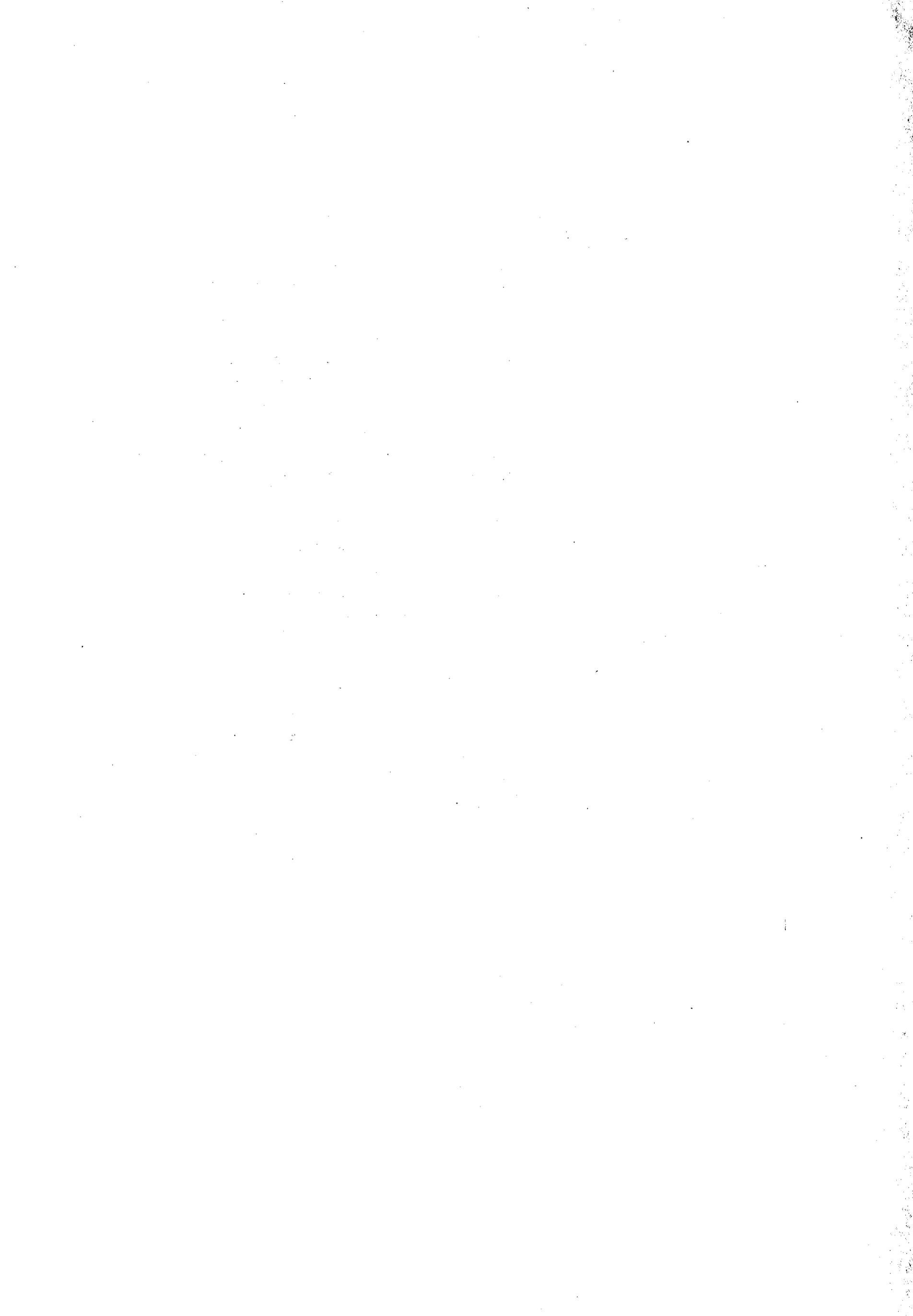
## CONCLUSION

but not the very latest style, for it originated in the period when some large caves of the central area and parts of the T'an-yao caves had not yet been finished.

Thus the excavation of Cave VI may have been started in the second half of the thirty-four year period (A.D. 460–494) of the Yün-kang excavations, presumably from about the first year of T'ai-ho 太和 (A.D. 477), i.e., the early period of the reign of the Emperor Hsiao-wên 孝文帝 when the Empress Dowager Wên-ming 文明太后 was the effective ruler. The culture of the Northern Wei dynasty in that period was in all aspects rapidly being sinicised. The policy for the transformation of the culture and institutions according to traditional Chinese patterns of the Han and Wei dynasties was being strongly promoted (Vol. III, Introduction). The enactment of the decree concerning official court dress had been proposed as early as the fifth year of the T'ai-ho era (A.D. 481) and was put into effect in the tenth year of T'ai-ho (A.D. 486). The plan was discussed and formulated by Li Ch'ung 李冲, Fêng Tan 馮誕, Yu Ming-kên 遊明根, Kao Lü 高閏 and Chiang Shao-yu 蔣少遊. Wang Su 王肅 of the Liang dynasty who had sought refuge in the Northern Wei in the seventeenth year of T'ai-ho (A.D. 493) also took part in the plan. The application of Chinese style dress to the Buddhist images as clearly seen in Caves V and VI would naturally have been concomitant to and encouraged by the powerful movement in favour of the transformation of official court dress.<sup>1</sup> Such considerations lead to the conclusion that Caves V and VI were excavated in the first half of the T'ai-ho era.

It is of some significance that the grief in the court and among the people for the late Emperor Hsien-wên 獻文帝, a modest man who died an unnatural death, was particularly widespread in the early period of Emperor Hsiao-wên's reign i.e. from the Ch'êng-ming 承明 to the early T'ai-ho era (Vols. XIII–XIV, Introduction). The *Wei-shu* records three visits by Emperor Hsiao-wên to the Yün-kang cave-temples; in the fourth, the sixth, and seventh years of T'ai-ho (A.D. 480, 482, 483) respectively. The fact that these visits were concentrated in the early years of T'ai-ho is very remarkable. These facts lead to the conclusion that the excavation of this pair of caves may have been ordered by the powerful Northern Wei court and dedicated to the late Emperor Hsien-wên. The very individual style of the carvings in these caves could only have been brought about by a new high cultural level such as existed in the reign of Emperor Hsiao-wên. It may safely be concluded that the excavation of this pair of caves was started in the beginning of the T'ai-ho era (A.D. 477) and finished about the seventh year of T'ai-ho (A.D. 484) when Emperor Hsiao-wên visited the Yün-kang cave-temples for the last time. Such a rapid completion of the work in less than ten years may have been the reason why the caves exhibit such a unity of very individual style and provides the clue for their seemingly uninterrupted excavation.

<sup>1</sup> T. Nagahiro, *Unkō-Sekkutsu ni okeru Butsu-zō no Huku-sei ni tsuite* (Concerning the Costumes of the Buddhist Images in the Yün-kang Caves) (Tōhō-gakuho, Kyoto Vol. 15, No. 4) Kyoto 1947, p. 435. Ch'ên Yin-ko 陳寅恪, *Sui-T'ang chih-tu yüan-yüan lüeh-lun-kao* 隋唐制度淵源略論稿, Shang-hai 1946 p. 5.



# DESCRIPTION OF THE PLATES (1)

## CAVE VI PART 1

### Pl. 1. Cave VI, Outside View.

Showing the four-storeyed wooden building constructed over the front of Cave VI. A verandah runs round the front and sides of each storey and at the alternating end of each storey is a staircase. The roof is covered with greenish glazed tiles. The beams and rafters are both painted with designs and a large head of a monster is placed on each pillar capital. Although this building, like the similar one in front of Cave V, may perhaps have been built at the end of the Ming dynasty, it would appear that it only replaced a similar building which existed before that time.

The fronts of both the ground and the third storey correspond to the entrance gateway and the window of the cave respectively. To the right of the plate can be seen the building belonging to Cave V. The front court is paved with square bricks and has in the centre a low, square base on which an iron censor stands. On each side of the front court is a building; that on the east side being the Tung-k'o-tien or East Guest Hall 東客殿 and that on the west the Hsi-k'o-tien or West Guest Hall 西客殿. The T'ien-wang-tien or Caturdeva-rāja Hall 天王殿 occupies the south side and forms the main temple in the centre of the present Shih-fo-ku-ssū 石佛古寺.

### Pl. 2. Entrance gateway.

On entering the building one immediately faces the entrance gateway of the cave through which can be seen the seated Buddha of the south face of the central stūpa-pillar. Nothing remains of the original condition of this Buddha image which has suffered badly from repairs and repainting.

The entrance gateway in its complicated form is most splendid. The relief on the outside of the hori-

zontal lintel, now partly covered by the tablet with the characters *Chuang-yen-fa-hsiang* 莊嚴法相 written by Emperor K'ang-hsi 康熙帝 of the Ch'ing dynasty, is supported on each side by pillars carved in relief. A row of lotus bosses is carved on the lintel and floral-scroll patterns fill the spaces above and below it similar to those seen on the north walls of the ante-rooms of Caves IX and X (Vol. VI, Pl. 10, Vol. VII, Pl. 22). The pillars also, like those of Cave IX, are decorated with a floral-scroll pattern. The clay decorations on both sides of and above the entrance, and the grotesque clay figures of guardian divinities are repairs of the Ch'ing dynasty. Carvings of the Northern Wei period can be found on the outer part of each reveal of the entrance gateway where a niche with a guardian divinity is covered by the clay figure above mentioned.

At the outer side of each of these niches is an octagonal pillar carved in the round. The floral-scroll is not original. The pillar is supported by a rectangular base, in front of which is an animal carved in the round. These pillars seem to have been influenced by those of Caves IX and X. In the niche the halo contains the floral-scroll band on its upper edge. Another floral-scroll pattern consisting of half-palmettes (Rubs. V C, D) is shown on the horizontal beam which joins the pillar. Turning to the outside wall beyond the pillars are two niches each with a guardian divinity facing south. The present clay figures are, without doubt, the products of repair work. (Height of gateway 3.65 m.)

### Pl. 3 A, B. Window, East and West Parts.

Both floor and ceiling of the rectangular window are concealed by parts of the wooden building. The wood-

en floor as shown at the bottom of the plate is on a slightly higher level. In each reveal is a trabeated niche of similar form containing a Bodhisattva with one leg pendant. On the weathered wall above the east niche are two seated Buddhas in clay and a Buddha figure of similar type is represented on the west side. All are undoubtedly repairs and it may be supposed that a row of seated Buddhas like those on the upper storey of the south wall may originally have been carved here. On each side of the outside wall are two niches placed one above the other. The seated Buddhas in both upper niches are clay repairs but the nimbus decorated with flame pattern have retained their original state. Both lower niches contain a seated Bodhisattva wearing a crown and with right hand held to the chest. These are partly concealed by the wooden floor (Pl. 7B), but it can be seen that the faces are slender and the shoulders sloping. The folds of the robes are step-like in pattern as is general in figures of Cave VI type.

Through the window, the upper storey of the south face of the stūpa-pillar (Pl. 123) is visible. The wooden bridge and the wooden railings seem to have been built in modern times in order that visitors might bring offerings to the Buddha. (Height of window 5.10 m.)

Pl. 4. Window, East Reveal, Bodhisattva with Leg Pendant.

Although its front is damaged, the trabeated niche is clearly visible. The Bodhisattva is seated with left leg hanging down and right leg resting on it. The left leg is damaged. Although both the right shoulder and the right arm are damaged, it can be concluded with certainty that the right hand must originally have been bent and the hand have touched the cheek. The head with its three-sided crown (Rub. VII1) and slender face inclines slightly forwards. The necklace is disproportionately large and does not suit the slender body. The folds of the skirt cover both legs and flare strongly at the sides. The celestial robe is carved in an arc closely following the outline of the shoulders and falls over the sides of the square base. The elongated wings of the back of a chair are represented behind the shoulders. The halo is undecorated. The large holes on the base are all that remains of a horse similar to that still visible on the west reveal. At the back of the niche, mountains are carved in the

traditional Chinese manner.

The niche, as a whole, depicts a scene from legends of the Buddha's life. The *Kuo-ch'ü-hsien-tsui-yin-kuo-ching* 過去現在因果經 or *Sūtra on Causes and Effects of the Past and the Present* (Taishō-Daizōkyō III, p. 633), chap. ii, recounts the following story:—When Prince Siddhārtha went into the forest of the ascetic Bhārgava and said farewell to his servant Candaka and his horse Kanthaka, the latter, lamenting his master's departure, burst into tears, knelt on his fore-legs and licked his master's foot. The horse on the opposite side, of which the head is unfortunately damaged, suggests that the representation in this niche must clearly once have been an illustration of this story. The symmetrical representation of similar figures in both niches can only be explained on artistic grounds. The trabeation is divided into six sections, each of which contains a flying celestial with a high chignon. The flying celestials themselves are full of movement and similar to those found within the cave. The edges of the trabeation are decorated with designs of pearls and a thick looped curtain hanging down beneath them. Both top and bottom edges of the niche are decorated with bands of lotus petals (Rub. VI). Mountains, as seen also in the window of Cave VII and the anteroom of Cave IX, are represented below the bottom edge. On the inner side of the niche is a rectangular pillar which serves also as the corner pillar of the south wall. On its capital is carved a rectangular block which supports a band of lotus petals. The part immediately below has a moulding. (Height of figure 1.65 m.)

Pl. 5. Window, West Reveal, Bodhisattva with Leg Pendant.

The west reveal corresponds in every detail to the east reveal and contains a trabeated niche in which is represented a Bodhisattva with one leg pendant (Rub. VII1). This image, however, has more refined facial features. The necklaces are of three kinds, one in the shape of a plate with a tapered lower edge, and another like a spring ending in confronting animals' heads. Covering these necklaces is a long necklace of large beads with a large lotus at the bottom resting on the abdomen. These rows of beads continue downwards on both sides. The horse which is saddled, kneels on its fore-legs. Although the head is lost, the general representation is most vivid.

DESCRIPTION PLATES 4-10

Pl. 6A. Outside Wall, Middle Pagoda, East Face, Second and Third Storeys.

B. Outside Wall, Middle Pagoda, South Face, Upper Part.

A. Storeyed pagodas are carved on both sides of Cave VI dividing it from Cave V on the east and from Cave VII on the west respectively. The plate shows the two storeys of the east face of the east pagoda. Each has a row of three pointed-arch niches and, although these have now entirely disappeared, they may once have contained a seated Buddha. A row of small seated Buddhas in the arch-front, however, is comparatively well-preserved. Above each storey a tiled roof can just be distinguished. (Height of niches, about 0.50 m.)

B. Showing the southern face of the pagoda as described in the plate above. The wooden buildings standing close to both sides of the pagoda prevent a complete view being given. In the area to which the innermost part of the roof on the left side is attached, a row of small niches with seated Buddhas is just visible. The wall below it is cut deeper and shows small holes which may have been made for repair work (Vol. II, Figs. 7, 8).

Pl. 7A. Outside Wall, West Pagoda, East Face, Second Storey.

B. Outside Wall, Niche b, Upper Part.

A. Showing a storey on the east face of the west pagoda containing a row of three niches each of which houses a seated Buddha. The outlines of the two Buddhas on the left can be traced. The heads are round and their shoulders broad. The arch-front of the central niche contains a central seated Buddha attended on each side by three kneeling celestials. A row of seated Buddhas is shown on each arch-front of the side niches. All the figures have broad shoulders and show a different style from that of the walls of the cave, i.e. a somewhat older type. Supports in the inverted 'V'-shape are arranged in a row above the niches, and these are cut by supports with three blocks. The carving of the roofs is completely lost (Vol. II, Fig. 6). (Height of niches, about 0.50 m.)

B. Showing niche (b) as described in Pl. 3A situated in the east of the window. Although repainted, the original condition has been well-preserved. The Bodhisattva of Cave VI type with raised right hand wears a three-sided crown. The lower part of the

body is concealed by the wooden floor but it must be a figure with ankles crossed. The edges of the robe on the chest cover the neck-plate. The nimbus has bands of flames and of seated Buddhas while the halo consists of bands of floral-scrolls with half-palmettes and a lotus. The flames above the shoulders are noteworthy. The image of the corresponding niche (a) (Rubs. IV D, VII L) is very similar to this. (Height of figure 1.90 m.)

Pl. 8. Cave VI, Interior (Southern Part seen from West).

The photograph was taken immediately inside the cave facing eastwards to the south part of the east wall. The regularly arranged niches and figures in this cave present the most rich and splendid sight in the whole of the Yün-kang caves. On the left of the plate is shown the niche on the south face of the stūpa-pillar. The stand in front of it was placed there in modern times for offerings. The east wall is divided into two storeys separated by a lotus-petal band. In the upper storey is the south niche with its standing Buddha. Above it are rows of seated Buddhas and niches with celestial musicians represented one above the other and reaching to the ceiling. Below the lower storey and placed one above the other reaching down to the floor, are a band of floral-scrolls, a band with legends from the Buddha's life, and a row of standing worshippers under the tiled roof. The plate shows clearly how the south wall and the stūpa-pillar are perpendicular. (Height of cave 14.65 m.)

Pl. 9. South Wall, East Part.

Showing the south wall viewed from the north-east corner of the cave. The east face of the stūpa-pillar is visible on the right and on the left, the east wall with the Thousand Buddha niches in the centre and the south niche. In the centre of the plate the east part of the south wall is visible. The arrangement of the storeys as well as of the niches is similar to those shown in the plate above. The representations of legends from the Buddha's life on the bottom storey follow those on the east wall and continue onto the west part. (Height of wall 13.85 m.)

Pl. 10. South Wall, West Part.

The west part corresponds exactly to the east part. The west wall, as shown on the right, is so severely damaged in the bottom storey that the band of the

floral-scroll pattern, the layer of legends from the life of Buddha and the row of standing worshippers under the roof have all entirely disappeared. The plate shows clearly how the damage has spread to the south wall. The central part of the west wall differs from the east wall and contains a large niche similar in size to the side niches. The niches of both the upper and lower storeys on the west of the south wall have similar representations to those of the east part. (Height of wall 13.85 m.)

Pl. 11 A. South Wall, Upper Storey, East Corner.

B. South Wall, Upper Storey, West Corner.

A. On the extreme right of the plate, part of the east reveal of the window can just be seen. The inside corner of the window, where the east part of the south wall joins it, is formed of a slender, rectangular pillar surmounted by a rectangular capital from which a lotus-petal band springs, running along the arch-rib of the window. This design is very rare in the Yün-kang caves.

On the eastern part of the south wall is carved a canopied niche housing a standing Buddha trinity. Both upper and lower edges of the niche respectively are decorated with lotus-petal bands (Rub. VI). The upper band continues onto the east reveal of the window and forms the upper edge of the trabeated niche as described above. Thus the upper storey of the south wall is situated on the same level as the window. The area above the upper storey is filled with similar layers to those of the east, west and north walls; a bottom row of seated Buddhas, followed by hanging garlands and niches with celestial musicians. Above these the wall curves inwards containing a row of flying celestials and finally reaches the ceiling. The plate shows clearly how the south and the east walls are similarly planned with sculptures regularly arranged.

On the extreme left of the plate the left attendant Bodhisattva of the south niche of the upper storey of the stūpa-pillar is visible with a storeyed pagoda closely attached to it. It can be seen here that the distances between the stūpa-pillar and the east and south walls are not great.

B. Showing the west part corresponding to the east part as described in the plate above. The dust thickly covering the figures is visible in the plate since the photograph was taken in 1938 when it was not possible to clean the cave. This applies to almost

all parts of the cave.

Pl. 12. South Wall, Upper Storey, East Niche.

The plate shows the standing Buddha trinity surmounted by a low, semi-circular canopy. The attendants and celestial worshippers which are packed closely round the main image give the appearance of a niche. The Buddha's face is round and very beautiful. Wavy hair is usually represented on the Buddha figures of this cave. The hair is formed of an arrangement of alternating 'V's and inverted 'V's with central whorls formed by still more small 'V'-shapes. The body is plump and the shoulders broad. The folds of the robe are step-like and the edges of the robe form a 'V' on the chest. The long sashes of the inner garment hang on the abdomen and accentuate the shape of the body. The right hand is raised and the ends of the robe, which hang from the elbows, taper like wings and flare broadly at the sides. The left hand has palm exposed and four fingers bent with the thumb pressing on them. The skirts are double and the folds at the bottom undulate. Above these the wavy ends of the upper garment are parallel to the former and flare broadly at the sides. The dress approaches the traditional Chinese type in which an emphasis is placed on ceremonial dignity.

The nimbus consists of both a flame band and a band of flying celestials. At the bottom of the flames are carved a series of loops resembling a cloud scroll. This flame type is also used in both upper and lower niches of the east face of the stūpa-pillar (Pls. 139, 143). The halo is decorated with a band of seated Buddhas and a lotus blossom. A row of alternating triangles and circles decorates the upper part of the canopy. Between this and the triangular pendants below is a narrow band of floral-scroll pattern. This floral-scroll pattern consists of three-leaved half-palmettes in each of which an elongated leaf develops into the stem of the following pattern. The attendant Bodhisattvas, each standing on a shallow lotus base, are slender and face each other at an angle. Viewed from the front, they have plump faces and bodies and hold offerings in their hands. The outer band of the pointed halo of the right attendant is decorated with flames and that of the left attendant with a floral-scroll pattern. Three types of celestial worshippers stand behind the attendants; (1) with high chignon i.e. ordinary celestials, (2) with flaming hair i.e. extraordinary celestials, probably small heathen

deities and (3) with shaved hair i.e. monks. The three rows of the worshippers above the left attendants comprise two rows of celestials with high chignons and a row of monks. Above the right attendant are three vertical rows comprising one of celestials and two of monks. In the space behind the attendant there is an additional row of small deities. (Height of figure 3.10 m.)

Pl. 13. South Wall, Upper Storey, East Niche.

The standing Buddha trinity photographed from the side. The Buddha is thick-set and the broad shoulders and chest in particular are remarkable. The fingers of right hand are damaged and repaired. The ends of the robe which hang down from the left arm have a wing-like taper and flare at the sides. It is clearly visible from this plate that the group of worshippers protrudes from the hollow of the wall, i.e. the actual niche form can be ascertained by following the line indicated by the backs of the main images of the trinity.

The plate gives a good view of the front of the right attendant. Of particular note is the manner in which the celestial robe crosses in an 'X' and covers the long sashes hanging down the centre of the body. (Height of figure 3.10 m.)

Pls. 14, 15. South Wall, Upper Storey, West Niche.

The west niche corresponds in almost all respects to the east niche and houses a standing Buddha trinity. It differs, however, in detail from the latter as follows:— (1) The fingers of the left hand of the standing Buddha are out-stretched, (2) The flame of the nimbus has a base of mountain-shapes which resembles that of the upper niche of the west face of the stūpa-pillar (Pl. 187), (3) A band of seated Buddhas follows the flame band of the nimbus, while a band of flying celestials decorates the halo, (4) The positions of the hands of the attendant Bodhisattvas. In both figures the outer hands rest on their waists while the inner hands rest on their chests.

The worshippers are of the same three kinds as those of the east niche but a difference is noticeable in their arrangement in rows. The three rows above the right attendant comprise from the inside respectively; a row of celestials, a row of monks and a row of small deities including one celestial. Above the left attendant are a row of monks, a row of celestials and a row of small deities. The last row continues downwards behind

the attendant.

Pl. 16. South Wall, Upper Storey, Uppermost Zone, East Part.

A lotus-petal band decorates the upper edge of the canopied niche. Above this the wall is divided into two zones of which the lower comprises a row of six seated Buddhas. The Buddhas are of two alternating types, one with right hand raised and the other with palms together in the dhyāna position. Although all the original heads have unfortunately disappeared and have been replaced with clay, it may be assumed, by reference to those of the west part as shown in Pl. 17, that the original features of these Buddhas must also have been of great beauty. The robe covers the left shoulder and its hem covers the right shoulder. The lower part of the robe is draped over the knees and spreads downwards and outwards like a fan. This is a characteristic Cave VI type of dress, which, in a more developed form, could be described as a *mokakeza* i.e. a drapery covering the pedestal. Between each Buddha kneels a celestial with high chignon and above these, between two nimbuses, are boyish figures.

The upper zone contains a row of pointed-arch niches, each of which houses a celestial musician—a design common to many of the central caves. The plate shows nine niches in all including one on the east wall. Only the upper bodies of these celestials with their high chignons are represented and the instruments they play are, from west to east, (1) palms together, (2) palms together, (3) *p'i-p'a*, (4) mandolin or *Yüan-hsien* 阮咸 (5) conch-shell, (6) flute, (7) pan-pipe, (8) waist-drum and (9) small drum. The top half of an *aupapāduka* is carved at the lower corner of each niche holding garlands which hang below the base and run along the edge of the curtain. The bases themselves are decorated with a row of lotuses.

The arch of the window can be seen on the extreme right of the plate. A clay seated Buddha in the window on the same level as the row of seated Buddhas in the south wall may have been placed in a position once occupied by a row of seated Buddhas. Above this on the ceiling of the window no decoration remains. The lotus-petal band is clearly visible on the edge of the arch of the window. (Height of uppermost zone 2.20 m.)

Pl. 17. South Wall, Upper Storey, Uppermost Zone, West Part.

The west part corresponds to the east part as shown in Pl. 16. Two seated Buddhas situated close to the window are well-preserved. The celestials with chignons carved between the seated Buddhas kneel in two ways, one on both knees and the other on one knee. Eight celestial musicians are visible on the upper zone and two on the west wall. The figure nearest to the window has its face turned more sharply to the side since all look towards the centre of the cave. The hand positions and musical instruments are, from east to west, (1) palms together (?), (2) palms together, (3) flute, (4) conch-shell, (5) *p'i-p'a*, (6) waist-drum, (7) pan-pipe, (8) small drum, and (9) waist-drum. (Height of uppermost zone 2.20 m.)

Pl. 18. South Wall, Upper Storey, Uppermost Zone, West Part, Seated Buddhas.

Showing the two seated Buddhas closest to the window. In both the faces are slender, the necks long and the shoulders sloping. The bodies, as a whole, have a youthful appearance. The left figure has right hand raised while the right figure has both hands resting in the lap in the dhyāna position.

Pl. 19. South Wall, Lower Storey, East Niche.

This shows the east niche situated close to the entrance gateway on the lower storey of the south wall. The arched niche houses a seated Buddha trinity with raised right hand. The Buddha wears a robe of Chinese type. The ends of the robe are draped over one leg and partly under the foot resting on the other leg, spreading downwards like a fan and hanging over the base. The nimbus consists of a flame band and a band of flying celestials and the halo, of a flame band, a band of seated Buddhas and a lotus blossom (Rub. IV B).

The arch-front contains eleven seated Buddhas. Two different ways of holding the hands in the dhyāna position are alternately represented. In one the hands are completely covered by the robe and in the other the hands are uncovered. The upper and lower edges of the arch are similarly decorated with bands of flying celestials carved so deeply that they give the impression of open-work. Similar carving is found also in Caves IX and X. The incense-burner in the centre is supported by celestials on each side. The celestials in the upper band have high chignons and those in the lower band flaming hair. The large dragons in which the arch-ends terminate are noteworthy.

On each side of the arch-front are carved two layers of celestials with high chignons; the upper comprise four standing figures and the lower, one kneeling figure. Below the dragon the wall is again divided into two layers, each containing three kneeling figures. In the upper layer, the figures on the left side have high chignons and on the right side, flaming hair. All hold lotuses in their hands. In the lower layer the kneeling figures wear crowns and have their feet covered by robes. It is of interest that each holds a bowl (Pl. 25). The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 643), chap. iii, recounts the following storey. The leaders of a caravan once offered food to Śākyamuni while he was on his way to the Deer Park in Vārāṇasī. Four lokapālas also offered bowls of food and the six crowned figures here may be intended to represent these four lokapālas though differing in number.

Above the niche is carved a row of seven pointed-arch niches, each housing a Buddha seated in the dhyāna position. They undoubtedly represent the Seven Buddhas of the Past. Three of the figures have lost their faces. The ends of the robe spread fan-wise in front of the knees. Beneath the niche is a band of rich floral-scroll pattern formed of a row of circles (Rub. V E). Each circle is divided vertically into two parts each of which contains a three-leaved half-palmette. Of these, one leaf is elongated and develops into the stem of another three-leaved half-palmette above it. At the top of the central axis of the circle is a small three-leaved palmette which connects the inverted 'V's. Another three-leaved palmette is carved in the bottom between the circles. This form may have been influenced by those on the north walls of the ante-rooms of Caves IX and X. Beneath the floral-scroll band the reliefs depicting legends from the life of the Buddha can be seen. (Height of niche 3.60 m.)

Pl. 20. South Wall, Lower Storey, East Niche, Seated Buddha.

The chin and hands have suffered partial damage but the seated Buddha still preserves much of its original beauty. As described in Pl. 19, the Buddha, to whom the four lokapālas offer bowls, should be shown holding these offerings in his left hand. The damage to this hand, however, makes it impossible now to ascertain whether this was originally represented. The eye-brows slant gently and the gaze is directed down-

wards. The cheeks differ from those seen in the T'an-yao caves, in so far as they are not plump. The dress is of Chinese type and the folds of the robe are of the step type. The chest, compared with the broad shoulders, is flat. (Height of figure 2.30 m.)

Pl. 21A, B. South Wall, Lower Storey, East Niche, Right Attendant.

The attendants, compared with the magnificent large main Buddha, are slender and pretty. The crown is decorated with three inverted 'V's and three lotuses. The chin is pointed, the neck narrow and the eye-brows long and beautiful. The hands with their offering are held to the chest. The folds of the celestial robe where it covers the shoulders are broad but where it forms the ends of sleeves covering the elbows it is curiously tapered. In addition, the celestial robe forms an 'X' in the centre and is cut by long, hanging sashes. The robe then hangs in parallel arcs over the abdomen and knees. The other end of the celestial robe clings to the right arm and hangs down at the side (Pl. A). The narrowness of the space was probably the reason for the halo with its band of floral-scroll pattern and three-leaved half-palmettes being inclined to the left.

Pl. 22. South Wall, Lower Storey, East Niche, Arch-Front, Right Part.

The rows of flying celestials on the upper and lower edges are so deeply carved that they resemble open-work. It is of interest that the upper third flying celestial from the centre differs from the others in having its head turned backwards, thus relieving the monotony of a too mechanical arrangement. In the small niches at the top part of the plate, the ends of the robes hanging down over the knees of the seated Buddhas form clearly-represented fan-shapes with minute pleating and small loops. The contrast with those of the main Buddha in the lower niche is most marked.

Pl. 23. South Wall, Lower Storey, East Niche, Right Part of Arch-Front and Pagoda in Relief.

The left side corresponds to the right side shown in Pl. 22. To the left is an imposing five-storeyed pagoda (Rub. VID) carved in splendid detail. The first storey comprises a pointed-arch niche housing two Buddhas seated side-by-side flanked on each side by a standing attendant. The second storey contains a trabeated niche with a Bodhisattva with ankles crossed in the

centre and a kneeling attendant in each side-compartment. The third and fourth storeys both contain a trinity of a seated Buddha with right hand raised. The fifth storey comprises a pointed-arch niche housing a trinity of seated Buddha with hands resting in the lap in the dhyāna position. The corner pillars in each storey have block capitals at their tops and large hanging tassel-like ornaments decorating the eaves. The top of the pagoda is designed with a bottom five-layered pedestal supporting a mound with four-leaved palmettes at the sides surmounted by the usual three shafts. The shaft is decorated with rings and ends in flames. The five-layered base is plain. Adjoining the left side of the pagoda can be seen part of the roofed niche situated above the entrance gateway. (Height of pagoda 4.40 m.)

Pl. 24A, B. South Wall, Lower Storey, East Niche, Right and Left Arch-Ends, Dragons.

The bodies of the dragons at the arch-ends form large arcs. The legs differ from the usual Yün-kang dragon types in that they turn upwards. The ears and horns are long and the eyes round. The opened mouth with fangs is carved in detail but somewhat formalized and lacking in strength.

Pl. 25A, B. South Wall, Lower Storey, East Niche, Right and Left Worshippers.

The arch-post, in keeping with the outstretched dragon of the arch-end above it, is comparatively broad. It is divided into two layers, each of which contains three kneeling worshippers. The right arch-post has worshippers of the type with flaming hair on the upper layer while the lower contains figures wearing crowns and holding bowls. They differ from those of the left side in having no haloes. The left arch-post (Pl. B) has worshippers with high chignons in the upper layer while those in the lower layer are similar to the figures on the right side. However, the lower figures together with the right three suggest that they are intended to represent the four lokapālas who offered bowls of food to Śākyamuni. The feet of the figures in the lower layers are all covered by skirts.

Pl. 26. South Wall, Lower Storey, West Niche.

The west niche is similar to that on the east, both in its arched form as well as in the seated Buddha trinity with right hand raised. Certain differences, however, can be distinguished as follows:— (1) The

loops where the skirt divides are placed one above the other. (2) The arch-front contains twelve small seated Buddhas. (3) The left side is damaged but the lower layer of the right side contains monks with shaved hair seated in European fashion.

Above the niche are shown seven small niches of pointed-arch type, each as usual housing a seated Buddha. A five-storeyed pagoda similar to that on the east is carved at the right side. Further downwards, immediately below the floral-scroll band, is a broader band with legendary scenes from the Buddha's life. Nearer to the west wall the damage is more severe. (Height of niche 3.65 m.)

Pl. 27. South Wall, Lower Storey, West Niche, Seated Buddha.

The seated Buddha with wavy hair looks downwards. The face is most beautifully carved. The raised right hand and the hanging left hand with palm exposed are both damaged in places. The dress is of Chinese type, with the usual step-like folds and hanging sashes on the chest. The nimbus is formed of a flame band and a band of flying celestials and the halo, of a flame band and a band of seated Buddhas. At the extreme right of the plate can be seen the right attendant Bodhisattva which is also of similar form to that in the east niche with its hands holding a round object to the chest. (Height of figure 2.30 m.)

Pl. 28 A, B. South Wall, Lower Storey, West Niche, Right and Left Arch-Ends, Dragons.

The dragons of the arch-ends are similar to those of the east niche. Below the dragon on each side kneel three worshippers. Those on the right side have flaming hair and those on the left side, high chignons. Of the latter, that of the extreme west has been completely destroyed.

Pl. 29 A. South Wall, Lower Storey, West Niche, Right Part of Arch-Front and Pagoda in Relief.

B. South Wall, Lower Storey, West Niche, Right Worshippers.

A. The five-storeyed pagoda (Rub. VI E) on the west niche corresponds exactly to that on the left side of the east niche. Further to the left a seated figure of Vimalakirti (Pls. 30-33) in a roofed niche is just visible. (Height of pagoda 4.35 m.)

B. Showing the two layers of worshippers on the right arch-post of the west niche. Three kneeling figures with flaming hair occupy the upper layer and three monks seated in European fashion on rattan stools the lower layer. The monks on each side wear robes which cover the left shoulders, then cross to cover the right shoulders with the hem and wrap round the right elbows. The robe of the central monk covers both shoulders.

Pl. 30. South Wall, Lower Storey, Middle Part.

The roofed niche occupies the area between the window and the entrance gateway and houses a seated Buddha in the centre, Vimalakirti on the right side and Mañjuśrī on the left, both of the latter being seated. The base contains a row of worshippers although the lower part of this was damaged and has been repaired with clay. The entrance gateway which at present has a wooden lintel and square pillars can be seen beneath this. Above the roof of the niche is a row of eight small niches each housing a seated Buddha. The five-storeyed pagodas described above stand on each side. A mountain range is represented in the wide band beneath the window and above the lotus-petal band. An interesting feature is the series of animals carved on each mountain. It may be concluded that this mountain range joins up with those on both reveals of the window. Above it the modern brick-work and the wooden gang-way leading to the stūpa-pillar are clearly visible. (Height of niche 3.30 m.)

Pl. 31. South Wall, Lower Storey, Middle Niche.

The ridge of the roof is decorated with alternating circles and triangles and the canopy-design with both triangular pendants and pleats is represented under the eaves. The two side figures of Mañjuśrī and Vimalakirti are almost equal in height to the central Buddha. The spaces between the figures give the whole composition an aspect of well-balanced harmony. In the centre of the base is placed an incense-burner flanked by the upper bodies of six worshippers with high chignons. (Height of niche 3.30 m.)

Pl. 32. South Wall, Lower Storey, Middle Niche, Seated Buddha.

The round face of the Buddha, with its wavy hair and pointed chin is clearly visible here. The ends of the lips turn slightly upwards in a smile. The neck is

somewhat long and the chest not deep. The fingers and thumbs of both the raised right hand and the left hand held downwards with palm exposed are kept tightly together. In short, the figure is a most refined and beautiful example. The dress is naturally of Chinese type and the ends of the robe, which drape fan-wise over the five-layered pedestal, partly cover and partly go under the right leg. The fan-shape consists of four folds on each side with a zig-zag pattern decorating the innermost fold. Parallel loops are shown on the part of the robe joining the two sides. This form is entitled to be described as a simple *mokakeza* or simple type of pedestal covered by a robe. The nimbus consists of a flame band and a band of seated Buddhas and the halo, of a band of seated Buddhas and a lotus blossom. The upper edge of the pedestal is decorated with a band of cord pattern and the lower edge with a lotus-petal band. The other lotus-petal bands decorate the middle bands. On each side of the base is a kneeling worshipper, that on the right with flaming hair and that on the left with a high chignon. (Height of figure 1.40 m.)

Pl. 33 A, B. South Wall, Lower Storey, Middle Niche, Mañjuśrī and Vimalakīrti.

A. Mañjuśrī is seated obliquely on a low, four-legged base. The crown (Rub. VII K) has three inverted 'V's and the lovely face has gentle, somewhat feminine features. The right hand is raised with the four fingers bent. The figure is depicted as if in the act of discussion with Vimalakīrti. The left hand rests on the knee. The celestial robe, as is usual, crosses to form an 'X' on the abdomen. The halo consists of two bands, one of a floral-scroll pattern formed of three leaved half-palmettes and the other of lotus. The back of a chair is shown behind the shoulders, decorated with a lozenge and diamond pattern. Beside it stand a lotus plant (Rub. VIII E). (Height of figure 1.50 m.)

B. Vimalakīrti is seated obliquely on a similar low base (Rub. V C) to that of Mañjuśrī, and faces the latter. He wears a Phrygian cap. The eyes are half-opened and the mouth depicted as if about to open in conversation. The chin has a pointed beard. The long cloak reaches down to the knees and its borders meet to form a 'V' on the chest and is hitched up loosely above the band at the sides. The incised folds are indicated by vertical lines. The sleeves are wide and decorated with bands at the edges. The right

hand holds a *chu-wei* 麈尾 or fly-whisk made of deer-tails and the elbow rests on the knee. Trousers are visible under the cloak. The chair-back is similar to that of the Mañjuśrī figure. The edge of the base is decorated with a floral-scroll band similar to that of Mañjuśrī. A dwarf with hands upheld is carved on each leg of the chair. Above the back of the chair (Rub. IV C) are the upper bodies of three worshippers with high chignons, their heads turned in different directions. On the west edge of the niche is carved a lotus plant (Rub. VIII F).

Pl. 34. South Wall, Bottom Storey, Buddha's Life in Relief (24, 25).

Four scenes from the life of the Buddha are represented on the east part of the south wall. This plate shows the eastern two of these. Although half of the extreme eastern scene is damaged, a trabecation and curtain are still visible. This suggests that it may represent an interior scene. On the right side two standing figures facing outwards hold offerings. A crown surmounts the slender face and the shoulders are sloping. The rest of the scene, now damaged, may have contained other figures. The scenes on both sides would suggest that it represents the time when Prince Siddhārtha was still living in the palace.

The relief on the western side shows the Prince riding a horse in the centre with an attendant holding a canopy behind him and a flying celestial leading him. In front of him stands a monk with a halo. The *Sūtra of Causes and Effects* (Taishō-Daizōkyō, III, p. 631), chap. ii, recounts the following story:— After the Prince had made his sorties from the three gates and had encountered the three fates of human life, i.e. old age, sickness and death, he met a bhikṣu holding a bowl standing in the Imperial garden outside the northern gate. The monk preached to the Prince concerning the pious act of departure, i.e. becoming a monk, and the Prince thereupon decided on his departure. In the relief the roofed building represented behind the Prince suggests the palace-gate. It is decorated with ridge ornaments and with bracket of three blocks under the eaves. Steps are represented in the centre of the base. Three more scenes concerning the sorties from the four gates are found on the southern half of the east wall. (Height of panel 0.95 m.)

Pl. 35. South Wall, Bottom Storey, Buddha's Life

in Relief (26, 27).

Showing two scenes from the life of the Buddha continued from those on the left shown in the plate above. In the left scene, Princess Yaśodharā lies sleeping on her couch while Prince Siddhārtha with one leg pendant sits at her feet watching her. The right elbow is bent and his right hand touches his cheek. Behind him kneels an attendant with palms together. In the area below the bed in varied poses sit four maids asleep holding a pan-pipe, a waist-drum, a flute and a small drum respectively. In the right corner is represented a bird with outspread wings. A trabeation and a curtain are shown over the bed and, above them, figures with high chignons each raise one hand to support the sides of the upper beam.

The *Sūtra of the Causes and Effects* (Taishō-Daizō-kyō, III, p. 632), chap. ii, recounts the following story:— The Prince, now nineteen years old, had decided on his departure. On the night fixed for leaving, i.e. 7th of the 2nd month, when the Princess had fallen asleep, he rose from the bed. He observed the shameful appearance of the room where the Princess and her maids, some holding musical instruments on their knees, like wooden figures were in a deep sleep. The relief skilfully represents the story. The right relief shows the departure of the Prince, riding on a horse with his body inclined slightly forwards, the reins held in his right hand and the left hand raised. Each of the four legs of the horse are supported by the hands of a celestial with high chignons. The fact that these four celestials are not walking but flying is indicated by their having one leg bent slightly backwards and the other knee bent high in the air. The attendant holding an umbrella is also shown in a flying posture. The roofed building which represents the palace gate is on a smaller scale in the bottom left-hand corner. An attempt has obviously been made here to show some kind of perspective.

In addition to the floral-scroll band above the relief, another floral-scroll pattern (Rub. VIF) runs down the right side. This is formed of a running dragon in the upper half of a circle and confronting three-leaved half-palmettes in the lower parts. This floral-scroll band also decorates the pillar on the east edge of the entrance gateway. (Height of panel 0.95 m.)

Pl. 36. South Wall, Bottom Storey, West Part, Buddha's Life in Relief (30, 31).

The reliefs of the life of the Buddha continue onto the west part of the south wall. The scene in which the Prince bade farewell to his horse Kaṅṭhaka after his flight from the palace, is represented in both reveals on the window (Pls. 4, 5) and the reliefs on the west part of the south wall follow this. Here two scenes are represented. The left scene, carved close to the entrance gateway, shows the Prince walking in the mountain forests. The trees on its sides have round leaves and a bird on the tree on the right side spreads its wings. At the feet of the Prince is carved a range of mountains with trees shown here and there. The top of the mountain on the left side reaches to the upper border of the relief and a large seated figure, supposedly representing an ascetic, can still be distinguished below it.

The relief on the west side is divided into two layers of which the lower is severely damaged. All the figures have high chignons. The figure in the upper left is seated, holding a vase in the right hand and a round object in the left. To the right, a kneeling figure with halo holds both hands to the chest. These two figures appear to be conversing. The following two figures are walking towards the right, one holding a vase and the other with halo holds a round object to the chest. These are the same figures as the former. The tree on the extreme left has flowers with four petals. (Height of panel 0.95 m.)

Pl. 37. East Wall, North Part.

The north face of the stūpa-pillar is shown on the right of the plate and the large niche in the north wall on the left. The north part of the east wall is visible at the back in the centre. The damage to the east wall becomes severer towards the north end. The standing Buddha and the canopy of the north niche of the upper storey have been preserved almost in their entirety while only the outline of the right attendant remains. On the arch-front of the north niche in the lower storey mountains are represented on which are carved many old men with high chignons. The seated Buddha holds a bowl on his outstretched left hand. This certainly represents the legend of the conversion of the three Kāśyapas. The carving on the right of this has disappeared but a five-storeyed pagoda as seen in the south part may once have been carved here. The whole of this area, which includes both the floral-scroll band and the row of worshippers, is badly damag-

ed. The original state can be inferred from that of the better preserved south part shown in the following plate. (Height of east wall 14.15 m.)

Pl. 38. East Wall, South Part.

The south face of the stūpa-pillar is shown on the left of the plate and the entrance gateway and part of the roofed niche above it can be seen on the right. The south part of the east wall is shown in the centre of the plate. The upper storey houses the usual standing Buddha trinity in a canopied niche. A trabeated niche in the lower storey is occupied by a seated Buddha in the centre and a pair of deer on the base. This niche is a representation of the Buddha's First Sermon in the Deer Park. On each side of the niche stands a five-storeyed pagoda although the north part of the pagoda on the right is not visible in the plate. The arrangement of the Buddhas in the various storeys of the pagoda is similar to those of the pagodas of the south wall (Pl. 23) except for the fourth storey in which here a Buddha is seated with hands placed together in the lap. Three scenes from the life of the Buddha are carved beneath the floral-scroll band. These are wider than those on the south wall.

Further downwards a roofed building resembling a corridor has rafters, brackets, beam and pillars. The brackets of alternating three-headed and inverted 'V' types are clearly visible. Under the roof are represented worshippers with high chignons although these are severely damaged. They are shown as if walking towards the south wall. Small niches of later Yün-kang type are found in many places on the back wall. (Height of east wall 14.15 m.)

Pl. 39. East Wall, Upper Storey, North Niche.

The standing Buddha has right hand raised while the left hand hangs downwards with palm exposed holding the hem of the robe. The nose unfortunately is damaged and the right half of the robe also has disappeared. Of the nimbus, only part of the flame band remains. The left attendant Bodhisattva wearing a three-sided crown has a slender face and slender neck. The robe covers both shoulders, hangs down and crosses at the centre. The celestial robe drapes over the arms and also crosses in an 'X'. On the extreme right of the plate is seen a short bhikṣu standing close to the left attendant and facing frontwards. It shares a common base with the latter. The left hand is covered by its robe and the right hand is exposed. The flaring

bottom hem of the long robe is beautifully carved. The vertical row of monks behind these figure forms the limit of the north niche. The figures here act as worshippers to the north as well as to the middle niche. The second monk from the bottom faces the middle niche and the third faces towards the north niche. Above the attendant Bodhisattva are four rows of worshippers all with high chignons. (Height of figure 3.00 m.)

Pl. 40. East Wall, Upper Storey, Middle Niche.

Showing a canopied niche of similar form and with a similar representation of a standing Buddha trinity as shown in the plate above. The nimbus is decorated with a flame band and a band of flying celestials. The halo has a band of seated Buddhas and a lotus blossom. The attendants will be discussed under Pls. 45, 46. Four vertical rows of worshippers are shown on the right and three rows on the left. The arrangement, however, is free and not mechanical. Two celestials with high chignons are carved directly above the haloes of the attendants on each side. Bhikṣus holding offerings are represented above them. Surrounding these figures are celestial musicians with high chignons, holding various instruments such as waist-drum, *p'i-p'a*, cymbals, flute and pipe. In each of the narrow spaces between the Buddha and the attendants is represented a musician, that on the left playing a flute and that on the right a waist-drum. (Height of figure 3.15 m.)

Pl. 41. East Wall, Upper Storey, South Niche.

Showing a canopied niche with a standing Buddha trinity similar to those in Pls. 39 and 40. The left hand is slightly damaged but almost all the rest of the figure is well-preserved. The nimbus consists of a flame band and a band of seated Buddhas. The flame of the nimbus differs from those of the north and the middle niches in its mountains at the base. The halo is decorated with a band of flying celestials and a lotus blossom. The attendants also are of similar type to those of the middle and north niches. The right attendant, however, holds an incense-burner in both hands and the halo contains a flame band. The left attendant holds a vase in the right hanging hand, the left arm is bent and the hand holds a round object. The halo is decorated with a floral-scroll band formed of three-leaved half-palmettes. The worshippers above the attendants are celestials with high chignons and monks, some of which hold offerings and some have

hands together. (Height of figure 3.00 m.)

Pl. 42. East Wall, Upper Storey, North Part.

Adjoining the ceiling is a row of niches containing celestial musicians (Pls. 49, 50). From the base hang garlands and a curtain. Beneath these in the upper storey is a row of seated Buddhas and the north niche. Both the upper and lower edges of the north niche have the usual decorations of lotus-petal bands. The wall from the right side of the standing Buddha onto the east part of the north wall is entirely lost. On the extreme left of the plate the left attendant Bodhisattva of the upper east face of the stūpa-pillar can be seen. (Height of figure 3.00 m.)

Pl. 43. East Wall, Upper Storey, Worshippers between North and Middle Niches.

The Buddha of the north niche is shown on the left of the plate and that of the middle niche on the right, with the attendants and the worshippers between them. It can clearly be seen from this plate how both the attendants and the central monk share a common lotus base. Although all the carvings belong to one or other of the niches their relationship is not very clearly indicated and sculpturally they are comparatively freely executed. The hollow space of the simple canopied niches where the Buddhas stand contrast strongly with the groups of attendants and worshippers which form an ornate protrusion. The whole upper storey has these alternating protrusions and hollows which give it the appearance of a gently undulating surface. (Height of upper zone 3.65 m.)

Pl. 44. East Wall, Upper Storey, Standing Bhikṣu between North and Middle Niches.

Detail of the standing monk in the centre of the plate above. The shaved head backed by a round halo is inclined slightly forwards. The eyes and eye-brows are delicately carved and a smile is shown on the lips. The upper garment hangs straight down from the left shoulder covering the left arm with the hem of the robe vividly represented. The robe covering the right shoulder is pleated and the right arm exposed. The hands are held together at the chest. The upper garment covering the plump body has incised folds which flare in parallel arcs towards the bottom. The wavy hem of the under garment is revealed under the bottom of the upper garment. In brief, the plump body of the bhikṣu is not in the early Yün-kang style in which

the figures are represented in simple, full modelling. Here the modelling is accentuated and enlivened by a scene of movement imparted to it by the treatment of the folds. Most noteworthy, however, are the facial features which express a deep spirituality. At the side of the right shoulder is shown a lotus flower on a long stem on which is seated a celestial with high chignon.

Pl. 45. East Wall, Upper Storey, Middle Niche, Right Attendant.

At the right of the plate the right side of the standing Buddha of the middle niche is visible. The robe hanging from the arm flares strongly to the side. The right attendant wears the usual three-sided crown. The body is plump with round face and broad shoulders. The right hand holds a round object to the chest and the left hand, an incense-burner. The celestial robe crosses low on the body in the usual 'X'-shape. The edge of the robe which flares to the side of the right elbow reveals the short sleeve which is also usual. The pointed halo is decorated with a flame band. The celestial with high chignon playing a waist-drum, which occupies the space between the Buddha and the attendant, stands on its right leg on a tall three-petalled lotus base with left leg bent. The nose and the chin are sharply finished. The celestial musicians surrounding the attendant all have similar sharp noses and chins.

Pl. 46. East Wall, Upper Storey, Middle Niche, Left Attendant.

The left attendant Bodhisattva, like the right one shown in the plate above, has a plump, well-balanced body. The fingers of the hands which rest on the chest are expressively carved. The celestial robe hangs loosely over the left shoulder and forms beautiful decorative step-like folds where it drapes over the elbow. The halo is decorated with a band of floral-scroll pattern formed of three-leaved half-palmettes.

Pl. 47. East Wall, Upper Storey, Standing Monk between Middle and South Niches.

This beautiful monk is similar to that shown in the plate above. The right hand holds an offering at the chest and the left hand hangs down across the body holding a round object. The ends of the robe do not flare at the sides like those of the figure in the plate above, but hang gently downwards forming an almost straight bottom hem. The feet wearing shoes and

standing on the lotus base are shown in profile. At the right side, the upper part of a celestial with high chignon emerges from a lotus flower on a long stem.

Pl. 48. East Wall, Upper Storey, Middle Niche, Left Worshippers.

Showing the vertical rows of worshippers above the left attendant of the middle niche. Immediately above the attendant are carved two celestials with high chignons side by side while two bhikṣus with palms together are visible in the upper layer. Surrounding these four figures are five celestials playing instruments. From the upper north to the lower south the instruments are (1) flute, (2) pan-pipe, (3) *p'i-p'a*, (4) waist-drum, and (5) conch-shell. The row on the extreme right consists of four monks with palms together all of which have plump bodies. Three have robes covering both shoulders but the second monk from the bottom has the style of dress in which the robe completely covers the left shoulder and the hem only covers the right shoulder.

Pl. 49. East Wall, Upper Storey, Uppermost Zone, North Part.

At the top of the plate is the row of flying celestials occupying the area where the wall curves to meet the ceiling. Beneath it are the niches of celestial musicians, although those in the northern extremity are almost all lost. Only the upper bodies with their high chignons are represented. They play from north to south the following instruments;— (1) unknown, (2) waist-drum, (3) *p'i-p'a*, (4) pan-pipe, (5) pipe, (6) *ch'in* 琴 or Chinese lute, and (7) mandolin or *yüan-hsien*. Lotus and *aupapādukas* holding garlands alternate on the base. The garlands follow the loops of the shallowly-carved curtain. Seated Buddhas, of which all the heads are lost, are represented in two alternating types, one with right hand raised and the other with hands placed together in the lap. (Height of uppermost zone 2.40 m.)

Pl. 50. East Wall, Upper Storey, Uppermost Zone, Middle Part.

Showing the middle part which is a continuation south from the plate above. The celestial musicians which follow those of Pl. 49 are well-preserved. They play from north to south the following instruments;— (1) conch-shell, (2) cymbals, while the following two are shown dancing with their faces turned towards each other. The figure on the extreme right plays the *p'i-p'a*.

(Height of uppermost zone 2.40 m.)

Pl. 51. East Wall, Lower Storey, North Niche.

A range of mountains is carved on the arch-front and down the sides of the niche, with old men with high chignons among them. The robe of the seated Buddha has been entirely damaged and repaired with clay. The flame band of the nimbus has an arc at the base of each flame. The right of both the inside and outside of the niche as well as most of the floral-scroll band beneath are completely lost. Above the niche is a row of six pointed-arch niches each housing a Buddha seated in the *dhyāna* position. A five-storeyed pagoda (Rub. VIA) is seen on the left side, but nothing remains on the right side.

The niche is undoubtedly intended to be a representation of the Conversion of Three Kāśyapas as seen also on the north niche of the first storey of the west wall in Cave VII (Vol. IV, Pl. 82). The disciples of Three Kāśyapas who had been astonished by the fire of the fire-dragon's shrine in which the Buddha was sitting and who each brought water in vases and poured over it. The representation is here more vivid than that in Cave VII. (Height of niche 3.55 m.)

Pl. 52A, B. East Wall, Lower Storey, North Niche, Seated Buddha, Upper Body.

The hair is represented in the usual wavy form. The face is round, with long, beautifully-carved eyes and eye-brows. The robe has been repaired in modern times, but the raised right hand preserves its original dignity. The Buddha's conquest of the evil dragon as recounted in the sūtras is here symbolically-represented by the coiled snake in the bowl held in the left hand. (Height of head 0.55 m.)

Pl. 53A, B. East Wall, Lower Storey, North Niche, Brahmanas carrying Bottles.

Showing the mountain ranges and the old men occupying the left half of the arch-front and reaching down the arch-side. The old men all stand holding vases. Their faces are emaciated and their chins sharp. The slender necks, chests, hands and legs are all bony and loin-cloths are the only dress they wear. Ascetics are undoubtedly intended. The central two both hold their vases upside-down in the act of pouring water over the seated Buddha.

Pl. 54. East Wall, Lower Storey, Middle Part, Thousand Buddha Niches.

## YÜN-KANG, CAVE VI

The Thousand Buddha niches consist of twelve rows each containing sixteen small niches. Above the fourth row is a trabeated niche (Pl. 60A), occupying an area four rows in height and six niches in width. Each of the small pointed-arch niches houses the usual Buddha seated in the dhyāna position. The style of dress is almost always of the type in which the robe covers the left shoulder and then covers the right shoulder forming a 'V' at the chest. Another type of dress in which the robe covers both shoulders is seen on a few figures. Unfortunately many of the heads are missing. Above the Thousand Buddha niches is a row of seven pointed-arch niches each housing a Buddha seated in the dhyāna position and undoubtedly intended to represent the Seven Buddhas of the Past. Above this the lotus-petal band and part of the standing Buddha of the middle niche in the upper storey are visible. Beneath the Thousand Buddha niches and above the band of floral-scroll pattern is a symmetrical row of celestials with high chignons. The central part has been damaged and repaired with clay. (Width of central niche 1.30 m.)

Pl. 55A. East Wall, Lower Storey, Middle Part, Niche of Seated Buddha.

B. East Wall, Lower Storey, Middle Part, Floral-Scroll Band.

A. The trabeated niche contains three compartments with a seated Buddha with raised right hand in the centre. The head is lost, but the sloping shoulders and the Cave VI type robe remain. The ends of the robe spread out fan-wise. A standing attendant Bodhisattva occupies each of the side compartments. The trabeation (Rub. VIIH) is divided into six sections, each containing a flying celestial in low relief. These wear loin-cloths, have round heads and bare legs. A heavy curtain hangs under the trabeation. (Width of niche 1.30 m.)

B. Showing the upper bodies of celestials with high chignons, their heads turned to the side. The band of floral-scroll pattern is visible beneath it. (Height of band 0.45 m.)

Pl. 56. East Wall, Lower Storey, South Niche.

This trabeated niche is divided into three compartments. A seated Buddha is represented in the central compartment and four layers of worshippers are carved in each of the side compartments. The nimbus of the Buddha consists of a flame band and a band of seated

Buddhas while the halo is made up of a flame band and a lotus blossom. The ends of the robe, as usual, hang downwards in a fan shape. The base contains three dharma-cakras in the centre flanked by a deer and two kneeling worshippers with palms together on each side. The niche undoubtedly illustrates the scene of the First Sermon of Śākyamuni. The *Sūtra of the Causes and Effects* (Taishō-daizōkyō, III, p. 644), chap. iii, recounts the following story:— When Śākyamuni went to Mṛigadāva in Vārāṇasī, he preached his first sermon to five men, namely Kauṇḍinya, Mahānāma, Vāśpa, Aśvajit and Bhadrīka, all of whom became his first disciples. The five figures with shaved heads in the right compartment may be identified as these five disciples after their conversion, and the five figures wearing Phrygian caps on the left side as the merchants who first offered food to the Buddha. Above the trabeation six pointed-arch niches each house a seated Buddha. A five-storeyed pagoda (Rub. VI B, c) stands on each side. (Height of niche 3.60 m.)

Pls. 57, 58. East Wall, Lower Storey, South Niche, Seated Buddha, Upper Body.

The nose is slightly damaged. The round face with its sharp chin has a child-like innocence and loveliness. The hair is represented in the usual waves. The shoulders are broad but the neck is slender. The folds of the robe are shown in the usual step-form. The fingers of the right hand, of which the thumb is damaged, are very stiffly carved. The left hand has been slightly damaged and repaired. (Height of head 0.68 m.)

Pl. 59. East Wall, Lower Storey, South Niche, Deer.

The ends of the Buddha's robe spread sharply fan-wise. In the centre are the three wheels, i.e. dharma-cakras. The deer are sensitively represented with beautiful, soft eyes and graceful necks.

Pl. 60A, B. East Wall, South Niche, Right Arch-Front and Base.

Pl. 61A, B. East Wall, South Niche, Left Arch-Front and Base.

The arch-front is divided into six sections containing flying celestials with high chignons symmetrically arranged. The high chignons, as often seen on both the ceiling and the stūpa-pillar, are exaggerated. The short-sleeved upper garments are hitched up into the belt forming pouches at the sides and the edges form 'V's at the chest. The long, fluttering skirts cling

round the legs and develop into trailing wings as is usual in this cave. Half-bodies of worshippers with flaming hair are visible in the corners above the tribation. Beneath the arch-front triangular pendants with hanging bells and a curtain are represented. A garland follows the outline of the curtain. At each side of the base behind the deer kneel two worshippers facing to the centre. The figures on the left side wear Phrygian caps. The edges of the long, narrow-sleeved cloaks form 'V's on the chests and are tied with belts. Trousers are visible under the cloaks, and undoubtedly this is intended to represent the dress of the Northern tribes. The figures on the right side are of the flaming hair type and wear celestial robes which form 'X's in the centre.

Pl. 62A. East Wall, Lower Storey, South Niche, Right Worshippers.

B. East Wall, Lower Storey, South Niche, Left Worshippers.

In each of the right and left compartments are four rows of worshippers with palms together. In the left compartment (Pl. B), the four upper worshippers have high chignons, while three beneath them wear Phrygian caps. Two celestials with high chignons are carved in the upper part of the right compartment, and in the lower part are five monks.

Pl. 63. East Wall, Bottom Storey, Buddha's Life in Relief (18).

This scene is represented on the wall beneath the left pagoda of the north niche. Three archers stand on the left side, each with high chignon and halo. The sleeves gape at the ends and their celestial robes cross in an 'X' in the centre. Three targets are shown on the right with an animal at the foot of one of them. The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 628), chap. ii, recounts the following story:— When Prince Siddhārtha was ten years old, the King, his father, sought out the archery master of his state and ordered him to teach the Prince the art of archery. The Prince refused to use the small bow which the master gave him and took the bow which required seven men to bend it and with this he shot through the seven iron drums with a single arrow. Devadatta and Nanda, the brothers of the Prince, were very boastful of their strength. When the Prince competed with them, sets of seven drums made of gold, silver, copper and iron respectively were placed in the

garden as targets. Devadatta shot through three golden drums with one shot. Then Nanda also pierced three golden drums. Finally, when the Prince shot at the target, one arrow penetrated not only seven golden drums but also a pond in the garden and flew on to end in Mt. Ta-t'ieh-wei-shan 大鐵圍山. The three figures in the relief may be intended to represent the Prince, Devadatta and Nanda, and the targets may be the golden drums. Above them fly two celestials. That of the right side seems, from its posture, to be admiring the Prince's shot. (Height of panel 0.95 m.)

Pl. 64A. East Wall, Bottom Storey, Buddha's Life in Relief (19).

B. East Wall, Bottom Storey, Buddha's Life in Relief (20).

A. Showing the scene continued from Pl. 63. The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 629), chap. ii, recounts the following story:— When the Prince was wandering in the garden and seated under a tree, he saw a worm, an incarnation of the Deva, which was being pecked at by a bird. The Prince felt a deep compassion for it. Hearing about this, the King, his father, who feared that the Prince might enter the priesthood, ordered that additional maids servants should attend him and encourage him to find pleasure with them. Another story is told in the *Sūtra* as follows:— Although the Prince, now seventeen years old, had married Yaśodharā, the daughter of Mahānāma, he did not visit her bed but found pleasure only in solitary meditation. This worried the King who again ordered more women to give him to pleasure. The Prince, however, still had no desires and did not visit her bed but remained alone in meditation.

On the left of the plate is represented a roofed building with ridge ornaments, brackets and a curtain under the eaves. The Prince is seated alone in this on a low chair. The back of the chair is similar to those shown behind the Vimarakīrti and Mañjuśrī statues in the roofed niche in the south wall (Pl. 31). At the side of the stair-way to the building two figures embrace, while another pair is seen on the right side, of which one is falling to the floor and the other holds a wine-bottle in the hand making the former drink. They all have high chignons and wear similar robes and may well be intended to represent the attendants and maids who, as the *Sūtra* describes, attended the Prince to

induce him to indulge in pleasure. On the extreme right where, at present, a repaired clay wall is visible, there may once have been another pair. In brief, the relief seems to represent scenes of the life of pleasure in the palace. The manner in which the Prince seated in meditation strongly contrasts with the exuberance of the life of pleasure displayed before him, is most effective. (Height of panel 0.95 m.)

B. This scene is continued from the plate above. The left side is obscured by the clay rendering. On the top of the scene is a trabeation with a curtain, beneath which the King is seated with one leg pendant. The celestial robe floats vigorously behind the shoulders. A figure wearing a crown and with hands together at the chest kneels before him. The subject of the scene is not clear but, judging from the representation of the right relief which undoubtedly illustrates one of the Prince's four sorties from the gates of the palace, the scene here must depict something which happened before. A reasonable supposition would be that it represents the incident when the King tried to dissuade the Prince. (Height of panel 0.95 m.)

Pl. 65. East Wall, Bottom Storey, Buddha's Life in Relief (21).

The stories of the four sorties from the gates of palace begin with this relief and continue with those on the east part of the south wall. The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 629), chap. ii, recounts the following story:— When the prince, attended by his vassals, went out by the east gate of the palace, he met an old man bent with age tottering along with the help of a stick. This was the form into which Deva had transformed himself. This was his first experience in which he encountered old age and he grieved deeply, reflecting that even he, who was rich and noble, could not escape a like fate.

A roofed gate is visible on the left, decorated with ridge ornaments and brackets. The doors are closed and above them is a massive lintel. The staircase can be seen in front of the partly damaged base. The Prince, wearing a tall crown, rides on a horse holding the reins in his right hand and with left hand raised. No stirrups are shown. The celestial robe flutters behind him in a manner characteristic of this cave. An attendant stands behind the Prince holding a canopy and a celestial flies ahead of him. The old man, a

figure with a high chignon, wears a long cloak and trousers and stands bent with age, leaning on a stick. (Height of panel 0.95 m.)

Pl. 66. East Wall, Bottom Storey, Buddha's Life in Relief (22).

Showing the scene continued from the north of the plate above, depicting another of the four sorties from the palace (Rub. VIII G). The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 630), chap. ii, tells how some time later the Prince asked his father to allow him to leave the palace and the King permitted him to go out by the south gate. This time the Prince met a sick man, into which Deva again had transformed himself, being helped along by two men. Once more the Prince grieved at human fate. The relief resembles that of Pl. 65; with the gate on the extreme left, the mounted Prince, an attendant holding an umbrella and the flying celestial. Under the long cloak, the skirt with its incised folds flaring behind is clearly visible in the plate. The sick man as described in the *Sūtra* is represented with flaming hair and seated on a low rattan-stool holding sticks in both hands. (Height of panel 0.95 m.)

Pl. 67. East Wall, Bottom Storey, Buddha's Life in Relief (23).

The scene which follows is carved on the extreme southern part of the east wall and is continued from Pl. 66. The *Sūtra* tells the following story:— Some time later, the King permitted his son to go out by the west gate. This time Deva disguised as a dead man was being carried on a palaquin by four bearers. Deva planned the encounter in such a way that only the Prince and his friend Udāyin could see it. When he met the corpse, the Prince grieved for the unavoidable end of human destiny.

As is the scenes in Pls. 66 and 67, a gateway is shown on the extreme left of the plate. Here the wall is cracked. The horse on which the Prince rides, is also damaged. The celestial flies towards the Prince in the opposite direction to those in Pls. 66 and 67. Two figures wearing Phrygian caps and long cloaks are shown walking one behind the other. The former holds a staff with a banner and the two may represent the funeral cortège. In the lower part of the plate, although the wall is damaged, outlines of some standing figures are just visible. The dead man mentioned in the *Sūtra* is probably the decayed figure in the

lower right corner. (Height of panel 0.95 m.)

Pl. 68. East Wall, Bottom Storey, Row of Worshipers.

Beneath the relief of the Buddha's life is a roofed construction supported by rafters and brackets of three blocks and inverted 'V' types. Pillars are placed beneath the brackets of three blocks type. This roofed construction may once have been carved on all the four walls of the cave to represent a corridor surrounding a Buddhist pagoda. Between the pillars, the outlines of four worshippers with high chignons are just visible. These face southwards, in other words in a clock-wise direction which immediately suggests the ceremony of *pradakṣiṇa*. Small niches of the late Northern Wei period are carved between the figures. (Height of roof 1.95 m.)

Pl. 69. North Wall, West Part.

The west part of the north wall occupies the centre of the plate, and the west face of the stūpa-pillar is shown on the right. Although the north wall is severely damaged, the upper storey, similar to those of the other walls, comprises three standing Buddhas under canopies. The west Buddha shown in the plate has preserved only the head and hands in their original condition, but the canopy, the right attendant Bodhisattva and the worshippers on the right side have all disappeared. Further upwards the lotus-petal band, the band of seated Buddhas, the garlands and curtains can just be traced in outline. The row of niches of celestial musicians is in a comparatively better state of preservation (Pl. 73A).

A large trabeated niche occupies the whole area of the lower storey. Very little of the row of niches of seated Buddhas above the trabeation and the lotus-petal band above that remain. The west part of the trabeation, the right pillar and the right compartment are visible in the plate. Small holes for repairs can be seen on both the pillars and the base of the wall. The carvings on the west face of the stūpa-pillar are clearly shown in this plate and also the severely damaged base. (Height of wall 14.30 m.)

Pl. 70. North Wall, East Part.

The east part of the north wall corresponds exactly to the west part shown in Pl. 69. Only the outline of the standing Buddha in the upper storey remains and even almost all traces of the clay repair-work have

fallen away. Although both attendants and worshippers have entirely disappeared, the hollowness of the niche and the protrusion of the sides are clearly visible. The band of seated Buddhas, garlands and the curtain above the niche are also entirely lost but the row of small niches of celestial musicians is traceable (Pl. 73B). As opposed to this, the lower storey is comparatively well-preserved. The dragons on the trabeation below the row of niches of seated Buddhas as well as the left compartment and the left pillar are visible in the plate. The massive, standing Buddha in the left compartment has been repaired with clay. On the left side of the plate is shown the east face of the stūpa-pillar, the base of which has been severely damaged and is now covered with a clay rendering. (Height of wall 14.30 m.)

Pl. 71 A. North Wall, Upper Storey, West Niche.

B. North Wall, Upper Storey, East Niche.

A. The entire canopy is damaged but the head of the standing Buddha has fortunately been well-preserved. This is round with wavy hair and inclined downwards. The eyes and eye-brows are gentle and the lips which curl slightly at the corners of the mouth are of considerable beauty. The raised right hand and the left hand still remain. The left attendant remains only as a repaired clay figure. The standing monk beside it and the row of monks above are only just visible. In brief, the construction of the niche is similar to that of the niches in the upper storeys of the other walls. (Height of figure 3.20 m.)

B. Of the east niche, the standing Buddha, right attendant and worshippers are visible only in outline. (Height of figure 3.15 m.)

Pl. 72 A. North Wall, Upper Storey, Middle Niche.

B. North Wall, Upper Storey, Middle Niche, Standing Buddha, Upper Body.

The canopy remains only in outline and all details are lost. The head, hands and feet of the standing Buddha are well preserved. The eyes and eye-brows are long, the nose, straight, and the lips, smiling. Despite clay repairs, the original condition of the shoulders is easily traceable. Both attendants also were repaired in a later period. The damage to the worshippers is as severe as to those on the east and west niches. Only the outlines of niches of seated Buddhas in the row above the canopy still remain. (Height of figure 3.15 m.)

## YÜKANG, CAVE VI

Pl. 73 A. North Wall, Upper Storey, Uppermost Zone, West Part.

B. North Wall, Upper Storey, Uppermost Zone, Middle Part.

A. The row of niches with celestial musicians above the west niche of the upper storey is well-preserved. The musicians play the following instruments from west to east, (1) flute, (2) pan-pipe, (3) waist drum (4) *ch'in* or chinese lute, (5) small drum, (6) recorder, and (7) *p'i-p'a* (?). On the base is found the usual representation of alternating lotuses and *aupapādukas* with the latter holding garlands.

B. Showing the row of niches with celestial musicians above the middle niche continued from the east side of the plate above. The damage to the wall becomes progressively severe towards the east side where neither musical instruments nor garlands can be distinguished.

Pls. 74, 75. North Wall, Lower Storey Niche.

This trabeated niche occupies the whole area of the lower storey of the north wall. The central and side compartments are separated by octagonal pillars. The former houses a Buddha now made of clay seated with its hands together in the *dhyāna* position on a low base of the same later period. The original figure seems to have been covered by the newer clay figure (Pls. 76, 79 A). In each of the side compartments is seen a standing Buddha also made of clay during a later period.

The dragons of the trabeation will be described in Pls. 76-78. Above the dragons is a row of niches with seated Buddhas. Those on the right side are shown in Pl. 77. All the Buddhas are seated in the *dhyāna* position and the ends of their robe hang down over the knees in the usual fan-shapes. (Height of niche 7.00m.)

Pls. 76-78. North Wall, Lower Storey, Trabeation.

The large trabeation is decorated with an extraordinary type of scroll formed of rings each consisting of dragons. These rings total twelve in all with four in the central section, three in each of the side sections and one in each of the rhombic sections. Each ring is formed of a pair of confronting dragons. The claws of their fore-legs touch at the bottom centre of the ring and their tails are interlaced to form the top of the ring. The rings are connected by narrow bands decorated with lotus-petals. Inside each ring is a flying celestial with high chignon. Their long skirts,

as is usual, cling round the feet and trail out behind them. In the side sections the celestials are symmetrically arranged but in the central section three fly in a westerly direction and one in an easterly. This carving of dragons in the form of a scroll is found also in the ante-room of Cave X (Vol. VII, Rubs. VA-C, P).

Triangular pendants are represented below the trabeation. The two hanging sashes incised on each of the triangles are unusual. From the end of each triangle hangs a bell. Below them is represented a shallow curtain with garlands following the line of the loops. (Height of trabeation 0.50m.)

Pl. 79 A. North Wall, Lower Storey Niche, Octagonal Pillars.

B. North Wall, Lower Storey, East Pillar, Upper Part.

A. Showing the lower niche of the north wall viewed from the west corner. The right pillar is visible in the fore-ground. The octagonal pillars formed of alternating wide and narrow faces are well-preserved at their tops. The faces are divided into layers. In each layer, the wider face contains two pointed-arch niches placed side-by-side each housing a seated Buddha while the narrow faces contain a single niche. The ceiling of the niche is almost flat with the top of the flame nimbus flanked by flying celestials. On the extreme left of the plate, part of the clay figure of a seated Buddha is visible.

B. The left pillar is well preserved and corresponds to the right pillar. On the wider face of the octagonal pillar are carved twin pointed-arch niches similar to those on the right pillar. The upper three niches of the narrow face are of pointed-arch type, while the remainder below them are trabeated. Each niche whether of pointed-arch or trabeated type houses a Buddha seated in the *dhyāna* position and is decorated on the lower edge with a lotus-petal band. The wall behind the trabeation of the north niche is only roughly chiselled. The flying celestials on the ceiling at the top of the pillar are well-preserved. It can clearly be seen from this plate that the ceiling of the left compartment is lower than that of the central compartment.

Pl. 80. North Wall, Lower Storey Niche, East Pillar, Upper Part.

The curtain cuts off the tops of the pointed-arch niches of the uppermost layer of the pillar. The round faces carved between the pointed-arch niches may be

intended to represent *aupapādukas*. The dresses of the seated Buddhas are of the type in which the robe covers the left shoulder and then covers the right shoulder. In the uppermost layer the other style is shown in which the robe covers both shoulders. (Width of pillar 0.75m.)

Pl. 81A. North Wall, Lower Storey Niche, West End.

B. North Wall, Lower Storey Niche, West End, Worshippers.

A. Showing on the right of the plate the modern clay figure in the right compartment. On the back wall at floor level stand two figures (Pl. 82B) and above them is a row of worshippers with high chignons (Pl. B). These figures may be followed by similar figures now concealed behind the newer clay statue. Further upwards a third layer is visible, but no figures can be clearly distinguished. On the extreme left of the plate the west corner of the north wall is formed by a pillar-like protrusion but this is severely damaged. Many small holes for repair-work can be seen over the whole area of these walls.

B. Showing a part of the plate above. The kneeling figures with high chignons in the middle layer holding offerings in each hand turn to the left. The carvings on the ceiling are now entirely lost.

Pl. 82A. North Wall, Lower Storey Niche, Nimbus of Seated Buddha.

B. North Wall, Lower Storey Niche, West End, Worshippers.

C. North Wall, Lower Storey Niche, West Part, Worshippers.

A. The original flames at the top of the nimbus are clearly visible above the head of the repaired clay figure of the main Buddha. Another band of the halo also seems to be formed of flames. The lower part of the nimbus is entirely lost. The flying celestials facing each other on both sides of the nimbus can be seen clearly.

B. Showing the two standing worshippers as already illustrated in Pl. 81A. The eastern figure has right hand raised high and left hand resting on the waist. The head is turned to the east and the right leg is bent. The pose is similar to those of the guardian divinities on the walls of the entrance gateway. The western figure, which stands with right hand resting on the waist and left hand raised, appears to be a celestial

or a Bodhisattva. (Height of figure 2.13m.)

C. Showing the two standing worshippers carved by the right side of the main image. One is larger than the other. Both figures seem to face towards the main image but, due to the severe damage, neither the features nor the positions of the hands can be distinguished. (Height of figure 2.15m.)

Pl. 83. West Wall, South Part.

The south part of the west wall fills the background of the plate and the south face of the stūpa-pillar appears on the right. The upper storey comprises the south niche of canopy form, housing the usual standing Buddha trinity. The layers of carvings above the niche are also similar to those on the other walls. The lower storey contains a trabeated niche housing a trinity of Bodhisattva seated with ankles crossed. On the extreme south end of the wall is carved a five-storeyed pagoda, but neither shafts nor mounds are represented on the top of it. A row of small niches with seated Buddhas is represented, totalling seven niches in all, which are undoubtedly intended to represent the Seven Buddhas of the Past. The floral-scroll band and the panel with a scene from the Buddha's life below the trabeated niche are entirely lost. This complete damage continues downwards to the bottom area where the roofed construction and the worshippers similar to those on the other walls must once have been carved.

The reliefs on the south face of the stūpa-pillar are well shown in this plate. The floral-scroll band along the upper edge of the base has been well-preserved. (Height of wall 14.15m.)

Pl. 84. West Wall, North Part.

The north part which, as usual in the Yün-kang caves, is severely damaged corresponds to the south part of the west wall. The upper storey contains the canopied north niche with its standing Buddha and attendants which are comparatively well-preserved. The lotus-petal band as well as the row of seated Buddha niches above it have almost all disappeared. The north niche of the lower storey, although badly damaged, is undoubtedly of trabeated type and corresponds to the south niche. The Bodhisattva with ankles crossed has been repaired with clay but the attendant Bodhisattvas are entirely lost. Almost all the sections of the trabeation remain, as well as the flying celestials they contain. A five-storeyed pagoda may once have

been represented in the north corner. The bottom storey is totally destroyed down to the floor. The north face of the stūpa-pillar is clearly visible on the left of the plate and the octagonal pillars of the north wall are shown on the opposite side. Here also the base is severely damaged. (Height of wall 14.15m.)

Pl. 85. West Wall, Upper Storey, South Niche.

The west wall, as a whole, comprises three canopied niches in which it is similar to the east wall. The plate shows the south niche. The dust does not improve the appearance of the figures. The Buddha has been damaged in the nose and both thumbs. Each alternate element of the flame pattern of the nimbus is coloured in different shades although this was done in more recent times. The flames divide in two at their bases and divide again into three-forked tips. The next band of the nimbus is formed of flying celestials. The halo is decorated with a band of seated Buddhas and a lotus blossom. The left attendant holds the right hand to the chest and has the left hand hanging down. The pointed halo is decorated with a floral-scroll band. The right attendant holds both hands to the chest with an offering. The halo is decorated with flames. The worshippers on each side are arranged in three vertical rows differing from each other. The right side has from the inside a row of the type with high chignon, one of monks and one of the type with flaming hair, while the left side has monks, the type with high chignons and the type with flaming hair. Above the standing monk by the side of the attendant is the usual row of monks. All the heads of the seated Buddhas in the row above the canopy have been lost and subsequently repaired. Between these Buddhas are carved *aupapādukas* in the upper parts and figures with chignons in the lower parts, all with palms together. (Height of figure 3.10 m)

Pl. 86. West Wall, Upper Storey, Middle Niche.

The standing Buddha trinity is a most refined and beautiful group. The nimbus of the Buddha is decorated with both flame band and band of seated Buddhas, and the halo with a band of flying celestials and a lotus blossom. The halo of the right attendant has a large flame band and that of the left attendant a similar floral-scroll band. The worshippers are arranged in three layers, ranged one above the other, behind the attendants. On the right, the middle layer contains four and the bottom layer three, some with palms

together and some holding offerings. Surrounding these celestials are musicians playing instruments similar to those of the east wall. On both sides between the main Buddha and the attendants stand two worshippers, the upper with high chignons and the lower with flaming hair. (Height of figure 3.10m.)

Pl. 87. West Wall, Upper Storey, North Niche.

The canopy is well-preserved with its finely carved floral-scroll band along the upper edge. The standing Buddha is also well-preserved despite the slight damage to the hanging sashes and the hem of the skirt. The bases of the flames of the nimbus are arc-shaped and these link up to give the impression of a wavy line. The next band is decorated with flying celestials. The halo is formed of a band of seated Buddhas and a lotus blossom. The left attendant Bodhisattva, repaired except for the head and feet, has a somewhat ungainly appearance. The pointed halo seems to be decorated with a floral-scroll band consisting of the usual three-leaved half-palmettes. The worshippers above the left attendant, although much damaged, can be seen to be arranged in three layers, almost all the figures having high chignons and holding offerings. The right attendant Bodhisattva and the worshippers behind it, on the contrary, are well-preserved (Pl. 93). The worshippers are arranged in three vertical rows and, except for two which have flaming hair, all are of the high chignoned type. The hands hold offerings in varied positions.

Pls. 88, 89. West Wall, Upper Storey, Middle Niche, Standing Buddha, Upper Body.

The head with the usual wavy hair is inclined slightly downwards. The face is round, the chin sharp and the neck thin. The long eyes and eye-brows, the straight nose and the smiling lips, are all beautifully carved. The shoulders and chest are broad and, as usual, covered by dress of Chinese style. The raised right hand is carved with a sensitive gentleness. Unfortunately the fingers are damaged. Three fingers of the left hand are bent. The index finger is outstretched and the thumb is lost. In their original condition they must have shared the same delicate treatment as the right hand.

Pl. 90A. West Wall, Upper Storey, Standing Monk between South and Middle Niches.

B. West Wall, Upper Storey, Middle Niche, Right Attendant.

A. Showing the left attendant of the south niche and the right attendant of the middle niche on the left and right sides of the plate respectively. In the centre is the monk which stands on a lotus base with feet turned outwards. The right hand is raised to the chest with palm exposed. The ends of the robe run under the right elbow, cross the body, drape over the left arm and hang down the left side. The figures are all well-balanced.

B. Showing on the right side of the plate the standing Buddha of the middle niche. The right attendant Bodhisattva stands on the floor. The face is round, the chin sharp and the neck thin. The right hand rests on the chest and the left hand hangs down holding a vase. The pointed halo is decorated with a flame pattern. A celestial with flaming hair stands between the Buddha and the attendant.

Pl. 91. West Wall, Upper Storey, Worshippers between Middle and North Niches.

The left half of the middle niche is visible on the left of the plate. Above the slender figure of the left attendant seen here in profile (Pl. 92) are carved three layers of worshippers, of which one has flaming hair, one appears to be shaved and others have high chignons. The inner five figures all have palms together or hold offerings in both hands, while the surrounding figures are playing instruments. From the top downwards they play (1) small drum, (2) pan-pipe, (3) waist-drum, (4) recorder, (5) *p'i-p'a* and (6) flute. By their side is a row of standing boys. In the north niche, seen on the right of the plate, the worshippers are arranged in three vertical rows. All have high chignons with the exception of two, one of which has flaming hair while the other is shaved.

Pl. 92. West Wall, Upper Storey, Middle Niche, Left Attendant.

Behind the left attendant of the middle niche is carved a pointed halo decorated with a floral-scroll pattern. The attendant wearing a three-sided crown, has a beautiful face and, with its sharp chin and slender neck, is well-proportioned. The shoulders are broad and the hands rest on the chest with palms together. The base is flat and round and without any carving of a lotus. The monk is also well carved, its left hand covered by the robe while the end of the robe, tucked under the right elbow, hangs down over the left arm in a fluttering shape. The hands holding an offering

to the chest are very delicately carved. The feet on the lotus base are shown in profile. On the extreme left of the plate a celestial with flaming hair can be seen standing at the left of the main Buddha and balancing a similar figure on the right side (Pl. 90B).

Pl. 93. West Wall, Upper Storey, North Niche, Right Attendant.

Showing on the right side of the plate the standing Buddha of the north niche. The robe hangs down from the right arm in step-like folds and the edges of the sleeves are pleated. A large hole has been cut into the back wall. The right attendant Bodhisattva has a pointed halo of flame pattern and holds an offering at the chest. Between the figure and the monk is a shallowly-carved lotus flower on a long stem.

Pl. 94. West Wall, Upper Storey, North Part.

The plate shows the north corner of the west wall. In the row of seated Buddhas, figures with raised right hand and with palms together alternate. Almost all the heads have been lost. Above this row is represented the usual row of *aupapādukas* holding garlands. Further upwards a row of niches contains celestial musicians playing, from north to the south, the following instruments:— (1) recorder, (2) conch-shell, (3) cymbals, (4) small drum(?), (5) waist-drum, (6) kind of larger recorder, (7) kind of recorder and (8) flute. (Height of figure 3.10m.)

Pl. 95. West Wall, Upper Storey, North Niche, Standing Buddha, Upper Body.

The body of the standing Buddha is solid and the general impression one of dignity. The face is round but the neck slender. Like those of the figure in the middle niche, the eyes and eye-brows are long and graceful and the lips twist at the ends into a smile. The deep carving of the wavy hair is clearly shown in the plate. Three fingers of the left hand are bent, the index finger and thumb outstretched. The second finger is unfortunately damaged.

Pl. 96. West Wall, Upper Storey, Uppermost Zone, South Part.

Showing the south part of the uppermost layer of the west wall where it joins the ceiling, and on the left, part of the south wall. The row of niches with celestial musicians, as usual, is well-preserved. From the extreme south to the north they play the following instruments:— (1) waist-drum, (2) cymbals, (3) dancing,

(4) *p'i-p'a*, (5) kind of recorder, (6) larger recorder, (7) pan-pipe, (8) harp, (9) conch-shell, and (10) *ch'in*. The *aupapādukas* holding garlands are arranged in the usual row. The wall above, with its row of flying celestials, leans inwards and forms a border to the ceiling. The part of the ceiling above this also leans slightly inwards. The coffers in the ceiling are not very deeply carved and the beam in the south-west corner crosses diagonally. (Height of niche 0.60m.)

Pl. 97. West Wall, Upper Storey, Uppermost Zone, Middle Part.

Showing the middle part of the uppermost zone to the south of the area shown in Pl. 94. The celestial musicians from the north to the south play the following instruments:— (7) kind of recorder, (8) flute, (9) *p'i-p'a*, (10) dancing, (11) dancing, and (12) *p'i-p'a*. (7) to (9) are seen also in Pl. 94. The heads of the seated Buddhas in the row below the musicians have disappeared and have been repaired. Figures with raised right hand and with hands together are, as usual, alternately arranged. (Height of uppermost zone 2.30m.)

Pl. 98. West Wall, Upper Storey, Uppermost Zone, North Part.

The north part of the uppermost zone has already been shown in Pl. 94. The instruments played by the celestial musicians from the third niche of the northern end southwards are (3) cymbals, (4) small drum (?), (5) waist-drum, and (6) larger recorder. The last instrument is very rarely seen in Yün-kang carvings, although it is also represented in the sixth niche from the southern end. The smaller recorder is usually held in such a way that the lower part is away from the body while the larger recorder is held vertically resting and on the stomach. (Height of uppermost zone 2.30m.)

Pl. 99. West Wall, Lower Storey, South Niche.

The south niche, although with a *trabeation* of similar type to that of the south niche of the east wall, houses a *Bodhisattva* with ankles crossed. The head is well-preserved but the body has been repaired and completely changed. The left hand is held out with palm turned upwards as if something was placed on it and the raised right hand with its rounded palm corresponds to the left hand. The octagonal pillars carved on each side of the central compartment grow larger towards the bottom. Kneeling monks are carved on

the bases facing each other.

Above it is a row of seven niches of pointed-arch type, although the niche on the extreme right is not shown in this plate (Pl. 83). The Buddhas seated in the *dhyāna* position are well-preserved. Except for the Buddha in the fifth niche from the north, which has a robe covering both shoulders, all the other figures wear robes in the style in which the hems form 'V's on the chests. The robe-ends which hang down in front of the knees are carved in two ways. In one way, the ends of the robe are separated, each crossing independently over the wrists and forming triangular flares to each side, while in the other the robe comes under the wrists and then separates into flares. This difference may be the result of different workmen.

The five-storeyed pagoda on the extreme left is surmounted by a mound and shafts, while that of the extreme right lacks these decorations (Pl. 83). The bottom storey below the niche is severely weathered and no carvings remain. (Height of niche 2.90m.)

Pl. 100 A, B. West Wall, Lower Storey, South Niche, *Bodhisattva* with Ankles Crossed, Upper Body.

The richly adorned crown is decorated with three discs in their faces, and three-leaved palmettes between them. The disk has a tassel ornament in the centre but the crescent above it is not clearly visible. The hair of the forehead is shallowly carved. The face is round, the chin sharp and the neck slender. The eye-brows are delicately incised and the eyes look gently downwards. The nose is straight but slightly pointed and the lips curl at the corners. The chest and shoulders are broad but here the folds have been repaired. The nimbus has disappeared. The hands are clearly shown.

Pls. 101, 102. West Wall, Lower Storey, South Niche, *Trabeation*.

The *trabeation* is divided into six sections each containing a flying celestial. The two celestials in the central sections have high chignons and both hold a large incense-burner in one hand, while the other rests on the waist. The chins are sharp and the celestial robes vividly and strongly carved. In each of the rhombic sections is a celestial boy with round head and curls. Apart from loin-cloths the boys are naked. They hold offerings high in one hand. The pose of the boy on the right side with his right hand clasping his

right foot is most interesting. The side sections contain celestials with flaming hair and also wearing loin-cloths. Their chests are plump and their stomachs protrude. Below the trabeation are the usual triangular pendants, curtain and garlands.

On the extreme left of the plate, part of the five-storeyed pagoda is visible. A large tassel ornament hangs from the eaves of each storey and bells with hanging tassels decorate the sides of floral ornaments on the top of the pagoda.

Pl. 103A, B. West Wall, Lower Storey, South Niche, Right and Left Attendants.

Pl. 104A, B. West Wall, Lower Storey, South Niche, Right and Left Attendants, Upper Bodies.

The attendant Bodhisattvas on both sides have beautiful three-sided crowns. Their faces are inclined towards the main image. As usual, the chins are sharp, the necks slender and the shoulders sloping. The lower bodies of both figures are damaged. In particular the skirt and legs of the right attendant have been entirely lost and were repaired in a later period. The hands are delicately carved. The left hand holds an incense-burner and the right hand is held to the chest with palm exposed. The pointed halo is decorated with a floral-scroll of three-leaved half-palmettes. The left attendant holds both hands to the chest with an offering. The pointed halo, which is damaged, seems to be decorated with a flame band. At the base of each pillar is a round-headed, kneeling monk with palms together. The right figure is repaired.

The lower storeys of the right pagoda are severely damaged, and their original state must be imagined by reference to those of the left pagoda.

Pl. 105. West Wall, Lower Storey, Middle Niche.

The middle niche represents the scene of the vanquishing of the demons. The demons are carved on the arch-front. The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 640), chap. iii, recounts the following story:— After six year's asceticism in the mountain, Śākyamuni received food from a girl belonging to a cattle herder and thereby regained his strength. He thereupon resolved that he would not rise until he had attained Buddhahood and sat under the pippala tree. The king of the demons ordered his family to attack Śākyamuni in various ways but the latter remained unshaken. Thereupon, in a final effort, the king of the demons mobilized his troops of evil demons

and violently attacked Śākyamuni who vanquished them. It was then that Śākyamuni attained Buddhahood.

The Buddha is seated with right hand raised. The hands and almost all the body have been repaired with clay. It can be surmised that the original figure was very plump and dignified with broad shoulders. Except for the flame band, almost all the rest of the nimbus is lost. In the lower right side of the niche are two or three figures wearing crowns and three with high chignons, all in standing positions. The crowned figures may be assumed to represent the three beautiful daughters of the king of demons, and the figures with chignons, the three wretched old women into which they were transformed by Śākyamuni. They are all severely weathered and the lower parts of their bodies are entirely lost.

Pl. 106. West Wall, Lower Storey, Middle Niche, Seated Buddha, Upper Body.

Although the whole body of the seated Buddha has been repaired with clay, the round face remains in its original state and in half-profile it appears somewhat elongated. The wavy hair is incised and the eyes and eye-brows are long. The chin is sharp and the neck slender. Above the head only the flame band of the nimbus remains. (Height of head 0.65 m.)

Pl. 107. West Wall, Lower Storey, Middle Niche, Upper Part, Demons.

Showing the three demons carved directly above the head of the main Buddha. Only the upper body of the central demon with flaming hair is shown. It holds a representation of mountains in both hands high above its head and is in the act of throwing them onto the Buddha. The mountains are formed of six peaks with trees growing on them. On the right is a demon with flaming hair, deep-set eyes and pointed ears aiming an arrow at the Buddha. On the left is another demon with flaming hair and large head with both hands holding a ball to the chest. This also is about to throw onto the Buddha. The smallness of the hands is curious. All the demons wear cloaks which reach down to the knees, cross to form a 'V' on the chest and are tied by a belt at the waist.

Pl. 108. West Wall, Lower Storey, Middle Niche, Left Upper Part, Demons.

Showing the left half of the arch-front continued

from the plate above. Next to the demon holding the ball is another with body bent forward grasping both ends of a long lance. The flaming hair comes to a sharp point and the figure has a beard. Behind it are carved a demon with a tiger's head holding an axe and another breathing fire, both with round eyes, flat noses and pointed ears.

Pl. 109. West Wall, Lower Storey, Middle Niche, Left Part, Demons.

Showing the bottom left part continued from the plate above. One demon holding a club has a head resembling that of a dog. Another demon by its side holds a club with three balls over its left shoulder. Further down is found demon with an elephant's head. By the side of and below this the wall has entirely weathered away.

Pl. 110. West Wall, Lower Storey, Middle Niche, Right Upper Part, Demons.

Showing the top right half of the arch-front continued from Pl. 107. The first demon has the head of a pig and the demon with flaming hair behind is shown in the act of throwing a tree trunk at the Buddha. The third demon holds a large ball to its chest. Its long flaming hair is sharply tapered, the round eyes are large and the nose snout-like. The three incised lines on the cheek stand out strongly. Behind this is carved a demon with the head of bull. Beneath stands a demon with flaming hair holding a mallet on the shoulder. The demon figure beside it has a forbidding countenance with a snake coming out of its mouth.

Pl. 111. West Wall, Lower Storey, Middle Niche, Right Part, Demons.

Showing the demons below those shown in the plate above. A full-length figure of a demon with a horse's head is shown wearing a loin-cloth, a belt round the waist and an upper garment with short sleeves reaching to the elbows. The upper garment is covered by another short coat resembling a waist-coat which forms a 'V' on the chest. Further down is a demon with terrifying features and flaming hair. Its nose resembles a pig's snout and it holds a club over the right shoulder. As opposed to the demons, the upper bodies of two figures with crowns and three figures with high chignons are represented below them.

Pl. 112. West Wall, Lower Storey, North Niche.

Although now severely damaged, the north niche was certainly trabeated in its original form and houses a Bodhisattva with ankles crossed, of which only very little of the head remains. Only half of the crown has been preserved but this is beautifully decorated with a lotus in the centre. The forehead, long eyes and eye-brows and the straight nose are all that remain to give some idea of the splendour of the original figure. Although they have almost all disappeared, it can be assumed that a standing attendant Bodhisattva was once carved in each of the side compartments.

The arch-front was probably divided into six sections. Flying celestials with high chignons, all holding incense-burners, are symmetrically arranged in the central sections. In the rhombic and rectangular sections of the right half, flying celestials can just be distinguished but all the left half is completely lost. It can be imagined that a shallowly-carved curtain once hung below the trabeation.

Above the trabeation is a row of pointed-arch niches containing seated Buddhas but these can only be traced in outline. Although the plate shows only six niches, since the main image like that of the south niche is Maitreya, seven niches of the Seven Buddhas of the Past must once have been represented. Nothing of the bottom storey in this area now remains. (Height of niche 3.25 m.)

Pl. 113A. Ceiling, North Part, East Half.

B. Ceiling, South Part, East Half.

Pl. 114A. Ceiling, North Part, West Half.

B. Ceiling, South Part, West Half.

The ceilings, which form four long rectangular sections, are flat and coffered. Pls. 113A and 114A show the north section. A diagonal beam is visible in the east and the west corners, the part in the east corner being particularly well-preserved. On the beam are two celestials with high chignons shown flying towards the stūpa-pillar and separated by a lotus flower of ornate double design. From the lotus, long beams run along the east and west sections respectively. On the long beam of the north section are carved celestials flying towards the centre. These figures are lost on the south section. Between the long beam and the north wall are three coffers, each of which is almost square and contains a seated god. Further to each extremity is a triangular coffer in which a seated god

with high chignon is carved. A flying celestial with high chignon is shown also on a short beam between the coffers. Adjoining the canopy of the stūpa-pillar is a row of lotus flowers. A similar plan is visible on the south section. Here, however, instead of the row of lotus flowers, are four more coffers, two square and two trapezoidal. Most of the actual carving has disappeared and has been painted in. Clearly visible in the plate is the row of flying celestials on the inclining wall adjoining the top part of the south wall, which is the trabeation around the ceiling. (N-S length 12.00 m.; E-W length 11.60 m.)

Pl. 115A. Ceiling, East Part, South Half.

B. Ceiling, West Part, South Half.

Pl. 116A. Ceiling, East Part, North Half.

B. Ceiling, West Part, North Half.

Showing the east section of the ceiling in Pls. 115A and 116A and the west section in Pls. 115B and 116B. These sections are almost identical in plan to that of the south section, but are here better preserved, especially the east section. The celestials with high chignons on the long beams are arranged as if flying towards the centre. Four coffers are represented inside and five outside in each section. The figures either in the coffers or on the beams are all seated or flying, making the lower side towards the outside, but with one exception of the flying figures on the long beam in the east section. (N-S length 12.00 m.; E-W length 11.60 m.)

Pl. 117A. Ceiling, East Part, Northern Coffers 1, 2.

B. Ceiling, East Part, Central Coffers 3, 4.

A. Detail of the two coffers in the north-east corner seen in the plate above. The carving is not deep. In the trapezoidal coffer on the left, a celestial with flaming hair rides an animal-headed bird with long tail and short legs. In the square coffer on the right a god with four hands is seated on a lotus base. One of the two raised hands holds a sun and the other a moon. The celestial robe is vigorously represented in a large billowing arc. Below the coffers on the east wall is a row of beautifully-carved, flying celestials, and above the coffers some of the flying celestials on the long beam are visible. Between the two coffers is a short beam on which, although damaged, a flying celestial with high chignon can be seen. (Width of Coffer 2, 1.20 m.)

B. Detail of the two coffers on the east centre continued from the right of the plate above. The celestial

with round head in the left coffer rides on a bull. The figure confronts and corresponds to that riding on a bird shown in the plate above and it may, therefore, be concluded that, similar to the two gods on the reveals of the entrance gateway of Cave VIII, these gods may represent Maheśvara and Śiva respectively (Vol. V, Pls. 13, 17). The god has both hands raised and its celestial robe billows over the head in a large arc and hangs down the sides in vigorous streamers. The bull with its head lowered appears to be charging. In the other coffer on the right, a seated god with three heads and four hands holds a sun and a moon in two raised hands. One leg is bent. This is of almost identical design to that of the right coffer of the plate above. (Width of Coffer 4, 1.35 m.)

Pl. 118A. Ceiling, West Part, Northern Coffers 14, 15.

B. Ceiling, West Part, Central Coffers 13, 14.

A. A figure, seemingly with high chignon, just visible in outline in the coffer of the right side, holds one hand upwards and rests the other on the waist. In the coffer of the left side is seated a god with four hands and with a sun and a moon in the two raised hands. The flying celestials on the long beam have almost entirely disappeared but those on the slanting wall above the niches of the celestial musicians on the west wall are well preserved. (Width of Coffer 14, 1.45 m.)

B. Showing the coffers continued to the left of those seen in Pl. A. Next to the seated god with four hands is a god with flaming hair, seated on an animal. (Width of Coffer 13, 1.35 m.)

Pl. 119A. Ceiling, North Part, Western Coffers 16, 17.

B. Ceiling, North Part, Western Coffers 17, 18.

A. A trapezoidal coffer in the north-west corner is visible beyond the west pagoda of the north face of the stūpa-pillar in the top left corner of the plate (Pl. 114 A). The seated god, as usual, has four hands with a sun and a moon in the two upraised hands. In the coffer on the right side is a god with round head riding on an animal. The bottom parts of the coffers in this row are represented on the curved surface of the trabeation which continues downwards to join the wall with its row of flying celestials. (Width of Coffer 17, 1.30 m.)

B. Showing the coffers continued from the right of

## YÜN-KANG, CAVE VI

the plate above. The coffer on the right contains a seated god confronting that on the left seen in Pl. A. The god raises the right hand high and rests the left on the waist. The central position of the coffer in the north section can be ascertained by the fact that two flying celestials below it face each other symmetrically. (Width of Coffers 18, 1.30 m.)

Pl. 120. A. Ceiling, North Part, Eastern Coffers 19, 20.

B. Ceiling, South Part, Western Coffers 9, 10.

A. Showing the coffers of the north section continued from the right of Pl. 119B. The coffer in the centre of the plate, although damaged, houses a cele-

tial riding on a bird which somewhat resembles a tortoise. The coffer on the right contains a seated god with four hands. A row of flying celestials is represented in the wall below. The niches with celestial musicians below this are all lost. (Width of Coffers 19, 1.30 m.)

B. In the bottom left-hand corner of the plate part of the window of the south wall is visible with niches housing celestial musicians on its right. The coffer on the right is situated in the west corner of the south section and this, judging from the repainting, may once have housed a seated god. The left coffer contains a celestial riding on an animal. (Width of Coffers 9, 1.40 m.)

## DESCRIPTION OF THE PLATES (2)

### CAVE VI PART 2

Pl. 121. Stūpa-Pillar, North-West Corner, Upper Storey.

The stūpa-pillar consists of an upper and a lower storeys each with four faces. Each of these faces contains a large niche. The upper storey is surmounted by a canopy and beneath this at the four corners are nine-storeyed pagodas with roofs which are carved completely in the round. The canopy is designed in two layers. The upper layer is divided into square sections each containing a winged animal. There are ten of these sections on the north face and nine on each of the east and west faces. The south face has been damaged and the number cannot now be distinguished. The lower layer forms a decoration of triangular pendants and pleated cloth, on the underside of which is shown a row of lotus blossoms between the edges of the pleats (Rub. V M).

A standing Buddha is carved in this canopied niche with right hand raised, in which respect it is similar to the Buddhas in the other three faces. The nimbus is very large. The attendant Bodhisattvas at the sides stand with their backs touching the corner pagodas and facing each other.

The roof of the lower storey (Rub. VIII H) comes immediately beneath the base of the upper storey with a large elephant represented at each corner. The trunks of the elephants touch the corners of the tiled roofs and their fore-legs stand straight. Round and flat tiles alternate in a realistic copy of an actual building, the former being decorated with incised simplified lotuses. Beneath these, the rafters are clearly represented. For details of the lower storey see the following plate. (Height of upper storey 6.90 m.)

Pl. 122. Stūpa-Pillar, North-West Corner, Lower Storey.

Each of the four faces in the lower storey of the stūpa-pillar contains a large trabeated niche with another niche of arched form within it, although the latter is not visible in this plate. The trabeation is divided into seven sections each, as usual, containing a flying celestial. Below it is represented a curtain with garlands along its edge held by boyish figures of *aupapādukas*, of which only the top halves are shown. Flying celestials in the loops of the curtain face towards the centre. At each side of the trabeation stand four full-length figures of celestials with high chignons.

The niches in the four faces are rather deeply carved and the main figures they contain differ one from the other. The plate shows the right Buddha of the pair seated side-by-side in the north face. The arch-posts at the side beneath the arch-front are basically rectangular and divided into an upper and a lower part. In the lower part, both the inner and outer sides contain two standing celestials. The upper parts on this as on all the faces contain scenes from legends of the Buddha's life. The stories they depict start from the south face and continue onto the west, north, and east faces following the course of the *pradakṣiṇa* path.

It can be assumed that the base of the lower storey, although severely damaged, was formed of five layers with its upper edge decorated with a floral-scroll pattern (Rub. VA) and lions carved at the four corners (Pl. 138). (Height of lower storey 7.65 m.)

Pl. 123. Stūpa-Pillar, South Face, Upper Storey.

The triangular pendants and the pleated cloth decoration of the canopy have been repaired. The top half

of the head of the standing Buddha is concealed by the canopy. The Buddha itself has a round face and broad shoulders, but the present figure has been almost entirely repaired and this has greatly spoiled the original Northern Wei style. The dress is of Chinese style. The sashes hang down the centre as if caught in a breeze. The folds are step-like. The right hand is raised. The thumb and index finger of the left hand touch at their tips to form a circle, while the middle and fourth fingers are bent with palm exposed. The robe-ends hang down the sides like long sleeves, a feature common to the standing Buddhas of the surrounding walls. These are sharply represented. On both sides of this Buddha, the standing Buddhas of the eastern and the western faces are clearly seen in profile. It can be seen that the heads are inclined forwards, the chests flat and that the skirts cut back in towards the wall.

The nimbus of the south niche (Rub. IVA), although much spoiled by repainting, retains its original design with an outer flame band followed by a band of flying celestials and triangular areas of flames over the shoulders. The halo is decorated with a flame band, a band of seated Buddhas and a central lotus blossom. The attendant Bodhisattvas standing on lotus bases at each side are comparatively small and these back closely onto the storeyed pagodas. The plate shows the wooden railings and bridge, both of which are, of course, modern additions. The nine-storeyed pagodas are represented as with tiled roofs. Although these roofs from the sixth storey upwards are damaged, the storeys themselves still retain their three compartments, each containing a pointed-arch niche with a seated Buddha. Rectangular pillars at the sides support the eaves of each storey. A single-storeyed stūpa with a large mound and ringed shaft was added on the outsides of pillars in the bottom storey. This small stūpa also comprises a seated Buddha in a pointed-arch niche and below these comes the five-layered base. (Height of figure 4.75 m.)

Pl. 124 A, B. Stūpa-Pillar, South Face, Upper Storey,  
West and East Pagodas.

The plates show clearly the three dimensional carving of the whole of the upper storey of the stūpa-pillar. The canopy is supported at each end by the storeyed pagodas. Its lower part is decorated with triangular pendants. The upper part, as on the other faces, may once have contained rectangular frames with winged

animals but these have been completely damaged. The elephants carved in the round below the base of the pagodas stand on the tiled roofs of the lower storey. The relationship between the stūpa-pillar and the surrounding east and west walls is clearly shown in these plates. (Height of pagoda 4.40 m.)

Pl. 125 A, B. Stūpa-Pillar, South Face, Upper Storey,  
Right and Left Attendants.

The attendant Bodhisattvas are very similar. Both have crowns (Rub. VIIB) and round smiling faces. The inner hands of both hold offerings on their palms. The outer hands differ; that of the right attendant rests on the thigh, while the left attendant has the elbow bent holding its hand to the chest. The celestial robes which hang down from round shoulders cross in 'X's at the front. The robes narrow where they cross but above this they are wide. The ends of the celestial robe form exaggerated flares at the sides. The profiles of the attendants of the east and west faces, each backing closely onto the pagoda are shown in Pl. B and A respectively. The relationship between the lotus base of the attendant (Rub. VJ) and the pagoda is clearly visible. The pagoda is surmounted by a five-layered base on which are represented an aupapīduka and a four-leaved half-palmette. The pleated cloth decoration on the inside of the canopy is clearly shown in this plate. (Height of figure 1.95 m.)

Pl. 126. Stūpa-Pillar, South Face, Lower Storey.

This trabeated niche is a very ornate and most splendid creation. Although the whole of the seated Buddha has been repaired in a later period, the other figures, apart from some repainting, retain their original condition. The seven sections of the trabeation each contain a flying celestial, arranged three on each side of the central flying celestial. Garlands decorate the looped edge of the curtain with three and a half loops on each side. These loops each contain a flying celestial. (Height of main figure 3.50 m.)

Pl. 127. Stūpa-Pillar, South Face, Lower Storey,  
Seated Buddha.

An arched niche is carved inside the outer trabeated niche and this houses a seated Buddha. The later repair work has completely spoiled the original appearance of the figure. The coiled hair, facial features,

hands and folds of the robe are not in the Northern Wei style but of a later type. It may be concluded that these repairs were carried out when Cave VI, together with Cave V, were reconstructed to form the main hall of the cave-temple complete with its wooden buildings. The Buddha of the south face, due to its central position among the four faces, must then have been transformed to serve as the main image. The nimbus (Rub. IA) retains almost all of its original condition but the central lotus of the halo has been entirely covered by a painted flower. (Height of main figure 3.50 m.)

Pl. 128. Stūpa-Pillar, South Face, Lower Storey, Interior of Niche, West Side.

The relationship between the outer trabeated niche and the inner arched niche is clearly shown in this plate. On the wall outside the flame band of the nimbus, kneeling celestial worshippers with high chignons are carved in layers. The space available has dictated that sometimes two and sometimes three are found in a row. Below them stands an attendant Bodhisattva with a large pointed halo, in which is a smaller monk. The arch-front, as usual, contains seated Buddhas and on both the upper and lower edges are carved rows of flying celestials. The arch-end terminates in a large stately bird with legs apart, head turned back towards the main Buddha and outstretched wings. Below the bird is a standing celestial of similar height to the attendant Bodhisattva which, as described above, stands on the inner wall.

The inner wall or reveal of the trabeated niche joins the former wall at right-angles and is divided into three layers. The upper layer, which is hidden by the curtain of the trabeation, houses a row of flying celestials. On the middle layer at the same level as the bird, is a scene from the life of the Buddha. Under a roof are carved two kneeling attendants with high chignons and palms together at the chest. Behind each is the upper body of an attendant. The roof continues onto the outer wall. The lower layer houses a crowned standing celestial facing inwards which appears to be of similar form to the attendant Bodhisattva. Two standing celestials are carved on the outer wall following it. These five magnificently rich standing figures differ in some details but the group as a whole is found on each face of the stūpa-pillar. Such groups are not found in the T'an-yao caves or in Caves VII and VIII.

Pl. 129. Stūpa-Pillar, South Face, Lower Storey, Arch-front, Central Part.

The trabeation is divided into seven sections. The plate shows the central trapezoidal section comprising three frames. Each frame houses a flying celestial. These flying celestials can be divided into two types. One type has a high chignon and is very characteristic. The face, body and even the high chignon are all slender. A short coat is worn on the upper body, its edges forming a 'V'-shape at the front. The short sleeves reach to the elbows leaving the arms partly exposed. The ends of the skirt cling to and conceal the legs and then spread backwards like wings. The celestial in the central frame has its legs close together while those of the celestial on its left are parted. The upper body is curved to form an arc, which is emphasized by the exaggerated curve of the celestial robe which follows its outline. The sharply-pointed billow of the robe above the head is remarkable. The fact that the carving was done into a surface which inclines outwards from the perpendicular back wall intensifies the effect of the figures. This kind of flying celestial was never carved in caves of the early Yün-kang period.

The other type has flaming hair. It differs from the former type in the roundness of the face, body, eyes and nose. The body is naked except for a loin-cloth. The figure in the right frame has both legs bent and holds an offering with both hands. Celestials of this type are often seen in Caves IX and X.

Beneath the trabeation is a curtain, the lower edge of which is decorated with garlands held by boyish *aupapādukas*. The arcs of the curtain contain confronting flying celestials. These seemingly are boyish figures with round heads and naked except for loin-cloths. The outstretched hands are strikingly represented and the trailing legs turn upwards. Compared with early Yün-kang type figures, these are less plump but in size and concept they fill and fit the spaces admirably. Above the trabeation and between the ends of the rafters are the upper bodies of young *aupapādukas*. Noteworthy are their hand positions which, apart from the usual position with palms together, take various forms. (Height of trabeation 0.80 m.)

Pl. 130 A. Stūpa-Pillar, South Face, Lower Storey, Arch-front, West Part.

B. Stūpa-Pillar, South Face, Lower Storey,

## Arch-front, East Part.

The east and west parts correspond, but the flying celestials in both the rhomboidal and horizontal sections are not identical. In the west part (Pl. A) the preservation is quite good. The figure with high chignon in the rhomboidal section provides an excellent contrast with the figure with flaming hair in the horizontal section. In the arcs of the curtain are lively figures of boyish celestials, with well-balanced, full bodies. On each side, above the trabeation, are shown four standing celestials with slender bodies and high chignons. Except for the figure with palms together, their hands are shown in rather unusual positions.

Pl. 131A. Stūpa-Pillar, South Face, Lower Storey, West Arch-Post, Buddha's Life in Relief (4).

B. Stūpa-Pillar, South Face, Lower Storey, East Arch-Post, Buddha's Life in Relief (1).

A. On the east and west arch-posts roofs are carved with figures below them facing towards the main image. Plate A shows the west part with two figures with haloes seated on an oblong seat with a back to it. Both figures wear crowns, upper short-sleeved coats and skirts. The celestial robes cover both shoulders and cross to form an 'X' low at the front. The figure on the right holds something to the chest in its right hand, while the left hand hangs down by its side. The position of the legs is still in the Indian style. The left figure has its right hand on the waist and left hand touching the cheek. These vigorous seated figures, which gaze downwards and to the right may be identified as King Śuddhodana and Lady Māyā in the legends of the Buddha's life. Behind the back of the seat are carved the upper bodies of two figures with high chignons and palms together. (Height of figure 0.55 m.)

B. Showing the three standing figures under the roof, among which the figure on the extreme right is smaller in size and attended by two figures, of which only the upper bodies are shown. The leading figure wears a crown and the other has a high chignon. Both slightly bend their right legs, incline the bodies forwards and hold their palms together at the chest. Although they face towards the main image, the feet are curiously shown in a frontal position. (Height of figure 0.50 m.)

Pl. 132. Stūpa-Pillar, South Face, Lower Storey,

## West Arch-Post, Celestial Worshippers.

These two standing celestial worshippers face towards the main Buddha. The inner figure with high chignon holds a round object in its hands. The eyes and nose are damaged but the slender face and neck are still visible. The left leg is bent and the hip pushed slightly backwards. The figure behind it with flaming hair rests the left hand on the hip and raises the right hand high above its head, in a pose similar to that of the guardian god in the entrance gateway of Cave VIII. In this figure the outer or right leg is bent. Both figures wear haloes and celestial robes which cross to form 'X's low over the body. The lotus bases on which they stand are made of clay of a later period. On the extreme left is shown a vertical row of small pointed-arch niches, each housing a small Buddha seated in the dhyāna position. Their style of dress is that in which the edges of the robe form a 'V' at the front. As shown in Pl. 133, a floral-scroll pattern may once have decorated the upper edge of the base. Here the area is entirely damaged and hardly anything of it can be seen. (Height of figure 1.75 m.)

Pl. 133. Stūpa-Pillar, South Face, Lower Storey, East Arch-Post, Celestial Worshippers.

The two celestial worshippers on the east arch-post correspond to those on the west as shown in Pl. 132. Here also the eyes and noses are damaged. On the forehead of the figure with flaming hair, wrinkles are represented in detail and the hair is curiously represented with large spirals. The floral-scroll pattern (Rub. VA) shown on the upper edge of the base is formed of three-leaved half-palmettes, the top of which are elongated and develop into the following half-palmette of similar form. (Height of figure 1.70 m.)

Pl. 134A. Stūpa-Pillar, South Face, Lower Storey, West Arch-Post, Interior Surface, Buddha's Life in Relief (3).

B. Stūpa-Pillar, South Face, Lower Storey, East Arch-Post, Interior Surface, Buddha's Life in Relief (2).

A. The roof is continued from the outer wall and shelters two kneeling worshippers with high chignons facing outwards. These may be intended to represent the attendants of the two noblemen on the outer wall. Both figures have their hands to their chests, that of the left side holding a round object. The elongated

DESCRIPTION, PLATES 131-139

high chignons are divided into three. The left figure, with head and body inclined forward, kneels on one knee while the other kneels on both knees. Above them are represented the upper bodies of two worshippers. (Height of figure 1.50 m.)

B. Showing a figure with flaming hair seated under a tree and facing outwards. The hair is tapered very much like flames and the forehead is very low. The eyes are rounded but the nose and lips are sensitive and gentle. The celestial robe over a bare body crosses in an 'X' in the front and the ends of the loin-cloth hang down the centre. The body, compared with the head, is surprisingly slender. The right hand is held to the chest and the left elbow rests on the knee. The right leg is bent horizontally and the left leg bent but upright. The large leaves of the tree are schematically represented. (Height of figure 1.65 m.)

Pl. 135 A, B. Stūpa-Pillar, South Face, Lower Storey, West and East Arch-Posts, Interior Surfaces, Celestial Worshippers.

On the inside surfaces of both the east and west arch-posts stands a celestial worshipper of similar form to the attendant Bodhisattva. In the front triangle decorations of the crowns are a cintāmaṇi and a vase respectively, flanked by three-leaved palmettes at each side. The crown of the west figure (Pl. A) is richer than that of the east figure with a lotus above it in the centre. The eyes have been repaired but it can still be seen that the face and body are well-balanced. The celestial robes cross to form an 'X' and the short sleeves of the upper coat are of the usual type. The position of the elbows which project at the sides comes from the early Yün-kang celestial figures. The west figure raises the left hand holding something on its open palm while the east figure has the left hand hanging down holding a vase. Both right hands rest on the chest holding round objects. It can be seen that the surrounding figures are not so plump as those of the early Yün-kang period. (Height of figure 1.80 m.)

Pl. 136 A, B. Stūpa-Pillar, South Face, Lower Storey, Inner Arch-Posts, Bird Shapes.

Showing the birds on the posts of the inner arch, both of which turn their heads towards the main Buddha (Rub. VIII A, B). Both have wings outspread and large tails like those of a peacock. The large eyes are

sharply carved and the crests remarkable. The bird on the east side has a pearl in its beak (Pl. B). The carving, especially of the feathers, is very well executed and undoubtedly retains traces of the traditional Han style. The Buddha figures seated in the dhyāna position above the birds are continued from those in the arch-front. (Height of bird 0.70 m.)

Pl. 137 A, B. Stūpa-Pillar, South Face, Lower Storey, Inner Arch-Posts, Celestial Worshippers.

Showing the standing celestial worshippers below the birds on the east and the west arch-posts. They form a pair and face towards the main Buddha. The left hands of both figures rest on the hip. The right hands are held to the chests in both figures but a subtle variation has been incorporated in that the east figure has the palm exposed and the west figure, the back of the hand exposed. The heads and bodies are well-balanced. The celestial robes, the short sleeves of the upper coats and the skirts are all similar to the other standing figures already described. The crowns are of the winged type similar to those seen in Caves VIII, IX and X. (Height of figure 1.80 m.)

Pl. 138. Stūpa-Pillar, South Face, East Corner, Base, Lion.

This floral-scroll band which decorates the upper edge of the base consists of three leaves, one of which is extended to form the following scroll. Almost all the remainder of the base is damaged and has been repaired with a clay rendering, but a large lion with eroded eyes still remains on the east corner. (Height of base 1.20 m.)

Pl. 139. Stūpa-Pillar, East Face, Upper Storey.

The main Buddha with raised right hand standing on the lotus base (Rub. V K) and the attendant Bodhisattvas at the sides are all similar to those in the upper storeys of the other three faces. Compared with the standing Buddha of the south face which has been so radically altered by the repair work, this figure in the east face, in spite of slight repainting, has preserved its original Northern Wei style. The head with the *uṣṇīṣa* has wavy hair depicted by circles surrounded by 'V'-shapes, alternating with inverted 'V's.

The design of the nimbus differs slightly from that

of the south face. At the base of each flame of the outer band is represented an arc. The second band contains seated Buddhas. The outer band of the halo is decorated with flames followed by a band of flying celestials. A lotus flower is represented in the centre of the halo. The underside of the canopy can clearly be seen in the plate. This is bordered by a representation of pleated cloth and is decorated with a row of alternating lotus flowers and small lotuses joined together by clouds (Rub. VM). The eaves of the storeyed pagodas at each side can also be seen to advantage in this plate. Under each rafter is carved an arm-like support.

Flying celestials with high chignons are symmetrically arranged on the beams of the coffered ceiling. At the extreme right of the plate a large lotus can be seen where the beams intersect. In the coffers are carved seated celestials with flaming hair, heads turned towards the west and one leg bent as is so often found in Indian Buddhist art. Their poses recall that of the divinity with flaming hair seated under the tree in the lower storey of the south face (Pl. 134). (Height of main figure 4.60 m.)

Pl. 140 A, B. Stūpa-Pillar, East Face, Upper Storey, Right and Left Attendants.

The attendant Bodhisattvas on the right and left sides both have crowns (Rub. VII C) and haloes similar to those in the upper storeys of the other faces. In both figures, the inner hand is held out while the other hand is bent holding an offering to the chest. The condition of the walls of both the south-east and the north-east corners can clearly be seen in the plate. In the former, the area from the ceiling down to the upper storey is well-preserved, while in the latter it is entirely weathered away. (Height of figures A. 2.05 m.; B. 2.15 m.)

Pl. 141. Stūpa-Pillar, East Face, Lower Storey.

The left part of the plate shows the lower storey of the east face and the right part, the lower storey of the north face. Both comprise an outer, trabeated niche and an inner, arched niche as in the other faces. The arch-posts are divided into upper and lower layers. The lower layers of both sides are carved with the usual standing celestial worshippers. The upper layers contain the representations of legends from the life of the Buddha. The base is damaged and has been repaired with a clay rendering. (Height of

storey 7.70 m.)

Pl. 142. Stūpa-Pillar, East Face, Lower Storey, Interior of Niche.

The main image is a Bodhisattva with ankles crossed, i. e. Maitreya. The arch-ends terminate in dragons instead of birds as seen on the arch-ends of the south face (Pl. 127). On the arch-posts below the dragons are confronting celestial worshippers with flaming hair. The partly damaged left attendant Bodhisattva is visible on the inner wall of the arched niche, standing shoulder to shoulder with the left celestial with flaming hair described above. A small standing monk is represented between the attendant and the large nimbus. The wall above these figures is divided into several layers, each of which contains two or three kneeling celestials with high chignons. The design is similar to that of the south face. (Height of arch-rib 3.80 m.)

Pl. 143. Stūpa-Pillar, East Face, Lower Storey, Bodhisattva with Ankles Crossed.

Except for the head, the whole of the figure, especially the folds of the robe, has been repaired and the original appearance destroyed. The original short sleeves may once have flared slightly but the repaired sleeves, as now seen, are so exaggerated that they resemble a celestial robe. Both hands are held to the chest. The right hand is held above the exposed left palm. The repairs to the folds of the skirt bear no relation to the Northern Wei style. To the right of the main image, the body and legs of a lion remain. The left lion has been entirely decayed and hidden in the clay rendering.

The decoration of the nimbus (Rub. IB) comprises an outer flame band, followed by a band of flying celestials and a final narrow floral-scroll band, each band fringed by a pattern of pearls. The outer band has an arc at the base of each flame as seen also in that of the upper storey of the east face (Pl. 139). The halo is decorated with a flame band of simpler type followed by a band of flying celestials. At the very top of the plate, part of the row of small seated Buddhas on the arch-front can just be seen in the shadows. A symmetrical arrangement of flying celestials is sharply carved on the arch-rib as if in openwork. (Height of arch-rib 3.80 m.)

Pls. 144, 145. Stūpa-Pillar, East Face, Lower Storey,

## Bodhisattva with Ankles Crossed, Upper Body.

In the centre of the crown (Rub. VIIA) is a lotus with a small Buddha with damaged face seated in the dhyāna position. It wears a round halo and is flanked on each side by a flying celestial with high chignon. The flying celestials are of similar form to those of the arch-rib visible at the very top of the plate. The face of the main image is well-preserved. The long eyebrows, the downcast eyes and the straight nose combine to create a very beautiful expression. The lips curl slightly at the corners to form the so-called archaic smile. The hair along the forehead is carefully executed and behind the ears it may once have hung down to the shoulders which are now covered by clay. At the sides of the crown wide pieces of cloth are visible. Above these, long tapering bands rise upwards and outwards making circles at the middle. Some of the flying celestials along the arch-rib are shown at the very top of the plate. The central two are well-proportioned and are followed by celestial musicians, one playing the flute and the other, the *p'i-p'a*.

## Pl. 146 A, B. Stūpa-Pillar, East Face, Lower Storey, Right and Left Worshippers Flanking Nimbus.

Showing the layers of kneeling worshippers on both sides of the nimbus and above the attendants. The two lower layers contain three figures each, and the top layer, two. All have high chignons, slender faces and hold both hands to the chest. Compared with the upper bodies, the legs are short. The flame pattern of the nimbus is clearly visible in the plate.

## Pl. 147 A, B. Stūpa-Pillar, East Face, Lower Storey, Arch-Front, Central Part.

A. Below the rafters is carved a row of the upper bodies of *aupapādukas* all with palms together. In the central section of the trabeation is a flying celestial with high chignon. The body leans backwards and the hands are held out from the sides. The workmanship is quite stiff but there is an undeniable feeling of movement in the figure. The celestial robe and the edge of the skirt cling to the feet and float strongly through the air. Parts of celestials with flaming hair are visible in the frames of each side. (Height of trabeation 0.80 m.)

B. Showing the central part of the curtain which hangs beneath the trabeation. Two confronting flying

celestials are separated by a small *aupapāduka* holding a garland. The celestials wear only loin-cloths over their naked bodies and have round heads. The running pose with hands upraised and legs stretched backwards, is much more vivid than that of the early Yün-kang type. The *aupapāduka* seated on the lotus has a double chignon and wears a short-sleeved upper garment.

## Pl. 148. Stūpa-Pillar, East Face, Lower Storey, Arch-Front, Central North Part.

Showing the central north part of the trabeation. A flying celestial with flaming hair occupies the horizontal section. Its plump body is thrust forwards in a manner expressive of power and movement. In the rhomboidal section is a flying celestial with high chignon. The body is held upright with legs bent backward and face turned outward. The trailing hands with the bend of the wrists exaggerated are very effectively represented. Below it on a loop of the curtain is represented a dancer-like flying celestial holding a vase in the left hand and an offering high in the right hand. The head leans sideways and downwards with hair parted in the centre. The long eyes, eyebrows, delicately carved nose and lips are all worthy of note. The breast and the waist also are sensitively executed. The *aupapāduka* shown beside it has a curious hair-dress.

## Pl. 149 A, B. Stūpa-Pillar, East Face, Lower Storey, Arch-Front, South Half.

Showing the southern half of the trabeation. Above the south corner of the trabeation are four standing worshippers with high chignons. The facial features and the dresses are of the usual types, but the positions of the hands at the chests all differ. The hands of the extreme left figure are held apart while the following figure holds an incense-burner in the left hand with the right hand above it. The third figure holds an offering in both hands.

## Pl. 150. Stūpa-Pillar, East Face, Lower Storey, Arch-Front, North Upper Corner.

The four standing celestial worshippers with high chignons in the north upper corner correspond exactly to those in the south upper corner seen in Pl. 149 A. They all hold their palms together at the chest. Their high chignons are strangely elongated. (Height of

figure 1.00 m.)

Pl. 151. Stūpa-Pillar, East Face, Lower Storey,  
South Arch-Post, Buddha's Life in  
Relief (16).

The tiled roof shelters two nobles seated on a chair. They both wear crowns, incline their bodies slightly forward and face towards the left. The leading figure is somewhat larger than the figure behind it and its crown is decorated with a triangle in the centre with three-leaved palmettes on each side. The right hand is raised to the chest while the left arm, of which the tip of the hand is damaged, is bent with the elbow resting on the knee. The figure behind it appears to represent a female figure with legs together and a skirt covering the lower body down to the feet. The decoration of the crown is simpler than that of the front figure. These two nobles may represent important personalities in the legends of the life of the Buddha, probably King Śuddhodana and his wife. Facing them is a smaller standing figure. Its long upper garment reaching to the knees is decorated with a fringe and covered by a celestial robe which crosses in an 'X' in the front. Trousers are visible under an upper garment. This may be intended to represent a person of lower rank. Behind and above it are carved the upper bodies of two figures, one with a high chignon and palms together and the other with a round face and head. (Height of figure 0.75 m.)

Pl. 152. Stūpa-Pillar, East Face, Lower Storey,  
North Arch-Post, Buddha's Life in Relief  
(13)

Showing the figures seated under a roof on the north arch-post which correspond to those of the south arch-post shown in the plate above. The roof is decorated with a looped curtain which is not represented in the latter. The two nobles are of almost equal size. The female figure behind raises the right hand which touches the shoulder of the leading figure. The latter wears a crown with a central decoration of a lotus and looks downwards as if talking to the kneeling figure before him. The right hand is stretched out with fingers bent. The celestial robe forms three pleats which cover the shoulders, hang down over the arms and cross to form an 'X' at the front. In brief, it can be said that these two figures show a most accomplished and sensitive workmanship, especially in

the proportions of the bodies and in the general composition. Two figures with high chignons are carved in front of them. The upper kneeling figure with palms together looks downwards and is almost as large as the nobles. It is also well-balanced. These figures probably represent King Śuddhodana and his wife talking with their son, Siddhārtha.

On the extreme right of the plate is a vertical row of small pointed-arch niches, each of which contains a Buddha seated in the dhyāna position. The dresses are of two types, one in which the robe covers first the left shoulder and then the right shoulder while the other is the type in which the robe covers both shoulders. (Height of figure 0.80 m.)

Pl. 153. Stūpa-Pillar, East Face, Lower Storey,  
South Arch-Post, Celestial Worshippers.

Pl. 154. Stūpa-Pillar, East Face, Lower Storey,  
North Arch-Post, Celestial Worshippers.

On each of the south and north arch-posts are carved two standing celestial worshippers. The inner figures resemble each other and wear winged crowns. The faces are turned in towards the centre of the niche. The outer hands are raised high which results in their inner shoulders being lowered. The inner hand of the south figure (Pl. 153) rests on the waist while that of the north figure (Pl. 154) differs in so far as it rests on the chest holding a round object. It also has a necklace carved in high relief. The lower bodies are damaged but the celestial robes cross to form an 'X' at the front and the upper edges of the skirts are turned up.

The outer figures also resemble each other. They wear beautiful crowns with a triangle in the centre and three-leaved palmettes on each side, the whole surmounted by three lotuses. The faces are plump and the bodies well-balanced. The hands at the chest hold offerings. The short-sleeved upper garments and the celestial robes are all of the usual types. The toes are damaged but the lotus base of the south figure can just be distinguished. The floral-scroll pattern on the upper edge of the base is similar to that of the south face. (Height of figure 1.90 m.)

Pl. 155 A, B. Stūpa-Pillar, East Face, Lower Storey,  
Arch-Posts, South and North Interior  
Surfaces, Buddha's Life in Relief (15,  
14)

A. Under the roof three standing figures are represented. The tall figure on the outside wears a crown, has the right hand to the chest and holds an object in the hanging left hand. On the inner side are carved two small figures placed one above the other. The lower figure holds both hands together. The left leg is slightly bent. The figure behind and above turns the head to the centre and carries a bag over the right shoulder. In the centre and between these figures are represented three objects placed one above the other. A *cintāmaṇi* with a nimbus and a base occupies the middle position. Below it are round objects piled on a base in three layers. These are undoubtedly offerings to the figure. Above the figure are placed similar round objects but these are unidentifiable. The standing figure may be the Prince. (Height of figure 0.75 m.)

B. The roof is decorated with ridge ornaments and with a looped curtain under the eaves. The gate is surmounted by a horizontal lintel depicted by simple incised lines. A figure with a crown, seemingly Prince Siddhartha, stands in front of the gate on a staircase with railings which is shown slanting across the base. These same railings are also depicted in front of the building. The figure holds the left hand to the chest. The right hand is stretched out with fingers pointing upwards in a most striking manner. (Height of figure 0.55 m.)

Pl. 156 A. Stūpa-Pillar, East Face, Lower Storey, South Arch-Post, Interior Surface, Celestial Worshipper.

B. Stūpa-Pillar, East Face, Lower Storey, North Arch-Post, Interior Surface, Celestial Worshipper.

A. On the interior faces of the arch-posts of the outer trabeated niche stand confronting celestial worshippers. The lower bodies are damaged. In the south figure, the right hand rests on the chest and the left hand hangs down holding the end of its celestial robe. The top half of the crown is damaged.

B. The south figure faces forward but the north figure has its face turned inward. The crown is beautifully decorated with a triangle in the centre and three-leaved palmettes at the sides, the whole surmounted by the three lotuses. The right hand is bent holding an incense-burner, and the left hand rests on the hip.

Pl. 157 A, B. Stūpa-Pillar, East Face, Lower Storey,

Inner Arch-Posts, Animal-Shapes.

Showing the dragons of the arch-ends with their long horns, large eyes and wide mouths. Scales are incised on the curved bodies and horn-like protrusions rise from their heads and bend backwards.

Pl. 158 A, B. Stūpa-Pillar, East Face, Lower Storey, Inner Arch-Posts, Celestial Worshippers.

Below the dragons seen in the plate above are standing celestial worshippers with flaming hair. Both hold the right hand to the chest and the left hand on the abdomen. The faces are well-carved. This is particularly true of the south figure with its flaming hair in two layers of spirals and its eye-brows indicated by delicately incised lines. A beard is shown on cheeks and chin. The long ears of both figures taper sharply and the round noses are noteworthy. The facial features of the north figure are also skilfully carved with sharply cut eyes, slanting eye-brows and wrinkled forehead. In brief, the highly imaginative carving of the heads contrasts strongly with the schematic forms of the bodies, the only exception being the delicate workmanship of the hands of the south figure with their offerings. The lower halves are badly damaged.

Pl. 159 A, B. Stūpa-Pillar, East Face, Lower Storey, South Arch-Post, Celestial Worshippers, Upper Bodies.

See description of Pl. 153.

Pl. 160 A, B. Stūpa-Pillar, East Face, Lower Storey, North Arch-Post, Celestial Worshippers, Upper Bodies.

See description of Pl. 154.

Pl. 161 A. Stūpa-Pillar, East Face, Lower Storey, South Inner Arch-Post, Celestial Worshipper, Upper Body.

B. Stūpa-Pillar, East Face, Lower Storey, North Arch-Post, Interior Surface, Celestial Worshipper, Upper Body.

A. See description of Pl. 158 A.

B. See description of Pl. 156 B.

Pl. 162. Stūpa-Pillar, North Face, Upper Storey.

The usual nine-storeyed pagodas at the sides which support the canopy are well-preserved. Below the

## YÜN-KANG, CAVE VI

storeyed pagodas and on the corners of the tiled roof are the usual elephants carved in the round which, not being repainted, retain their original condition. The standing Buddha trinity is similar to those of the other faces and, although repainted, retains its original condition. The nimbus is formed of an outer flame band followed by a band of flying celestials and a triangular flame over the shoulders. The halo is decorated with a flame band followed by a band of seated Buddhas and a central lotus. These designs are similar to those of the nimbus of the south face but differ from those of the nimbus of the east face. The canopy, as usual, is divided into two layers. The upper layer contains ten rectangular frames, each housing a winged animal or bird. These are symmetrically arranged.

On the ceiling above the canopy are represented three lotuses. These are the lotuses of only the eastern half, those of the western half being lost. This design is not seen on the ceilings of either the east or west faces. (Height of figure 4.45 m.)

### Pl. 163. Stūpa-Pillar, North Face, Upper Storey, Right Attendant.

Showing the right attendant Bodhisattva with crown (Rub. VII F), which confronts the left attendant shown in the following plate. The right hand hangs downward holding the end of its celestial robe while the left hand is at the chest holding a round lotus. The face is round, the chin sharp and the lips show the so-called archaic smile. The body is slender and covered by a celestial robe which, as usual, crosses to form an 'X' at the front. The lines of the bottom of the skirt are doubled and the wavy folds of a particularly rhythmic grace. The top of the pointed halo and the eighth storey of the pagoda are damaged. To the right of the attendant, a figure is visible in profile. This is the attendant Bodhisattva of the east face. Beyond this can be seen the splendid profusion of carvings on the upper storey of the east wall. (Height of figure 2.20 m.)

### Pl. 164. Stūpa-Pillar, North Face, Upper Storey, Left Attendant.

Showing the left attendant Bodhisattva of similar form to the right attendant (Rub. VII C). Unfortunately the right hand is damaged. The storeys of the pagoda from the sixth storey upwards are all damaged in their inner sides either in the roofs or the corner pillars. Behind the pillar a profile view of the right attendant

Bodhisattva of the west face can be seen. The figures in the upper storey of the west wall are clearly shown in the back-ground. (Height of figure 2.15 m.)

### Pl. 165. Stūpa-Pillar, North Face, Lower Storey.

Showing the lower storey of the north face as seen from the north-west corner of the cave. The niche, as usual, comprises an outer trabeation and an inner arch. It houses two Buddhas seated side-by-side but only the right Buddha is visible in the plate. The depth of the niche is very clearly shown. The base is damaged but it still retains its original floral-scroll band (Rub. VB), along the upper edge on the west part. (Height of lower storey 7.65 m.)

### Pl. 166. Stūpa-Pillar, North Face, Lower Storey, East Half.

### Pl. 167. Stūpa-Pillar, North Face, Lower Storey, West Half.

The trabeation is of similar form to those of other three faces and is divided into sections, in which flying celestials, either with high chignons or with flaming hair, are alternately represented. Below it hangs a looped curtain edged by garlands with round-headed flying celestials in the loops. The usual groups of four standing worshippers with high chignons are carved at each side above the trabeation. The outer arch-posts contain scenes from the life of the Buddha in the upper layer and two standing celestials in the lower layer. The birds on the arch-ends can just be seen in this plate with confronting standing celestials with flaming hair beneath them.

On the left of Pl. 166, the Thousand Buddha niches and the five-storeyed pagoda (Rub. VIA) in the central area of the east wall are clearly visible. On the right of Pl. 167, the middle niche of the west wall with its badly damaged base can also be seen. (Height of niche 5.55 m.)

### Pl. 168. Stūpa-Pillar, North Face, Lower Storey, Two Buddhas Seated Side-by-Side.

Inside the trabeation is found the usual arched niche. The row of seated Buddhas on the arch-front, the flying celestials on the arch-rib and the birds in which the arch-ends terminate are all similar to those of the south face. The two Buddhas which form the main images are seated at an angle partly facing each other and, although the hands are damaged, they are

of similar type with raised right hand. (Height of figure 3.00m.)

Pl. 169 A. Stūpa-Pillar, North Face, Lower Storey, Two Buddhas Seated Side-by-Side, East Statue.

B. Stūpa-Pillar, North Face, Lower Storey, Two Buddhas Seated Side-by-Side, West Statue.

A. The head is repaired but the *uṣṇiṣa* retains its original condition with the hair incised. The face is round and the chin slightly sharpened. Unfortunately the tip of the nose is damaged but the eyes and eyebrows are beautifully indicated and the ends of the lips curl slightly. The robe meets in a 'V' on the chest and the two hands of the sash hang down the centre in the usual manner. The right hand has been repaired but may once have been raised in the usual manner. The nimbus (Rub. II A), which is of almost identical form to that of the west statue, comprises a flame band, a band of flying celestials and a floral-scroll band, the last of which meets the triangular flame over the shoulder. This is not represented on the nimbus of the west statue. All these bands have edges decorated with a pattern of a row of pearls. The halo is formed of a flame band and a band of flying celestials, both of which are quite different from the decorations on the halo of the west statue. The lower body beneath the knees and the base were damaged and have been repaired. The base may once have been represented with a lotus design. (Height of figure 3.00m.)

B. The hair is schematically incised and, as usual, well-preserved. The Buddha is of similar type to its corresponding figure on the east but here again the right hand is damaged. The only difference is to be seen in the finely carved left hand which hangs down touching the knee and holding the hem of robe and exposing the back of the hand. The flames of the nimbus (Rub. II B), have arcs at their bases as seen also in those of the east face shown in Pl. 143. It has an important difference, however, in that the flames of the halo have *cintāmaṇi*s of hexagonal shape in the centre surrounded by flames. In the triangular area above and between the two nimbuses are carved worshippers surmounted by flying celestials. It can easily be seen that all the spaces both inside and outside the niche are filled with carvings. (Height of figure 3.00m.)

Pl. 170. Stūpa-Pillar, North Face, Lower Storey,

Standing Bhikṣu Between Two Buddhas.

Showing a standing bhikṣu with palms together facing frontwards which are of similar type to those of the upper storeys of the east and the west walls. Both head and legs are damaged. The upper garment runs from the left shoulder straight down to the feet, clinging to the left arm, over which hangs an end of the robe. The robe on the right shoulder hangs down and covers the upper right arm. Above the bhikṣu is carved a boyish celestial with one leg crossed. The carving of flames on both nimbuses is clearly shown in this plate. (Height of figure 1.35m.)

Pl. 171. Stūpa-Pillar, North Face, Lower Storey, Arch-Front, Central East Part.

The flying celestial with flaming hair in its irregular frame differs from the usual naked figure in that it wears a short waist coat-like upper garment. The edges of the short sleeves, however, are not represented. The flying celestial on the curtain below it is strangely dressed and has a flat chignon. The face is slender and the chin sharp. The arms are stretched straight out with the right hand pointing upwards and the left hand downwards to produce a very elegant flying pose. (Height of trabeation 0.85m.)

Pl. 172. Stūpa-Pillar, North Face, Lower Storey, Arch-Front, Central West Part.

The central rectangular one of the seven frames of the trabeation seen on the left of the plate houses a flying celestial of similar form to those of the central parts of the trabeations of the south, east and west faces. The body leans backwards, the slender face looks upwards and both arms are stretched outwards. The facial features are finely-cut. Lotuses are represented on both sides with long tapered streamers coming from them. The flying celestial with flaming hair in the adjacent frame is of similar type to that shown in Pl. 171 and wears a short upper garment. The flying celestial on the curtain below it resembles that shown in Pl. 171 but differs in that both hands are pointed upwards. The celestial robes are all vividly carved. (Height of trabeation 0.85m.)

Pl. 173 A, B. Stūpa-Pillar, North Face, Lower Storey, Arch-Front, Lozenge Parts.

In both lozenge-shaped section are represented flying celestials with high chignons. The carvings are of the usual type. That in the east part is comparatively

well-preserved.

Pl. 174A, B. Stūpa-Pillar, North Face, Lower Storey,  
Arch-Front, East and West Ends.

In both east and west ends of the trabeation are represented flying celestials with flaming hair. The figure on the east (Pl. A), is naked except for a loin-cloth and has big eyes, an unusually pointed chin and tapered ears. The facial features are horrific. The west figure (Pl. B), on the contrary, wears a short upper-garment (Pls. 171, 172). On the curtain, the east figure has flaming hair and is covered by a celestial robe which hangs across from the left shoulder to the right side. The west figure has hair parted in the centre, a naked upper-body and wears only a skirt.

Pl. 175A, B. Stūpa-Pillar, North Face, Lower Storey,  
Arch-Front, Upper Corners.

Showing the usual four standing celestial worshippers above the east and west corners of the trabeation. On the east corner (Pl. A), the heads are all disproportionately large compared with the bodies. The top figure holds an offering in the hands. The last figure has its right hand hanging down and its left hand to the chest. The two middle figures both have palms together. By comparison, the figures in the west corner (Pl. B), are well-balanced. The positions of the hands are all different. The second from the right side holds a four-leaved palmette in its left hand. (Height of figure 1.05m.)

Pl. 176A. Stūpa-Pillar, North Face, Lower Storey,  
East Arch-Post, Buddha's Life in Relief (12).

B. Stūpa Pillar, North Face, Lower Storey,  
West Arch-Post, Buddha's Life in Relief (9).

A. Showing the young Prince Siddhārtha wearing a crown and riding on an elephant. They face east. The Prince is seated on a round saddle-carpet with left leg hanging. The elephant is decorated with harness. Behind the Prince are two attendants placed one above the other, the upper figure holding a parasol. In front of the Prince are two figures playing the flute and the *p'i-p'a* respectively. (Height of standing figure 0.73m.)

B. Showing three figures under a roof. The old man with a high chignon is intended to represent the ascetic named Asita. He is seated on a rattan stool

with one leg on the other and holds a child within a nimbus in both hands at which he is gazing. The child is undoubtedly intended to represent Prince Siddhārtha. The scene is a representation of Asita divining Prince Siddhārtha's future. The diviner has a pointed beard and emaciated chest, arms and legs. The two figures kneeling before Asita with palms together may be intended to represent King Śuddhodana and his wife. The King wears a three-sided and the lady a five-sided crown. In the *Fo-so-hsing-tsang* 佛所行讚 or *Buddhacarita* (Taishō-Daizōkyō, IV, p. 3), the following story is recorded:— The King, having met the ascetic, was disturbed for the future of his son. He trembled within his heart, was surprised and anxious. Unconsciously he rose from his seat and worshipped at the feet of the ascetic. (Height of Asita 0.95m.)

Pl. 177. Stūpa-Pillar, North Face, Lower Storey,  
East Arch-Post, Buddha's Life in Relief (12).

See description of Pl. 176A.

Pl. 178. Stūpa-Pillar, North Face, Lower Storey,  
West Arch-Post, Buddha's Life in Relief (9).

See description of Pl. 176B.

Pl. 179. Stūpa-Pillar, North Face, Lower Storey,  
East Arch-Post, Celestial Worshippers.

Pl. 180. Stūpa-Pillar, North Face, Lower Storey,  
West Arch-Post, Celestial Worshippers.

These two standing celestial worshippers on the west arch-post face towards a similar pair on the east arch-post. A figure with flaming hair is represented on each inner side, with faces shown in profile, bodies twisted and palms together. A figure with a three-sided crown is carved on each outer-side. The face of the figure on the west arch-post is damaged. The arrangement of these two figures is contrary to that of the south face (Pls. 132, 133), where the figures with flaming hair are placed on the outer-sides. (Height of figure 1.85m.)

Pl. 181A. Stūpa-Pillar, North Face, Lower Storey,  
East Arch-Post, Interior Surface, Buddha's Life in Relief (11).

B. Stūpa-Pillar, North Face, Lower Storey,  
West Arch-Post, Interior Surface, Buddha's Life in Relief (10).

A. Ornaments are represented at each end of the ridge-pole and a curtain is looped beneath the eaves. In the gate, which has a lintel, stands a crowned figure, seemingly intended to represent Prince Siddhārtha. A staircase with a railing descends from the gate. The Prince holds his left hand to the chest and the right hand holding a round object is stretched out. This composition closely resembles that on the north arch-post of the east face (Pl. 155 B). The story it depicts remains unidentified. (Height of building 1.00 m.)

B. Under the roof are three figures. Unfortunately all the three heads are damaged. The two figures seated on a rectangular seat on the right seem to represent King Śuddhodana and his wife and both may once have had crowns. The king seen in the centre appears to be talking to the kneeling figure before him, probably intended to represent Prince Siddhārtha. His wife seated behind him has her palms together. A similar composition is seen in the north arch-post of the east face (Pl. 152). (Height of figure 0.80 m.)

Pl. 182A, B. Stūpa-Pillar, North Face, Lower Storey, East and West Arch-Posts, Interior Surface, Celestial Worshippers.

Showing the confronting celestial worshippers carved on the east and west arch-posts in the lower layers below the scenes shown in the plates above. They both wear three-sided crowns and have their inner hands at the chests and their outer hands resting on the hips. The fingers are roughly-carved. The parts below the knees are entirely weathered and that of the east figure has been repaired with clay. (Height of figure 1.85 m.)

Pl. 183A, B. Stūpa-Pillar, North Face, Lower Storey, Inner Arch-Posts, Bird Shapes.

The birds on the arch-ends (Rub. VIII C, D) are of similar type to those of the south face (Pl. 136) but are here less strong in conception. The beaks are turned upwards and the long necks stretched out. The wings seem to be flapping. The tails are thin. The legs are somewhat feebly represented, especially those of the east bird (Pl. A), which are quite short. (Height of bird 0.70 m.)

Pl. 184A, B. Stūpa-Pillar, North Face, Lower Storey, East and West Inner Arch-Posts, Celestial Worshippers.

The confronting celestial worshippers with flaming

hair on the inner sides of the east and west arch-posts are similar to those of the east face. The flaming hair is schematically represented and the facial features, including the large eyes, are also of stereotyped form. The east figure has its palms together and the west figure holds the right hand to the chest with the left hand resting on the hip. Seen as a whole, they are somewhat stiffly represented. The legs have been repaired and the bases are lost. (Height of figure 1.85 m.)

Pl. 185A, B. Stūpa-Pillar, North Face, Lower Storey, Arch-Posts, Celestial Worshippers, Upper Bodies.

A. Detail of the upper body of the celestial worshipper with a three-sided crown (Pl. 179). The central triangle of the crown is incised with a flame pattern surmounted by three lotuses and with three-leaved palmettes at the sides.

B. Detail of the upper body of the celestial worshipper with flaming hair (Pl. 180). The fearsome impression created by the large, piercing eyes is intensified by the wrinkles on the forehead and by the beard. The hair is represented in curls.

Pl. 186A, B. Stūpa-Pillar, North Face, Lower Storey, Arch-Posts, Interior Surfaces, Celestial Worshippers, Upper Bodies.

A. Detail of the upper body of the celestial worshipper with a three-sided crown (Pl. 182A). The slender face has a sharp chin. The slanting eye-brows almost meet above the nose while the eyes are level. The so-called archaic smile is very evident. These features are undoubtedly the predecessors of the later Yün-kang types.

B. Detail of the upper body of the celestial worshipper with a three-sided crown (Pl. 182B). It is of similar type to that of the plate above, but the strongly incised eye-brows are distinctive.

Pl. 187. Stūpa-Pillar, West Face, Upper Storey.

The upper storey of the west face comprises a standing Buddha trinity similar to those of the east, north and south faces. The nimbus is formed of an outer flame band followed by a band of seated Buddhas. The halo is decorated with a flame band, a band of flying celestials and finally, a central lotus. This design is similar to that of the east face. The flame types, however, differ from the latter. The flames of the

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outer band have mountains of traditional Chinese type at their bases while the flames of the halo surround slender cintāmaṇi-like forms at their centres. The inner-wall of the niche above the nimbus is visible in the plate showing the confronting flying celestials on each side.

The upper layer of the canopy is divided into nine sections, each containing a winged animal. The five animals in the right sections confront four in the left. Dragons and birds with large tails are arranged alternately. The lower layer of the canopy, as usual, is decorated with triangular pendants and pleated cloth. Its underside seen here carries a decoration of alternating lotuses and lotus with tassels attached (Rub. VM). (Height of figure 4.60m.)

Pl. 188A. Stūpa-Pillar, West Face, Upper Storey, Right Attendant.

B. Stūpa-Pillar, West Face, Upper Storey, Left Attendant.

A. The attendant wears the usual three-sided crown (Rub. VIID) which is here very beautiful. The left hand of the right attendant is held to the chest and damaged, but the hanging right hand can be seen to hold the hem of the robe. The view in profile of the feet is most unusual. Although this position originates in early Yün-kang carving, it is not seen in the other faces of the stūpa-pillar. The roofs of three upper storeys of the pagoda are damaged. (Height of figure 2.20m.)

B. The hands with palms together of the left attendant point towards the main image (Rub. VIIIE). The roofs of the four upper storeys of the pagoda are damaged. A beautiful profile view of the right attendant of the south face behind the pagoda is given. The wall of the south-west corner is clearly visible in the plate. (Height of figure 2.20m.)

Pl. 189. Stūpa-Pillar, West Face, Upper Storey, South Pagoda.

In the centre of the plate is the nine-storeyed pagoda of the south-west corner. The four upper storeys are severely damaged in the south. An elephant is carved under the base, its trunk hanging down to the corner tile. The ornaments incised on the elephant's head including a bell on its trunk are clearly visible in the plate. (Height of pillar 4.40m.)

Pl. 190A, B. Stūpa-Pillar, West Face, Upper Storey, North and South Pagodas, Elephants.

Showing profile views of the north and south elephants of which only the heads and the fore-legs were carved. The animal's features are clearly represented. It is interesting that no tusks are indicated while in the reliefs of scenes from the life of the Buddha seen in Pls. 177 and 200 they are clearly represented. In Pl. A curved lines are incised around the tusk hole from the ears to the nose while in Pl. B only three lines were cut behind the trunk. Their ornaments also undoubtedly differ. (Height of elephant 1.00m.)

Pl. 191. Stūpa-Pillar, West Face, Lower Storey.

The double construction comprising a trabeated and an arched niche is similar to all the other faces. Although the lower part of the Buddha seated in the European position is repaired, the remainder has been preserved in its original state. The nimbus (Rub. III), is formed of an outer flame band followed by a band of celestial worshippers and an inner band of seated Buddhas, the latter followed, as usual, by triangular areas of flames above the shoulders. The halo is formed of an outer flame band followed by a band of flying celestials and a central circle. This is now entirely covered with paint but it may once have been decorated with a lotus. The row of seated Buddhas on the arch-front and the flying celestials on the arch-rib are of the usual design. On the left inner-wall of the niche are the slender left attendant Bodhisattva and the smaller standing monk, the head of the latter being lost. In the area above them are the usual layers of kneeling worshippers with palms together. (Height of arch-rib 3.80m.)

Pl. 192. Stūpa-Pillar, West Face, Lower Storey, Seated Buddha, Upper Body.

Showing the upper body of the seated Buddha. The eye-brows are unfortunately slightly damaged but the face as a whole is very beautiful and the expression gentle. The robe covers the left shoulder and then comes round to cover the right shoulder. The hem of the robe hangs across the left arm. The folds in step-like form are neatly arranged. Down the centre of the chest, as usual, hang two sashes with tapered ends turning outwards. The incised, wavy hair is clearly shown in the plate and this, as described above in Pl. 139, is characteristic of the Buddha figures of

this cave. The bands of the halo are fringed with pattern of pearls.

Pl. 193 A. Stūpa-Pillar, West Face, Lower Storey, Right Worshippers.

B. Stūpa-Pillar, West Face, Lower Storey, Left Attendant.

A. Showing the layers of kneeling worshippers on the right outside of the nimbus. Two figures in the uppermost layer, three in the middle layer and four in the bottom layer are visible. The faces with their large high chignons are all very gentle. They wear the usual short-sleeved upper garments.

B. The left attendant has a three-sided crown, the right hand hanging down and the left hand holding a round object at the chest. The face is slightly elongated with beautifully carved eyes and eye-brows. On each side of the pointed halo kneels a worshipper of similar type to the figures above it. The standing monk with damaged head is partly visible beside the attendant. On the extreme right of the plate is a standing celestial wearing a three-sided crown and holding an incense-burner in its right hand.

Pl. 194. Stūpa-Pillar, West Face, Lower Storey, Arch-Front, Central Part.

Showing the central part of the trabeation divided into the usual seven sections. The central flying celestial with high chignon has a similar pose to those in the corresponding positions on the east, north and south faces but is distinctive in the manner in which the head is bent backwards and the right arm is at a slant with the hand drooping downwards. These features give the whole figure a strange, somewhat awkward appearance. The celestials on each side have the usual flaming hair and those on the curtain below have flat chignons. The figures are similar to those in the corresponding areas of the other faces and skilfully express a feeling of vigorous movement. The inner hands are raised high and the outer, trailing hands connect with the back of the knee. The only difference between them consists in the fact that the left figure holds a lotus in its raised hand while the right figure exposes the back of a seemingly empty hand. These variations in detail in representations, which otherwise could easily have become monotonous, are indications of the rich imagination of the craftsmen who worked the caves. (Height of trabeation 0.70m.)

Pl. 195 A, B. Stūpa-Pillar, West Face, Lower Storey, Arch-Front, Central Part.

Showing the sections adjoining those shown in the plate above. The celestials with flaming hair are of a similar form in which the inner hands rest on the ground. The upraised, outer hand of the right figure (Pl. A), differs from that of the left figure (Pl. B), which rests on the hip. Another difference can be seen in the faces. That of the former one half-faces front while that of the latter is in profile with its fearsome features very evident; the beak-like nose, large eyes, finely incised line on forehead and beard.

Pl. 196 A, B. Stūpa-Pillar, West Face, Lower Storey, Arch-Front, Lozenge Parts.

The lozenge sections, as usual, contain confronting flying celestials with high chignons in symmetrical poses. They give the impression of leaping upwards. The right hand of the left figure (Pl. B), rests on the abdomen while that of the right figure (Pl. A), is stretched out at the side as if to balance its other hand.

Pl. 197 A, B. Stūpa-Pillar, West Face, Lower Storey, Arch-Front, Looped Curtain.

Showing the parts of the curtain beneath the areas in the plate above. The two flying celestials do not confront symmetrically. The figure with flaming hair on the right side in Pl. A faces inwards and holds an incense-burner in its left hand while the right hand hangs down. As opposed to this, the figure on the left side in Pl. B has hair parted in the centre, faces outwards and raises its right hand high.

Pl. 198. Stūpa-Pillar, West Face, Lower Storey, Arch-Front, North Upper Corner.

Pl. 199. Stūpa-Pillar, West Face, Lower Storey, Arch-Front, South Upper Corner.

In the outermost sections of the trabeation are carved flying celestials with flaming hair. Any monotony which too symmetrical a composition might create has been skilfully avoided by subtle variations in the hands and legs of both figures. Although the heads and inner hands have similar poses, the outer hand of the right figure rests on the hip while that of the left figure holds the ankle of the left foot which is turned upwards. Above the trabeation in each corner are four standing celestials with high chignons. The variations in the positions of the heads are most interesting.

Pl. 200. Stūpa-Pillar, West Face, Lower Storey,  
North Arch-Post, Buddha's Life in Relief  
(8).

A crowned figure, supposedly Lady Māyā, holding small standing figure, i.e. Prince Siddhārtha as a child, surrounded by a nimbus is shown riding an elephant. The baby is naked and has an uṣṇiṣa. Māyā's crown is of a similar design to that shown in the following plate. Her seated position resembles that in another scene from the life of the Buddha shown in Pl. 177. One fore-leg of the elephant is half-raised as if walking. Behind Māyā is an attendant carrying a parasol and two standing attendants playing a flute and a *p'ipa* lead the procession. The latter are exactly the same as those in Pl. 177. The scene undoubtedly illustrates a story in the sūtra, *Fo-so-hsing-tsang* (Taishō-Daizōkyō, IV, p. 3), chap. i. It recounts how immediately after Māyā gave birth to the Prince, she carried him on an elephant back to the King's palace. However, according to the *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 626), chap. i, the baby was carried by King Śuddhodana and not Māyā on an elephant adorned with the seven jewels. (Height of standing figure 0.85m.)

Pl. 201. Stūpa-Pillar, West Face, Lower Storey,  
South Arch-Post, Buddha's Life in Relief  
(5).

Showing the scene of Prince Siddhārtha's birth. Māyā, the third figure from the south, wears a five-sided crown and grasps the branch of a tree with her raised right hand. Her left arm is bent and supported by a crowned attendant, presumably her sister Prajāpati. Another figure with a crown stands behind the latter. The newly-born Prince surrounded by a nimbus is seen emerging from Māyā's right side. On the right is a kneeling attendant with high chignon with both hands outstretched holding a wrapper in which to receive the new-born child. The tree in the background is undoubtedly intended to be the *āsoka* tree in the Lumbinī park. The *Sūtra of the Causes and Effects* (Taishō-Daizōkyō, III, p. 625), chap. i, recounts as follows:— "In all the calmness of ten months, on the eighth day of the second month, at dawn, Māyā, finding a large tree called 'fearlessness' in the park full of fragrant, coloured flowers and exuberant leaves and branches, raised her right hand to pick the flower. At that moment the Bodhisattva calmly came

out of her right side."

If the scene of the Prince's Birth is taken as the beginning of the reliefs of the life of the Buddha in this cave, the following scenes surround the stūpa-pillar clock-wise, in other words, following the direction of the *pradakṣiṇa*. The scenes continue from south to north on the west face, from west to east on the north face and so on. The fact that the south face is situated in the front of the cave would suggest that the first scene of the Buddha's life should be represented in the arch-posts of the south face. Then, the god with flaming hair under the tree and the King and his wife in the palace may belong to the preceding scene of the Buddha's Birth. (Height of figure 0.90m.)

Pl. 202. Stūpa-Pillar, West Face, Lower Storey,  
North Arch-Post, Celestial Worshippers.

Pl. 203. Stūpa-Pillar, West Face, Lower Storey,  
South Arch-Post, Celestial Worshippers.

Showing the usual two standing celestial worshippers on the north and south arch-posts. Both inner figures wear winged crowns. Their faces are carved in profile confronting each other. The inner hands rest on the hip and the outer hands are held high. The beard on the north figure is most remarkable. The necklaces on both figures are carved in comparatively high relief and cross over the band hanging down the centre. The short sleeves of the garments are clearly indicated on the raised outer arms also covered by the celestial robe which then crosses to form an 'X' at the front. One part hangs straight down from the outer shoulders. Both outer figures wear three-sided crowns, rest their right hands on the chest and hold the hems of their celestial robes in their left hands. The right figure (Pl. 202), is plump with the hands beautifully carved. The left figure (Pl. 203), is rather slender. The lower parts of all the figures are badly weathered. Part of a floral-scroll band can just be traced on the south corner of the upper edge of the almost entirely damaged base (Pl. 203).

Pl. 204A. Stūpa-Pillar, West Face, Lower Storey,  
North Arch-Post, Interior Surface, Buddha's Life in Relief (7).

B. Stūpa-Pillar, West Face, Lower Storey,  
South Arch-Post, Interior Surface, Buddha's Life in Relief (6).

A. Showing Prince Siddhārtha as a naked child standing in a plain large nimbus on a lotus base above a four-legged square base. Eight snakes, the dragons mentioned in the sūtra, are represented above the nimbus. This story which describes how nine dragons poured water over the head of the Prince is undoubtedly represented in the scene. The kneeling celestials with high chignons and palms together on each side may be intended to represent Nanda and Upananda, the kings of the dragons.

The upper wall is carved in a square and houses a seated Buddha flanked by a standing or a kneeling worshippers on each side. Further on the right side stands another Buddha. (Height of Prince 0.45m.)

B. On the inner wall of the south arch-post following the scene of the Prince's birth is carved a standing figure of the Prince with a nimbus under a simply carved trapezoidal canopy. The newly-born Prince with robe covering both shoulders, right hand raised to the chest and left hand hanging holding the hem of the robe is represented as the enlightener. This scene may be based on the Prince's proclamation. The *Sūtra of the Causes and the Effects* (Taishō-Daizōkyō, III, p. 625), chap. i, recounts the following:— "Without any support he walked seven steps and then, raising his right hand, proclaimed in loud, lion-like voice. 'I am the one who is the most auspicious and excellent among the whole circle of gods and men. The endless chain of birth and death has now ceased. In this final life of mine, I will pursue the good of all gods and men.'" Then Indra carrying a canopy and Brahman carrying a whisk attended Prince Siddhārtha and the kings of the dragons Nanda-nāgarāja and Upananda-nāgarāja poured warm and cool water over his head. The sūtra describes his features at that very moment as follows:— "His body was of a golden colour and had thirty-two superior marks or *mahā-puruṣalakṣaṇas*. It sent forth a great radiance which covered a great chiliocosm or three thousand thousands of worlds." The eight classes of Devas, nāgas etc. in heaven played celestial music, sang holy hymns, burned incense, scattered beautiful flowers and rained down celestial robes and garlands times without number.

The head, unfortunately, is lost but the canopy, the radiance indicated by the nimbus and the superior marks are all represented in the figure. The celestial music is clearly suggested by the musicians with *p'ipa* and flute standing one above the other on the right

side. (Height of figure 0.80m.)

Pl. 205 A, B. Stūpa-Pillar, West Face, Lower Storey, North and South Arch-Posts, Interior Surfaces, Celestial Worshippers.

Showing the standing celestial worshippers with three-sided crowns on the inner wall of the north and south arch-posts. They both hold incense-burners symmetrically in their inner hands but their outer hands differ, that of the north figure (Pl. A), being raised to the chest holding round objects while that of the south figure (Pl. B), hangs down with the arm bent holding a vase. The lower bodies are badly weathered. The north figure has been repaired with clay but its upper body is well preserved revealing its beautifully-carved face (Pl. 209B).

Pl. 206 A, B. Stūpa-Pillar, West Face, Lower Storey, Inner Arch-Posts, Animal Shapes.

The dragons in which the arch-ends terminate are similar to those of the east face. The details, as usual, are finely incised. The furs on the slender legs with tapered, curled ends are remarkable. One of the small seated Buddhas of the arch-front is visible above the dragon. Outside one of these is a flying celestial.

Pl. 207 A, B. Stūpa-Pillar, West Face, Lower Storey, Inner Arch-Posts, Celestial Worshippers.

Pl. 208 A, B. Stūpa-Pillar, West Face, Lower Storey, Inner Arch-Posts, Celestial Worshippers, Upper Bodies.

Showing the standing celestial worshippers with flaming hair situated below the dragons on each arch-end. Both right hands are raised to the chest while the left hands rest on the hips. The lower bodies are weathered and have been repaired. The faces are finely carved. The eyes and eye-brows slant while the lines on the foreheads and the incised beards are shown in detail. The curled hair on the forehead and the long, tapered ears are clearly visible.

Pl. 209 A. Stūpa-Pillar, West Face, Lower Storey, North Arch-Post, Celestial Worshipper, Upper Body.

B. Stūpa-Pillar, West Face, Lower Storey, North Arch-Post, Interior Surface, Celestial

## YÜN-KANG, CAVE VI

### stial Worshipper, Upper Body.

A. Showing the upper body of the standing celestial worshipper with its high, winged crown. This is the inner of the two figures shown in Pl. 202. The beard can clearly be seen in the plate.

B. Showing the upper body of the celestial worshipper shown in Pl. 205A. Undulating lines are incised in the central triangle of the crown. Unfortunately the nose of this beautiful face is slightly damaged.

### Pl. 210A. Stūpa-Pillar, Ceiling, North Part.

#### B. Stūpa-Pillar, Ceiling, South Part.

The ceiling of the upper storey of the stūpa-pillar has similar designs on the four faces. Plate A shows the north face which is less repaired than the south face shown in Plate B. The flame nimbus of the main image is visible in the centre of the plate. The inner flame band belongs to the halo and is followed by a band of seated Buddhas and a lotus blossom. The nimbus is flanked by a flying celestial on each side. Each holds a dish in its open hand stretched out at the side. The offering of round objects is heaped in three layers on a dish with a tassel on its top. The celestial with high chignon wears the usual upper garment with short sleeves. The ends of the skirt cling to the legs and feet and flutter up behind. At each end of the plate can be seen the upper storeys of the pagodas surmounted by half-palmettes. From these, short beams run diagonally to the sides of the nimbus. Slightly varying floral-scroll patterns decorate these beams. The beam on the left side of Pl. B (Rub. V H), has rings of six-leaved palmettes of which elongated leaves at each side form heart-shapes in which smaller three-leaved palmettes are represent-

ed. The design on the right side of Pl. A is horizontally arranged while that on the right side of Pl. B (Rub. V F), although also horizontal, is of a more complicated form. That on the left side of Pl. A, however, is not enclosed within a ring and is formed of two confronting patterns of four leaves. The ceiling is bordered by the pleated cloth of the outer and inner faces of the canopy. Five-petalled lotuses and smaller lotuses with long tassels alternate in a row on the bottom edge (Cf. Rub. V M). The upper layer of their inner faces which join the ceiling are decorated with a row of newly-painted circles.

### Pl. 211A. Stūpa-Pillar, Ceiling, East Part.

#### B. Stūpa-Pillar, Ceiling, West Part.

The over-all design of the east and the west parts of the ceiling is similar to that of the north and south parts shown in the plates above. The flame patterns of the nimbuses, however, differ from those of the latter. That of the east face in Pl. A has a series of arcs along the bottom, from each of which the flames rise upwards. That of the west face in Pl. B has a row of mountain-like shapes along the bottom. (N-S length 5.25m.)

### Pl. 212A. Stūpa-Pillar, Ceiling, East Part, Curtain, Underside.

#### B. Stūpa-Pillar, Ceiling, South-East Corner.

A. See description of Pl. 211A.

B. The relationship between the south and east niches of the upper storey is clearly shown in the plate. The repainting of the south face is so much thicker than that of the east face that its original state has been completely spoiled.

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