

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 II  
CAVE FIVE  
TEXT

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MCMLV

# **YUN-KANG**

**CAVE FIVE**

**VOLUME II**

**TEXT**

## FOREWORD

THIS FORMS VOLUME II of the fifteen volume work on Yün-kang and is devoted to the investigation and report of Cave V and of the smaller caves and the niches outside and in the near by area.

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 1938 by S. Mizuno, and the drawings were executed by S. Takayanagi, member of the Institute. The rubbings were done in 1938 by Mr. Hsü Li-hsin.

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

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

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*March, 1955*

# INTRODUCTION

## SHIH-FO-SSŪ OF YŪN-KANG

### 1

IT IS INHERENT IN THE NATURE and destiny of many buildings to change their functions over the course of the centuries. Thus it often happens that even large temples which once saw magnificent religious ceremonies attended by throngs of faithful worshippers come to be regarded only as historical monuments esteemed for their aesthetic interest. A visitor to the Shih-fo-ssū at Yün-kang might well reflect on this fate as he walks through the deserted buildings with here an old tree and there a tablet inscribed with the graceful strokes of Chinese calligraphy.

Yün-kang-chên where the cave-temples of Yün-kang were excavated is situated 30 *li* (i.e. about 15 km.) west of Tatung 大同 and 90 *li* (i.e. about 45 km.) east of Tso-yün 左雲. Since 1913 it has been included in Tatung prefecture but before that time it formed part of Tso-yün prefecture. This is proved by an inscription "Tso-yün-hsien-chiao-chieh 左雲縣交界" i.e. "Tso-yün Prefecture Boundary" carved on a wall at the extreme east of the Yün-kang caves (Vol. I, Pl. 2B). It is said that the walls in front of the hill which protected the village were constructed in the 37th year of the Chia-ching 嘉靖 era or A.D. 1558. However, once the walls were vulnerable to an attack from the hill, in the 2nd year of the Wan-li 萬曆 era or 1564 a new wall was constructed on the hill (Fig. 9). This measures 35 *ch'ih* 尺 (about 11.50m.) in height, 1 *li* 里 5 *fên* (about 600m.) round and contains eight towers.<sup>1)</sup> Only the battlements of the new wall were covered with bricks, but now entirely lost. As the new wall was constructed mainly to serve as a protection against enemies, it is most probable that from the very beginning no villagers ever lived there. The old walls built round the villagers' houses and adjoining the cave-temples, have two gates, both dated the 14th year of the Wan-li era (A.D. 1586). The east gate is called the Ying-kuang 迎光, and the west gate the Huai-yüan 懷遠.<sup>2)</sup> As their dates imply, they are Ming dynasty creations. The inscription "Chung-hsiu-yün-kang-p'u-chi 重修雲岡堡記"<sup>3)</sup> dated the 43rd year of the Chia-ching 嘉靖 era (A.D. 1564), carved on a stele in the Shih-fo-ssū itself records the repair to the walls of the fortress and therefore the original must have been built at least before that period.

Outside the east gate is the front court of the Shih-fo-ssū which was once the resting place of travellers and merchants arriving there from the east or west. The visitor to the Shih-fo-ssū in those days would there have dismounted and, turning his back on the Hsi-t'ai 戲臺 or open-air stage, walked

## YÜN-KANG, CAVE V

along the stone pavement up to the gate of the Shih-fo-ssü itself which faces south. On the front of this gate hangs a tablet inscribed with the four characters "Shih-fo-ku-ssü 石佛古寺," and dated A.D. 1873. On each side of the gate is found a clay statue of Vajrapāni or Chin-kang-li-shih 金剛力士 which entitle the gate to be called a Chin-kang Gate 金剛門 or Vajrapāni Gate. Through the gate is seen the T'ien-wang Hall 天王殿 or Lokapāla Hall situated in the centre of a somewhat higher level and flanked by a building at each side on a lower level. These buildings enclose a square court. The Chung-lou 鐘樓 or Bell Tower is situated to the east of the gate with its iron bell still in position. To the west is found the Ku-lou 鼓樓 or Drum Tower.

The T'ien-wang Hall contains four clay statues of Lokapāla. A small gate is found on each side of the hall and these give access to the court in front of the building attached to Cave VI. This court has in the middle a low square platform with an iron incense-burner, dated A.D. 1785, in the centre. On each side of the court are buildings called K'o-tien 客殿 or Guest Halls.

The pavilion adjoining the cliff is four-storeyed and flanked on each side by stone reliefs of storeyed pagodas. It covers both the window and entrance gateway of Cave VI with the window opening onto the third floor of the building and the entrance gateway onto the first floor. The fourth storeys of the buildings attached to Caves V and VI are connected by a narrow wooden bridge.

A small gate on the north side of the east house flanking the T'ien-wang Hall gives access to a court in front of the living quarters of a monk which is a house with three compartments. Descending to the east are a well, a kitchen garden; an area which belongs to the monastery. Another small gate situated to the south of the east house flanking the pavilion of Cave VI leads to the court in front of the pavilion of Cave V. The east and west sides of the square brick court both have houses but that on the west is also, of course, the east building of Cave VI. The east house is in two storeys and contains among others a statue of Avalokiteśvara or Kuan-yin. The pavilion of Cave V like that of Cave VI is in four storeys with the window of the cave opening onto the third floor and the entrance gateway onto the first floor and a wooden bridge at fourth storey level, as described above, connecting with the pavilion in front of Cave VI. Another wooden verandah on the east side leads through a small gate up to the hill. The area on the hill itself contains some small caves (Pls. 87, 88). Directly above Cave V is a cave of slightly larger size, in front of which there now stands a small wooden shrine.

On the other side, i.e. through a small gate on the north side of the west guest house of Cave VI is the pavilion adjoining the front of Cave VII which, although badly damaged, also has four storeys. These have no connecting staircase, although the verandah from Cave VI connects to its third floor.

The condition of the area further to the west before 1940 merits description here although since that time it has totally changed. Houses backed onto the east and south sides of Caves VII and VIII, while on the west side was a poor house built in the *yao* 窑 style. The pavilion adjoining the front of Cave VIII had entirely collapsed and remains of the materials with which it had been built formed a large heap in front of the cave. On the first floor of the building of Cave VII is a large mill-stone.

1 *Tso-yün-chih*, edited in 1803, chap. iii.

2 *Yün-Kang Epigraphy* 59.

3 *Y. E.*, 51.

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Further west through a small gate in the north side of the west house of Cave VIII is a large, oblong court situated in front of the Wu-hua-tung 五華洞 or Five Flowery Caves which comprise Caves IX, X, XI, XII and XIII. This court was bordered on the west by the high east wall of the fortress and cut on the south by the low walls of the villagers' houses. In the extreme west of the court and in front of Cave XIII there was a house with three compartments facing south.

The condition described above is that of the Shih-fo-ssü in modern time and may well have existed since at least the end of the Ming dynasty when the fortress walls were constructed.

## 2

Proceeding west along the road in front of the Shih-fo-ssü and entering the east gate of the fortress is a shrine called the Niang-niang-miao 娘々廟 situated to the right. Further west stands the shrine called the Ts'ai-shên-miao 財神廟 situated to the south of Cave XX. Still further west outside the west gate is the shrine named the Kuan-ti-miao 關帝廟, to the south of which an open-air stage had been built. To the west again, the road which leads to Kao-shan-chên 高山鎮 and Tso-yün 左雲 approaches the river, crosses it and ascends the south hill (Vol. I, Maps, 2-3).

In the opposite direction, eastwards from Shih-fo-ssü the road crosses the small valley containing the Lung-shên-miao 龍神廟 and leads to Cave III. The remains of half-destroyed walls both inside and outside Cave III suggest that temple buildings stood there until they collapsed in comparatively modern times. The road then runs on a much higher level than the river-bed and leads to Caves I, II and the small caves at the extreme east and finally reaches Tatung. On the west of and inside Cave II are fountains called the Shih-k'u-han-ch'üan 石窟寒泉 or "The Cold Springs of the Stone Cave". These have long been appreciated for their beauty and are designated as one of the four beauty spots of Tso-yün.<sup>1</sup> Comments of various poets who visited the place have been inscribed on the stone wall and have remained to the present day (Vol. I, Map 1).

Climbing out of the small valley in which the Lung-shên-miao is situated, a path leads up to the hill, crossing a wide plateau and leading to the neighbouring village of Shui-ch'üan-ts'un 水泉村. Directly above Cave VI is a mound of earth, to the west of which is visible the wall of the deserted fortress. A north-south line of three small brick pagodas to the north-east of the wall marks the sites of priests' graves (Figs. 1-5). The southernmost pagoda, provided for Priest Ming-kung 明公 and others, is called the K'ai-shan-t'a 開山塔<sup>2</sup> and was constructed in the 19th year of the Wan-li 萬曆 era (A.D. 1591), and the northernmost is called the Shê-li-t'a 舍利塔<sup>3</sup> and was constructed in the 2nd year of the Ch'ung-chêng 崇禎 era (1629). The middle pagoda<sup>4</sup> was for Priest Wu-chia 無瑕和尚 in the 45th year of K'ang-hsi era (1706).

<sup>1</sup> *Shuo-p'ing-fu-chih*, edited in 1733, chap. iii.

<sup>2</sup> *Y. E.*, 56.

<sup>3</sup> *Y. E.*, 58.

<sup>4</sup> *Y. E.*, 57.

The Shih-fo-ssü of Tso-yün prefecture 左雲縣 is mentioned in the *Shuo-p'ing-fu-chih* 朔平府志, chap. iii, as follows:—

It [i.e. the Shih-fo-ssü] is situated at Yün-kang-p'u 雲岡堡 90 li east from the prefecture. It is also called the Fo-yao-shan 佛窰山. According to tradition it originated in the Later (Northern) Wei dynasty when the family of T'o-pa 拓跋 was on the throne. [The excavation of the caves] began from the Shên-jui 神端 era (A.D. 414–415) and ended in the Chêng-kuang 正光 era (A. D. 520–524) continuing in all more than one hundred and several tens of years through the reigns of seven emperors. The caves are on a very large scale. Originally there were ten temples named respectively (1) T'ung-shêng 同升, (2) Ling-kuang 靈光, (3) Chên-kuo 鎮國, (4) Huo-kuo 護國, (5) Ch'ung-fu 崇福, (6) T'ung-tzū 童子, (7) Nêng-jên 能仁, (8) Hua-yen 華嚴, (9) T'ien-kung 天宮, (10) T'u-shuai 兜率. Among them stone statues of the Buddha made in the Northern Wei period are found in twenty caves, while niches are numbered in thousands and Buddhist figures in tens of thousands. They continued to exist through the Sui and T'ang dynasties.

“Fo-yao-shan” which can literally be translated as the hill of the Buddhist caves, is a name mentioned only in this book, though the natives at present usually call the caves *yao* 窰. No evidence can be produced to support the statement that the cave-temples were started as early as the Shên-jui era (A. D. 414–415), but the general statement that almost all the caves, niches and figures were made in the Northern Wei period, is correct. The names of ten temples indicates the flourishing condition of Yün-kang Buddhism in those ancient times, a condition quite the opposite of that seen at present. The documentary source of these temple names cannot be discovered but it seems very probable that the names used at the time of the restoration period during the Liao dynasty were handed down.

During the Ming dynasty Yün-kang was nothing more than a poor fortress in a remote region. Accordingly there is no reason to assume that the temples would have flourished during that period. The fact that the fortress, which still remains, was constructed at the end of the Ming dynasty suggests that the Shih-fo-ku-ssü 石佛古寺 as seen to-day was commenced at this time.

The invasions of the Northern tribes, compelled the Ming dynasty to strengthen their outpost along the frontier and towards the end of the Ming dynasty i.e. in the Chia-ching 嘉靖 and Wan-li 萬曆 eras (A.D. 1522–1619) the remote regions gradually regained a settled, peaceful condition. From that time onwards and throughout the Ch'ing dynasty the famous Shih-fo-ssü of Yün-kang near Tatung was frequently visited by many people. The inscription *Yu-shih-fo-ssü-chi* 遊石佛寺記 or “A Record of a Visit to the Stone Buddha Temple” dated the first year of T'ai-ch'ang 泰昌 era (1620) records how a gentleman visited it in the winter of the 47th year of the Wan-li era (1617) and composed a long poem. A number of poems which record in verse various visits to the Shin-fo-ssü were compiled in the *I-wên-chih* 藝文志 or “Chapter of literature” in several provincial books.<sup>2</sup> In the winter of

<sup>1</sup> Y. E. 49

<sup>2</sup> *Ta-t'ung-hsien-chih*, edited in 1830, chaps. xix, xx. *Shuo-p'ing-fu-chih*, chap. xii. *Ta-t'ung-fu-chih*, edited in 1776, chaps. xxx, xxxi. *Tso-yün-chih*, chap. x.

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the 35th year of the K'ang-hsi era (A.D. 1696) Emperor K'ang-hsi 康熙, returning from his conquest of the Oirat, stopped at Tso-yün on 10th of December and visited the Shih-fo-ssü on the following day. On this occasion he wrote the characters "Chuang-yen-fa-hsiang 莊嚴法相" on a tablet which still hangs at the entrance gateway of Cave VI (Vol. III, Pl. 2). He went to Tatung on 12th, Yang-cao 陽高 on 13th, T'ien-chên 天鎮 on 14th, and then returned to the capital, Peking." Throughout the whole periods of the Ch'ing dynasty and the Republic many Mongol peoples, on their way to Mount Wu-tai 五臺山 from the north visited the temple. Blocks for the printing of Tibetan and Mongol sūtras exist which were used for making religious souvenirs for those worshippers. The front court of the Wu-hua-tung, according to tradition, usually served as a comfortable camping ground for these visitors.

In these circumstances it can easily be understood that since the end of the Ming dynasty the Shih-fo-ssü would have been frequently repaired. Proof of this is provided by a number of steles which were erected in commemoration of repairs to both the interiors and exteriors of the buildings. The oldest is a Ming stele, although without date remaining only the dragon top and tortoise base.<sup>1</sup> In the room attached to Cave VI are two iron bells dated the 20th year of the Wan-li era (A.D. 1592) and the 1st year of the Shun-chih 順治 era (1644) respectively.<sup>2</sup> The first repair in the Ch'ing dynasty was that carried out by Tung Yang-liang 佟養量, the governor of Shuo-p'ing-fu 朔平府. This is recorded on a stele dated the 8th year of the Shun-chih era (1651) which stands in the room attached to Cave V.<sup>3</sup> The buildings attached to or standing in front of Caves V-VII may have been repaired in that period.

After the visit of Emperor K'ang-hsi more repairs were made to the buildings. A stele erected by Yeh Chiu-chien 葉九建, a governor of Ta-tung-fu, in the 37th year of the K'ang-hsi (A.D. 1698) stands in the room attached to Cave V.<sup>4</sup> Several more steles which stand in both Caves V and VI record a repair made by a monk named Chi-jung 寂容 in the 34th year of Ch'ien-lung era (1769),<sup>5</sup> another in the 11th year of the Hsien-fêng 咸豐 era (1861)<sup>6</sup> and one in the 12th year of T'ung-chih 同治 era (1873).<sup>7</sup> The third of these commemorates repairs to the south gate, the bell tower 鐘樓 and the drum tower 鼓樓. The stele dated the 9th year of the Republic (1920) which stands in the ante-room of Cave IX is the most recent and records repairs<sup>8</sup> only to the immediate vicinity i.e. the repainting of stone figures on the walls. From an aesthetical point-of-view, it is to be regretted that the repair and repainting of the Buddhist figures in the central area where the present Shih-fo-ssü stands has badly disfigured their original Northern Wei appearance but it would be unjust not to pay tribute to the motives of the worshippers in their pious efforts to preserve the dignity of the temple. Inside the gate house of the Shih-fo-ssü stands a stele dated the 17th year of Ch'ien-lung 乾隆 era (1752) which commemorate a repair to the road<sup>9</sup> which runs along the side of the Wu-chou river 武州川 and consequently often suffers from flood in the summer.

As described above, the precincts of the Shih-fo-ssü since the end of the Ming dynasty have been limited to the central area of the Yün-kang caves. Accordingly the western area was entirely deserted

1 *Shuo-p'ing-fu-chih*, chap. iii.

3 *Y. E.*, 53, 54.

7 *Y. E.*, 45.

4 *Y. E.*, 43.

8 *Y. E.*, 47.

5 *Y. E.*, 44.

9 *Y. E.*, 52.

2 *Y. E.*, 50.

6 *Y. E.*, 46.

10 *Y. E.*, 42.



YÜN-KANG, CAVE V

and parts of it were occupied by villagers' houses. In 1940 the provincial government established an Administrative Office of the Cave-Temples and arranged the precincts in order to preserve the ancient caves. These have the following names though they have never been documented by them.

Shih-ku-tung	石鼓洞	(Cave I)
Han-ch'üan-tung	寒泉洞	(Cave II)
Ling-yen-ssü-tung	靈巖寺洞	(Cave III)
A-mi-t'ò-fo-tung	阿彌陀佛洞	(Cave V)
Shih-chia-fo-tung	釋迦佛洞	(Cave VI)
Chun-ti-ko-p'u-sa-tung	準提閣菩薩洞	(Cave VII)
Fo-lai-tung	佛籟洞	(Cave VIII)
A-ch'u-fo-tung	阿闍佛洞	(Cave IX)
Pi-lu-fo-tung	毘盧佛洞	(Cave X)
Chieh-yin-fo-tung	接引佛洞	(Cave XI)
Li-kai-ti-p'u-sa-tung	離垢地菩薩洞	(Cave XII)
Wên-shu-p'u-sa-tung	文殊菩薩洞	(Cave XIII)
Tao-fo-tung	導佛洞	(Cave XV)
Chieh-yin-fo-tung	接引佛洞	(Cave XVI)
Fu-hsien-p'u-sa-tung	普賢菩薩洞	(Cave XVIII)
Fu-hsien-p'u-sa-tung	普賢菩薩洞	(Cave XVIII)
Pao-shêng-fo-tung	寶生佛洞	(Cave XIX)
A-ch'u-fo-tung	阿闍佛洞	(Cave XIX A)
A-ch'u-fo-tung	阿闍佛洞	(Cave XIX B)
Pai-fo-yeh-tung	白佛爺洞	(Cave XX)

The name Fo-lai-tung for Cave VIII was written on a tablet placed in the window of that cave. The five characters "Hsi-lai-t'i-i-shan 西來第一山" written on a tablet hanging in the pavilion of Cave VII means "The First Temple coming to the West".

4

The state of the temple during the period covered by the Liao, Chin and Yüan dynasties differed considerably from that of the Ming-Ch'ing periods. In that period the cave-temples of Yün-kang were restored and the precincts were not limited to the central area but included the whole area of the caves. Close to the front of each cave there was probably a wooden building which altogether must have presented a most imposing sight. This supposition is supported by the pavements of Liao bricks found sometimes inside and sometimes outside the caves and by the Liao roof tiles which were revealed by the excavations carried out in the front courts. East of the monks' quarters stones were found,

<sup>1</sup> It was dedicated by Ma Chu-kuo 馬柱國 in A.D. 1647.

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many of which give the impression of having formed parts of the base of a Liao building.<sup>1</sup> These indications suggest that the names of the ten temples of Yün-kang, as listed above, originated in that period. Not all the *miao* building of Yün-kang could be traced back to the period before the Ming dynasty but it may be supposed that, in the case of Lung-shên-miao which is situated in the small valley near Cave V, a building more solid than that which now stands would have existed there in the Liao period.

The repair and repainting of the Buddhist figures in the caves during the Liao period is recorded in an inscription in Cave XIII which tells that eighteen hundred and seventy-six figures, both large and small were repaired (Vol. X, Pl. 24). The style of the clay repairs to the figures in Caves VII and VIII, suggests that they too were carried out in that period (Vol. IV, Pl. 32, Vol. V, Pl. 33). The cloud and flame patterns painted on the nimbuses in Cave XIXA are of Liao type (Vol. XIII, Pls. 86, 94). The eye-pupils made of black-glazed porcelain and set into the eyes of all the large Buddhist figures must have originated in the Liao period although some were repaired in a later period. The repainting of the figures, at least in the central area, may mostly have been done in the same period, although the later repainting can be traced in many places. At the same time as these repairs and repaintings there were also during the Liao period new carvings both of the Buddha trinity in Cave III (Vol. I, Pl. 75), of the trinity on the square pillar in Cave XI (Vol. VIII, Pl. 55) and of various sized sculptures in other places. These facts indicate a very large plan for the restoration of the cave-temples in the Liao dynasty. The reasons for it were two-fold. In the first place the political importance of the Tatung district increased due to the fact that the Liao Empire was founded by the Ch'i-tan 契丹 tribes from the Northern areas. Thus in A. D. 1044 Tatung was established as one of the five capitals of the Liao dynasty. In the second place Buddhism experienced a great revival during the period, although its prosperity have not been so great as in the Northern Wei period. One illustration of this prosperity is provided by the Hua-yen-ssü 華嚴寺 temple in Tatung which was completed in the 7th year of the Chung-hsi 重熙 era (A. D. 1038). The general conclusion is that the whole area of the Yün-kang cave-temples was repaired during the period (Vol. I, pp. 35, 36). The name of the Yün-kang cave-temples were not mentioned in any historical documents of the Liao dynasty, except in *San-ch'ao-pei-mêng-hui-pien* 三朝北盟會編, chap. v, which records the following events which occurred just at the end (A. D. 1123) of the Liao dynasty, when the western capital of Tatung fell.<sup>2</sup>

Emperor T'ien-tsu, greatly concerned, hastily left Yün-chung-fu 雲中府 (i. e. present-day Tatung) and, passing through the Shih-k'u-ssü 石窟寺, entered T'ien-tê-chün 天德軍 (i. e. the present-day Sui-Yüan). He then proceeded to Yü-yang-ling 漁陽嶺 and absconded in Yin-chia-shan 陰夾山. A little earlier in the Northern Sung dynasty, the Yün-kang cave-temples were known by the name of "Yün-chung-Shih-k'u-ssü 雲中石窟寺" which appears in the *Kuang-ch'ing-liang-chüan* 廣清涼傳

<sup>1</sup> Liang Ssü-ch'êng, Lin Hui-yin and Liu Tun-Tsêng, *Yün-kang-Shih-k'u chung so-piao-hsien-ti Pei-wei-Chien-chu* 雲岡石窟中所表現的北魏建築 (The Architecture of the Northern Wei Dynasty as Revealed in the Yün-kang Grottoes) (Bulletin of the Society for Research in Chinese Architecture, Vol. IV, Nos. 3-4), Peking 1934, Fig. 47.

<sup>2</sup> The *Wang-liao-lu* 亡遼錄, cited in chap. xxi, says approximately the same. However, it is not clear whether in A. D. 1123 or 1124 when Emperor T'ien-tsu passed by the Shih-k'u-ssü.

(Taishō-Daizōkyō, II, p. 1105) edited in A.D. 1060.

In the Chin 金 dynasty Tatung still remained as the western capital as it had been during the Liao dynasty. It can, therefore, be assumed that the cave-temples retained their former prosperity. In the Yüan period the Yün-kang cave-temples deteriorated, but they were still preserved on a much larger scale than the present temple. Many monks still lived here as is testified by the scribblings of that time found in Cave IV and Cave XXXIII (Vol. XV, Pl. 51).<sup>1</sup>

## 5

Still further back in the period of the Sui and T'ang dynasties (581–907), historical material concerning Yün-kang becomes more scanty. This is probably because Tatung had by that period become a remote region. Tao-hsüan 道宣 (A.D. 596–667), a monk of the T'ang dynasty, talks about Yün-kang in his *Kuang-hung-ming-chi* 廣弘明集 (Taishō-Daizōkyō, Vol. LII, pp. 103, 104) as follows:—

According to reports of visitors in recent times the valley is 30 *li* (i. e. about 15 km.) in length. In the east is a temple named Ling-yen 靈巖 where monks live, while in the west is a temple where nuns live. Each has caves hewn into the cliff. There are many caves differing in size, the largest being capable of containing one thousand people and the others gradually diminishing in size. On the northern cliff a very high and steep area measuring seven *li* in length contains caves ranged side-by-side. In other areas isolated caves are provided. The Buddhist figures are so numerous that no one can count them. It is recorded that once there was a monk 80 years of age. Every day he worshipped the Buddhist images, making a bow to one image. Half way through the caves, he died and his corpse remained uncorrupted in its position of prostration on the ground. It was buried in a mound of stone which still remains, though the date of his burial is not known. The cave-temple are situated over 20 *li* west of Hêng-an-chên 恒安鎮 which is 300 *li* east of Shuo-chou 朔州. Visitors coming to me often recount the story of this monk who was indeed a man of an extraordinary virtue.

Shuo-chou and Hêng-an-chên are the present-day Shuo-hsien 朔縣 and Tatung respectively. The valley 30 *li* in length means that of the Wu-chou river which runs eastwards passing Yün-kang and the 30 *li* indicates the distance from Yün-kang to Tatung. The Ling-yen-ssü, as above described, is one of the Ten Temples of Yün-kang and may be identified as Cave III. There may be some connection between Tao-hsüan's account and the legendary identification of Cave III as the Ling-yen-ssü.

In the *Hsü-kao-sêng-chüan* 續高僧傳 (Taishō-Daizōkyō, L, p. 427), chap. i, the "Biography of T'an-yao", Tao-hsüan records almost the same as the above concerning the Yün-kang Cave-temples. However, the comment that the caves "stand side-by-side over 30 *li*" is, of course, much exaggerated, 30 *li* being the length of the whole valley from Tatung. However, it is very probably true that "the monks' temple at the east end always offers food to the people." Further he says that, though the steles are present, no more details are mentioned.

<sup>1</sup> *Y. E.*, 27–40.

## INTRODUCTION

It is remarkable to find in his book the statement that T'an-yao, the founder of the cave-temples, lived in a temple called the T'ung-lo-ssü 通樂寺. The name T'ung-lo-ssü, however, is not found in any other documents. In the same book, chap. xxv, it is stated that there once lived a monk named Sêng-ming-tao-jên 僧明道人 or Priest Sêng-ming who was the head of the cave-temple of Pei-t'ai 北臺, i.e. the northern capital (present-day Tatung).

To summarize, the cave-temples of Yün-kang gradually declined from the time of the fall of the Northern Wei dynasty but seem still to have been active in the period of the Sui and T'ang dynasties. Over the following 600 years the activity at the cave-temples continued to decline until by the time of the Liao dynasty the devastation became so severe that a large-scale restoration was needed. After the reconstructions of the Liao dynasty, about 900 years had elapsed until the Yün-kang cave-temples as seen at present were completely deserted and no Buddhist activity remained to testify to their former glories.

# CAVE V

## CHAPTER I

### OUTSIDE WALL

[BUDDHIST PAVILION] Caves V to XIII comprise the central group (Vol. I, Map 2), which from the end of the Ming dynasty to 1940 were entirely enclosed by the present Shih-fo-ku-ssü temple. Among the caves of this area, Caves V to VIII are situated in the centre and each originally had a four-storeyed pavilion. That of Cave VIII, however, is already lost. The pavilion in front of Cave VII is on the point of collapse.

The stately pavilions in front of Caves V and VI, however, being in the centre of the temple still stand firmly (Fig. 11). It cannot be claimed that they are outstanding examples of architecture since they are only buildings of local designated construction. The pavilion of Cave VI rises at the end of a straight approach and to its east that of Cave V faces a brick-paved front court. On each side of this stands a house; that on the west being the Guest Hall and that on the east the Kuan-yin (i.e. Avalokiteśvara) Hall. The monks' residence backs onto the south side. The entrance gate to this court stands between the west Guest Hall and the kitchen on the west of the monks' residence. The pavilion was built to lean against the rock cliff and by means of narrow stairs the fourth storey can be reached, which gives access to the second terrace (Map 2). This second terrace is narrow and faces the low cliff where some small caves (VC-VI) were excavated. Some of these are still quite well preserved (Pls. 87, 88) and one (VI) contains an unfinished stūpa in the centre. At present, just above the pavilion in front of Cave VI stands a small Buddha hall which houses a clay figure of a seated Buddha while to its west is a small house for monks. On the hill, just above Cave VI is a very low mound (Pl. 3), which may be the remains of some kind of construction such as a stūpa.

In front of the pavilion to the east stands a stele commemorating some repairs and dated A.D. 1861<sup>1)</sup> and to the west a corresponding stele with a Mongol inscription. Inside the pavilion on the east is a stele commemorating repairs dated A.D. 1698<sup>2)</sup> facing another on the west dated A.D. 1651.<sup>3)</sup> These are supplemented by several oblong tablets with the characters "Ta-fo-ko 大佛閣" of A.D. 1651 placed under the eaves and others (Fig. 10). Above the entrance gateway to Cave V hangs an oblong tablet with "Ju-lai-shêng-hsiang 如來聖像" of A.D. 1766. The tablet with "Ta-fo-ko" was made on the occasion of the repairs of A.D. 1651 and was dedicated by Tung Yang-liang 佟養量 who was re-

<sup>1</sup> *Yün-kang Epigraphy*, 45.

<sup>2</sup> *Y. E.*, 44.

<sup>3</sup> *Y. E.*, 43.

## YÜN-KANG, CAVE V

sponsible for the entire repairs to the building at that time. The tablet with "Fa-huo-lan-shan 法護蘭山" of A.D. 1781 was dedicated by one of the Mongolian feudal lords who presented 400 *liang* (15,292 gr.) of silver towards the cost of the repairs at that time. (Pls. 1-8, Plans I, II)

[OUTSIDE WALL] On the outside wall are carved three pagodas flanking the two entrances to Caves V and VI (Pls. 3, 8, Fig. 12, Vol. III, Pls. 6, 7). These are so severely damaged that it is difficult to determine the number of storeys they contained. It is certain, however, that they had more than seven-storeys. In spite of the protection provided by the wooden buildings the weathering to the outside wall is as severe as those of other caves. The usual large window opens above the entrance gateway, and at a later date two small caves, VA and VB, were excavated on each side above the entrance and four niches, Va, Vb, Vc, and Vd on each side above and below of the window. Above the window are two oblong holes as shallowly cut as those of Caves IX to X (Vol. VI, Pl. 1) and on each side of these is a very deep oblong hole rising above the second terrace similar to the shaft holes of Cave III (Vol. I, Pl. 68).

To the east of the central pagoda is a small niche added later.

[ENTRANCE GATEWAY] The area surrounding the entrance gateway was cut deeply though very irregularly. In consequence, in spite of the arched opening of the entrance gateway, the arch-front is irregular with only surrounding celestials and an arch-rib each end of which terminates in an animal-shape (Fig. 14). Beneath this is a small additional niche. On the inside surfaces of the cut-back area are layers of kneeling adorers carved one above the other.

Both reveals of the entrance gateway have bands of lotus-petals. Beneath them stand guardian gods with winged crowns flanked by thin pillars and above them are dhyāna Buddhas seated under trees placed between the thin ribs. On the ceiling are four flying celestials in two pairs, with lotus flowers scattered among them. It is unusual that the dhyāna figures are Buddhas and not monks. The guardian deities, though unarmed, reveal their strength by their aggressive attitudes. Before 1940 they were covered by clay (Pl. 11) which were probably repairs of A.D. 1698. (Pls. 9-17, Plan III)

[WINDOW] The window opens on the third floor of the pavilion (Fig. 13), and is also arched but with a slightly relaxed line. The complete decay makes it impossible to distinguish anything on the ceiling. The reveals are comparatively well-preserved and completely covered with a representation of the Thousand Buddhas. In this respect it resembles Caves X (Vol. VII, Pls. 33, 34) and XIX (Vol. XIII, Pls. 8, 9) but here the Thousand Buddhas are of quite different form. Those of the west reveal are the more perfect, with beneath them a row of worshippers and above them a canopy decoration, a row of seated Buddha niches and a band of lotus-petals. The east reveal has neither the lower worshippers nor the upper canopy decoration, and the row of niches is quite irregular which suggests that the original plan may have been changed before these niches were cut. They do not, however, differ greatly in style.

The figures here are full and their costume of the old style. Thus it is concluded they and those on the entrance gateway were made at the beginning of the excavation of Cave V. (Pls. 18-22)

## CHAPTER II

## SOUTH WALL AND EAST AND WEST WALLS

[SOUTH WALL] The south wall is perpendicular with a bulge at the centre as is usual in Yün-kang. The uppermost zone comprising triangle pendants and looped curtains continues onto the east and west walls (Plan IV, Fig. 16). On each side of the window is a five-storeyed pagoda standing on the back of an elephant and on each side of the entrance gateway is a guardian deity with a high chignon and a worshipping Bodhisattva. The area between the window and the entrance is filled with two rows each of eight niches regularly arranged. Down each side of the window is a vertical row of niches and on each side of the gateway are large niches. These continue onto the respective zones of the east and west walls and are of the same style. Like the niches on the east and west walls, they appear to have been made rapidly and at the same time. They are figures in Chinese dress with slender faces and 'V'-shaped neck-bands hanging from the shoulders with drapery hanging over the pedestal. Contrary to these niches, above the arch are niches provided also with looped curtains or decorations or with pedestals under the main figures. The perfection of their composition and their small size indicate that they were made later and after some interval of time. In niches (50, 51, 53, 54, 55, 58, 98), the advanced type of drapery hanging over the pedestal is usually represented.

It is rare to find twin pagodas (Fig. 15) carved on the south wall as seen here. In Cave VI (Vol. III, Pls. 8, 30) the pagodas were made in relief on the surrounding walls, and in Cave XIX (Vol. XIII, Pls. 41, 58) they were made on the bottom storey. In Cave XIX, in the positions occupied by these pagodas are found two standing Buddhas (Vol. XIII, Pls. 12, 13). However, the niches inside and outside Caves XI to XIII (Vol. VIII, Pls. 6, 8, 11, 21, 26, 89, Vol. XIII, Pls. 32, 83, 98, 107), dated probably since A.D. 477-494 are often provided with pagodas on each side. This design may be derived from Caves III (Vol. I, Pl. 69) and V (Pls. 2, 3).

The area containing sixteen niches between the window and the entrance gateway is unique in the whole of Yün-kang. It is, however, usual for the area between the window and the entrance gateway to be reserved for a special representation, e.g. the Vimalakīrti and Mañjuśrī niche in Cave VI (Vol. III, Pl. 30), the celestial worshippers in Caves VII and VIII (Vol. IV, Pl. 94, Vol. V, Pl. 75), the roofed niche with worshippers in Cave IX (Vol. VI, Pl. 51), the Seven Buddhas in Caves X and XIII (Vol. VII, Pl. 41, Vol. X, Pl. 13), the niche housing a seated Buddha with legs pendant in Cave XI (Vol. VIII, Pl. 12), and the three niches in Cave XVI (Vol. XI, Pl. 65). The sixteen Buddhas immediately recall the Sixteen Buddhas who were originally the sixteen Śramaneras or novices in the time of the Ta-t'ung-chih-shêng Buddha 大通智勝佛. It is, however, unlikely that there are intended to represent the Sixteen Buddhas of that time. It is more likely that the number is unintentional and only dictated by the space available and by the composition.<sup>1</sup>

<sup>1</sup> S. Mizuno and T. Nagahiro, *The Buddhist Cave-temples of Hsiang-t'ang-ssü*, Kyoto 1937, p. 21.

## YÜN-KANG, CAVE V

The guardian deities with high chignons at each side of the entrance gateway are striking. In Caves IX and X (Vol. VI, Pl. 51, Vol. VII, Pl. 41) pairs of guardian deities stand in similar positions, but the deities here hold no weapons and wear celestial robes and skirts just like Bodhisattvas or celestials. Only their energetic poses are in keeping with guardians of the gate. The worshipping Bodhisattvas above them may be derived from the worshipping musicians in Cave III (Vol. V, Pl. 75). The excellent features of this pair of large figures are outstanding. The figures are entirely covered with celestial robes and skirts depicted with stepped folds. The drapery, which flares downwards ending in points, is entirely of Cave VI style. The crowns and faces like the bodies are slender and differ from those in Caves VII, VIII and the T'ang-yao caves.

Among the niches on the south wall, niche (55) in the middle storey of the west part is unusual in that it is composed of the rare combination of three niches on single large five-layered pedestal, on which are also unusual figures in relief. The figures in the niches differ from those in those in the other large niches, in their voluminous draperies which hang over the pedestal and flare to each side in a similar manner to those of the small additional niches. Nevertheless, in spite of their large size, these niches were certainly added later. (Pls. 23-38)

[EAST WALL] This wall which is seriously damaged by a wide vertical crack forms an angle where it joins the south wall (Plan V). The corner is almost vertical. However, where it joins the north wall, no line of demarcation is visible, and like the north wall it leans inwards as it ascends to form a dome. If it is claimed that the north wall is entirely filled with the main nimbus, the left attendant Bodhisattva which stands just below the nimbus belongs to the north wall, and the left attendant Buddha is situated exactly in the middle of the east wall. Unfortunately, these attendants are now nothing more than clay figures repaired in A.D. 1698.

At the very top is a row of seated Buddhas with canopy of looped curtain and triangular pendants. These immediately adjoin the border of the ceiling. The remainder of the wall is divided by lotus-petal bands into six zones, of which the upper three roughly correspond to the height of the window and the lower three to that of the entrance gateway. The lower three zones are cut by the standing Buddha. In the north, the first zone contains two niches (26, 27) and the second three (21, 24, 25), though they all much damaged. The niche (21) is barely perceptible its trabeated arch and Bodhisattva with ankles crossed. The third zone contains pointed-arch niche (19) with two Buddhas seated side-by-side. In the south, the first zone contains two pointed-arch niches (22, 23) each housing two Buddhas seated side-by-side, the second one niche (20) with similar figures, and the third one trabeated niche (18) housing a Bodhisattva with ankles crossed. The majority of the fourth zone is occupied by a pointed-arch niche (11) with two Buddhas seated side-by-side. To the south are two pointed-arch niches (12, 13) with seated Buddhas placed one above the other and to the north are a pointed-arch niche (14) with a seated Buddha, a trabeated niche (15) housing a Bodhisattva with ankles crossed and a pointed-arch niche (16) with a seated Buddha. Finally comes a very irregular arrangement of pointed-arch niche (17) with two Buddhas seated side-by-side occupying the area above niche (15), which later cuts slightly into the fifth zone. In the fifth zone are five pointed-arch niches (6-10) each housing one or two Buddhas. In the sixth zone, niches with a Bodhisattva with ankles crossed (1, 3, 5) alternate



## CAVE. V

with niches containing a seated Buddha (2, 4). The former, as usual, are housed in trabeated niches while the latter have pointed-arch niches. Only in the northernmost Bodhisattva seated with ankles crossed (5), it is difficult to ascertain the type of arch but it is more likely to be of pointed-arch than trabeated type. Such unusual examples are found more frequently on the west wall. Among the niches on the east wall, the large niche (11), the niches in two tiers (12, 13) in the fourth zone, and niche (18) housing a Bodhisattva with ankles crossed are all well-preserved and reveal figures of more slender proportions than those on the south wall. Thus it may be concluded that the east wall was made later than the south wall. (Pls. 39, 40)

[WEST WALL] The west wall corresponds exactly to the east wall (Plan VI). At the back of the west wall is found Cave VI, which divides it from the hill. This has preserved it from the underground water seeping into it and the result is that it is in a very good state of preservation. Where it joins the south wall is an almost vertical angle and following the line of the north wall it leans strongly inwards as it ascends. The right attendant Bodhisattva stands immediately below the main nimbus and the right attendant Buddha in the middle of the west wall. This also, of course, is a clay restoration of A.D. 1698. However, the nimbus with its delicate workmanship remains. Here too is a wide vertical crack reaching to the ceiling where it meets that on the east wall.

This wall is divided into six zones by lotus-petal bands. The uppermost zone is decorated with a row of seated Buddhas and a canopy decoration. In the first zone, the two pointed-arch niches (16, 17) each with two Buddhas seated side-by-side were badly decayed and are now entirely restored with clay. It exactly matches the east wall with a pointed-arch niche (15) with two Buddhas seated side-by-side in the second zone and a trabeated niche (14) housing Bodhisattva with ankles crossed in the third zone. However, the northern part of the attendant Buddha excluding the first zone, is entirely covered by niches of the Thousand Buddhas (18). In the first zone of this part is a large pointed-arch niche (19) and there seems once to have been more niches.

The fourth zone, proceeding from the south contains a pointed-arch niche with seated Buddha (10), a trabeated niche with Bodhisattva with ankles crossed (11), a pointed-arch niche with two Buddhas seated side-by-side (12) and a trabeated niche with a seated Buddha (13). In addition the fifth zone contains pointed-arch niches each with a seated Buddha (6, 8), one with two Buddhas seated side-by-side (7), and another with a Bodhisattva with ankles crossed (9). Finally the sixth zone contains a trabeated niche with a Bodhisattva with ankles crossed (1), a pointed-arch niche with a seated Buddha (2), a trabeated niche with two Buddhas seated side-by-side (3), pointed-arch niche with a seated Buddha (4) and yet another with two Buddhas seated side-by-side. All the figures like those on the east wall, are slender and dressed in Chinese style with a hanging sash on the inner robe but without drapery hanging over the pedestal. They are so similar in style that they give the impression of having been made at the same time. A number of unusual types, however, are very striking among which are the trabeated niche with a seated Buddha (13) in the fourth zone, the pointed-arch niche with a Buddha with ankles crossed (9) in the fifth zone and the trabeated niche with two Buddhas seated side-by-side (3, 5) in the sixth zone. In the fourth and sixth zones pointed-arch and trabeated niches alternate but in the fifth zone only the pointed-arch type is found. The arch types are quite regularly distributed.

The type of Buddha with ankles crossed such as is seen in niche (9) of the fourth zone is also found in Caves VII and VIII (Vol. IV, Pls. 55, 71, Vol. V, Pl. 49), but the pointed-arch niche with such a Buddha type, as seen in this cave, is rare. The cross-ankled figure is never placed in a pointed-arch niche.

The upper three zones contain no small niches added later. These are found only in the lower zones and especially in the area round the right attendant Buddha. Above the left shoulder of this figure are two niches (22, 23), and above the right shoulder one niche (24) while at the right side are six more niches (25-30). They are all delicate and slender and, like the niches on the south wall added later, they clearly belong to the second period of excavation. Of these the three niches (22-24) show a somewhat more advanced type of drapery which flows down covering the whole pedestal. (Pls. 41-49)

### CHAPTER III

#### NORTH WALL, CEILING AND PASSAGE

[NORTH WALL] The large nimbus spreads over the whole of the north wall (Plan VII) and its apex reaches to the centre of the ceiling. Below and at each side of the large nimbus stands an attendant Bodhisattva, while the entrances to the passage are cut into it. Both attendants were repaired with clay in comparatively recent times. However, the flame-shaped nimbus and the crown adorned with triangles (Pl. 57) are sufficient to recall the original grandeur of the composition. The former is unusual in that it only has an outer floral band and a central lotus blossom.

The large nimbus is badly damaged and only the outer flame bands on the right side are relatively well-preserved and enable one to imagine their original splendour. The outermost flame band belongs to the nimbus and the next flame band to the halo. They both resemble the pattern of the flame bands of the large nimbus in Cave XX (Vol. XIV, Pl. 20). One inner band of the halo is filled with flying celestials and another band inside that with seated Buddhas (Pl. 52) after which comes a final central lotus blossom. Compared with the haloes in Cave XX, the bands are narrower and more numerous. The inner band contains flying celestials and in the triangular area above the shoulder are carved flames.

Before this nimbus is seated the main Buddha, a huge figure imbued with an air of great dignity and tranquility. The legs are crossed with the right foot on the left foot (Pl. 39). The hands, in the dhyāna position, are placed one on the other with the thumbs and index fingers forming a triangle hole. The whole body is covered with a thin layer of clay and over this gold leaf has been placed so that the original body is preserved almost complete. Despite the fact that the drapery is entirely new the large knees, full arms and broad shoulders are sufficient to give a good idea of the original grandeur of the figure. The drapery was presumably step-like as seen on the figures of the west wall. The features, even under the layers of gold leaf and clay, still retain much of their original expression. The curled hair above and the lotus throne below are all recent work and a little of the base is buried.

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The brick pedestals and clay statues in front of the main Buddha are all modern creations, probably of the K'ang-hsi period (A.D. 1662–1722), but there is a possibility that the central figure in the back row is of the Ming period. (Pls. 50–56)

[CEILING] The ceiling is large and trapezoidal in shape. The large nimbus of the main Buddha coming up from the north wall encroaches onto one-third of the ceiling. The edge on the south side is slightly concave. Although the weathering is serious and generally no carving is seen, in one part along the edge are several flying celestials. Along the edge of the nimbus are seen what resemble dragons' legs. These may have belonged to intertwined dragons as seen on the ceiling of Cave XIII (Vol. X, Pl. 48). (Pl. 57)

[PASSAGE] The two entrances to the passage open one on each side below the large nimbus and between the attendant Bodhisattvas and the main Buddha. The walls of the passage are so badly weathered that no figures can now be seen. The east-west corridor measures 16.15m. and the north-south sides, 4.50m. The passage is 2.80m. in width. The ceiling, which is slightly vaulted, measures 4.00m. in height. A procession of *paradakṣiṇa* monks facing east and trailing their skirts starts on the west wall and continues onto the north and the east walls (Fig. 17). They are depicted walking with hands together as if performing the ceremony of *pradakṣiṇa* or circumambulation. Above this procession is a canopy decoration formed of triangular pendants and gathered drapery, and above this again are frames each containing a flying celestial with widely billowing celestial robes and skirts which also fly towards the east.

On the south wall and the inside reveals of the entrances are dancing worshippers, though these are badly damaged. The severe damage makes it impossible to identify any of the figures and to decide whether or not there were any decorations above them. However, the figures seem to have much in common with those on the west reveal of the east entrance and the east reveal of the west entrance which have one hand and one foot upraised. Probably, they also were depicted as if wearing armour.

The ceiling is in a still more decayed condition but flying celestials, dragons and the lotus blossoms similar to those on the ceilings of the passages in Caves IX and X (Vol. V, Pl. 70, Vol. VI, Pl. 85) can be distinguished. It is, however, difficult to reconstruct the general composition of the decoration. (Pls. 58–60)

## CHAPTER IV

### SMALL CAVES AND NICHEs ON THE OUTSIDE WALL

#### 1 CAVE VA

[CAVE VA, OUTSIDE WALL] This cave occupies the area above and to the west of the entrance

## YUN-KANG, CAVE V

gateway of Cave V. The outside wall (Plan VIII) is of pointed-arch form with Vajrapānis and other figures. The Vajrapānis have large noses, outlined eyes and large mouths exposing closely-set teeth. It is certain that they presented a fierce appearance with the ribbons of their crowns billowing in exaggerated curves but the bodies are very decayed and no *vajras* are visible. The pointed arch-front contains seven seated Buddhas of thick-set physique and the arch-ends terminate in animal forms. At each side of the arch-front is a guardian deity, the right of which riding on a bird has several faces and pairs of hands. Further above them are standing worshippers with hands together. (Pl. 61A)

[CAVE VA, NORTH WALL] The north wall (Plan IX), instead of a niche, contains a large nimbus embracing a Buddha trinity. The main Buddha, seated in the cross-legged position, has voluminous drapery which flows down from the shoulders forming 'V'-shaped neck-bands and hangs heavily over the pedestal. The flat folds are step-like and carefully arranged. The head and both hands are damaged, but the body is well-preserved and of stately build. The face is somewhat long but full.

The slender, gentle attendant Bodhisattvas stand at both sides on round thrones with leaf-shaped haloes behind them. The celestial robes cover both shoulders and hang down to cross in the front through large rings. The skirts cover hips which are expressed with movement. The figures, indeed, are full of movement and yet at the same time they convey a very steady impression which is emphasized by the large feet set wide apart. Only the head of the right attendant still remains and below it a large hole leads into the main Cave V (Pls. 25, 27). The flames on the edge of the nimbus are all modern paint-work. Outside and above the nimbus are two monks: the aged figure representing Mahā-Kāśyapa and the young figure Ānanda. (Pls. 61-64).

[CAVE VA, SOUTH WALL] Above the central arched entrance is a row of niches with seated Buddha and a row of triangular pendants (Plan IX). On each side stands a Buddha and above these is a figure either of Samantabhadra on an elephant or of Prince Siddhārtha on a horse. The celestials bearing up the horse's legs are śuddhavāsas. The right standing Buddha represents the Śākyamuni Buddha receiving make-believe food from children, one of which is intended to represent King Aśoka in a former incarnation. The left standing Buddha is the Dīpaṅkara Buddha treading on the long hair of the māṇava. Such a pair of standing Buddhas is frequently seen in the niches of Cave XIX (Vol. XIII, Pls. 66, 67) and of many others (Vol. XV, Pl. 33A). (Pls. 65-67B)

[CAVE VA, WEST and EAST WALLS] On the east wall (Plan IX) is a trabeated niche housing a Bodhisattva with ankles crossed, while on the west wall is a pointed-arch niche housing a seated Buddha. Above the niches are canopy decorations with triangular pendants and below the niches pedestals, the west one of which contains a figure in very low relief holding an incense-burner. Although the head of the seated Buddha is lost, the Bodhisattva with ankles crossed is almost perfect with only slight damage to the tips of the hands and is of outstanding craftsmanship. A comparison of the two, shows the east figure to be slightly the better, but the tension in the draperies of both are very similarly expressed. The trabeation on the east has frames which give the impression of folding screens. On each side of the seated Buddha is an attendant supported by a dwarf and above these are figures either of Vimalakīrti or Mañjuśrī. (Pls. 68-75)

[CAVE VA, CEILING and FLOOR] The ceiling (Plan IX) is coffered with a lotus blossom in the

## CAVE V

centre. The large nimbus of the main Buddha reaches to this. Each of the eight coffers surrounding the lotus blossom contains a flying celestial playing a musical instrument. Two hold a drum and drum-sticks, another held a small drum and the others either waist-drum, flute, pan-pipe, pipe or conch-shell. (Pls. 76-78A)

Five lotus blossoms are incised in the floor. The central blossom is large with five-petals, while the other four are small and only four-petalled. (Pl. 64B)

## 2 CAVE VB

[CAVE VB, OUTSIDE WALL] This cave is identical to Cave VA (Plan X). On the outside wall is a pointed-arch but no figures of Vajrapāni or multifaced deities are now to be seen. It can, however, be assumed that Vajrapānis were originally carved here.

[CAVE VB, NORTH WALL] The north wall is covered with a large plain nimbus with a trinity in front of it. Unfortunately, the face and hands are damaged but the original drapery can still be seen covering the thick-set body and hanging in parallel lines of stepped folds finally to flare voluminously over the pedestal. Although the conception of the figure is obviously stately, it was somewhat flatly executed. The two attendants with their slender bodies remain in perfect condition. The slight movement of the hips is very delicately represented. These and the two attendant monks above their haloes, comprise a set of five images in all. (Pls. 79, 80)

[CAVE VB, SOUTH WALL] The south wall is identical to that of Cave VA. The upper zone contains a canopy decoration and a row of niches, and on each side stands a Buddha and on one side an image mounted on an elephant. However, due to damage, the mounted figure is no longer found and, as no child is represented, it is difficult to assume that the Śākyamuni Buddha is intended. (Pl. 81)

[CAVE VB, EAST AND WEST WALLS] The east wall contains a trabeated niche housing a Bodhisattva with ankles crossed and the west wall, a pointed-arch niche with a seated Buddha. The distribution of the images is the same as that of the walls in Cave VA, except for a difference in the numbers of worshippers above the west niches. In this cave there are two rows but only one is found in Cave VA. This difference was certainly dictated by the spaces available. The workmanship seen in this cave is generally of a slightly lower standard than that in Cave VA. (Pls. 82-84)

[CAVE VB, CEILING] As the ceiling is small measuring only 1.20m. by 0.60m., it contains no coffers but only a lotus blossom and two pairs of flying celestials. (Pl. 85)

## 3. NICHEs Va-d.

Above and below on each side of the window is a niche. These are all shallow and each houses an image (Figs. 18-21). The nimbus is large covering almost the whole of the inside wall. The attendants stand on each side in less conspicuous positions. The seated Buddha on each side is entire-

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ly repaired with clay, but those of niches Vb and Vc, are well-preserved and reveal graceful heads. The drapery was probably step-like as seen on the images in the main cave. Both the face and the body are full. The nimbus has the grandeur which indicates a relatively early date of execution. All these niches seem to be earlier than Caves VA and VB, but roughly contemporaneous with the Thousand Buddha niches on the window reveals of the main cave. (Pl. 86)

### 4. CAVES ON THE SECOND TERRACE.

Above Caves V and VI is a narrow terrace beneath a low cliff, into which several niches and caves (Fig. 22) were excavated. Cave VC situated just above Cave VI and at present covered by a wooden building houses a seated Buddha of clay. The cave measure 5.15 m. in height at the entrance.

Cave VD is small measuring only 2.70m. in height and containing a niche on each wall. Cave VE measures 2.30 m. in height and has a deep niche on each wall. They were possibly both made at about the same time as Caves VA and VB. Further east are Caves VG and VH. The former is 2.90 m. in height with a square window like that of Cave IV (Vol. I, Pl. 102) and the latter is 2.30 m. high, with a floor 0.80m. higher than that of Cave VH.

Further east is Cave VI housing an unfinished square pagoda in the centre. (Pls. 87, 88).

### 5. CAVES IN THE EASTERN AREA OF CAVE V.

In this area and on the same level are several caves. Immediately behind the Kuan-yin hall is a relatively large cave measuring 6.25 m. in height (Fig. 23). The stately seated a Bodhisattva with ankles crossed on its north wall resembles that on the east wall of Cave IVA (Vol. I, Pl. 114). To the east of this is a niche Vh, and still further east are found Caves VK and VL which are all considerably damaged (Rub. IVA).

## CONCLUSION

### 1

THE OUTSTANDING FEATURE OF CAVE V is above all the fact that it contains a large seated Buddha as main image. In Yün-kang, only Caves XIX and XX and this cave contain such a seated main Buddha. Cave X at present also houses a seated main Buddha, but this image is made of clay and comparatively recent, the original being a Bodhisattva seated with ankles crossed (Vol. VII, p. 66). A comparison of these three caves V, XIX and XX shows that in all three the seated Buddha occupies almost the entire space of the cave. The corners of the south wall, curve sharply to follow the line of the extended knees and in consequence the wall is concave. The east and west walls are slightly convex, but broadly speaking they come inwards towards the north and so appear to be cut on a slant. As a result the cave has a peculiar plan not found elsewhere but in Yün-kang. It is, roughly speaking, a very irregular ellipse. In other words, the outline follows the crossed legs of the main Buddha with no definite breaks. Unlike most other caves the plan is not geometrical.

The north wall is not sharply divided but curves with the large nimbus of the main Buddha, continuing to the east and west walls with no lines of demarcation. In this respect, it follows the same fundamental principal as the caves with either a standing main image or a seated main image with ankles crossed. In brief, the cave takes its shape from the main image, there being at first no plan, but only a main image. The rest of the cave then takes its form from the main image. The least space possible to contain a main image seems to be the principle which determined the plan and in this sense there can hardly be said to have existed any set plan whatsoever.

However, of the three caves, XIX, XX and V, Cave V is the most spacious. Cave XIX has no space for attendant Buddhas and Bodhisattvas. Cave XX has attendant Buddhas and Bodhisattvas but they are too crowded. When Cave V was constructed slightly later, an established design for a cave to house a seated main Buddha may already have existed. Behind the main figure a passage for the ceremony of circumambulation or *pradakṣiṇa* was also provided. Such a passage is found in Caves IX and X and also in the caves of Bāmiyān and Kigil. It is difficult to understand why Caves XIX and XX were not provided with such a passage. It is not likely that they did not know of such passages or did not wish to perform the *pradakṣiṇa* ceremony. Their ambitions may not have risen above the completion of a great Buddha. When Cave V was under construction, however, their vision was

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sufficiently developed to embrace both a passage and designs on the window and entrance gateway. Some influences from Caves VII and VIII or from Caves IX and X must also, of course, be taken into account.

The seated Buddha in Cave V has the hands in the lap in the position of a dhyāna Buddha. This is the same as that in Cave XX. As opposed to these, the seated Buddha in Cave XIX has the right hand raised to the breast with palm exposed and left hand resting on the knee holding the end of the robe. This is an active position vis-à-vis worshippers while the dhyāna position is rather passive and introspective. In this respect, the Buddha of Cave XIX with hand raised complements the Buddha of Cave XX with hands in the lap. Thus the seated Buddha with raised hand in the south niche of the central pillar of Cave VI may be intended to complement the seated Buddha of Cave V with hands in the lap. The dhyāna position of the seated Buddha in the niche of the north wall in Cave VI is not completely certain.

At present the main Buddha measures about 15.00 m. in height. This is the equivalent of 63 *ch'ih* 尺 in the Han measure and probably also in the Northern Wei measure. As the overall size is usually considered as twice that of the height of the seated figure alone, this Buddha image would be 126 *ch'ih* in all. Taking the buried condition of the knees into account, the size must be considerably greater. Thus it may have been intended to create a great Buddha eight-times the size of the real Buddha which was 16 *ch'ih* although no such intention is recorded by Wei Shou 魏收 (A.D. 505-554-?) in the *Wei-shu* 魏書, chap. cxiv.

Unfortunately, the differences in detail in the draperies of the main Buddhas of Cave V and of Caves XIX and XX cannot be compared as the former is now entirely concealed by clay. Certainly, however, the former is clearly weaker than the latter. The features of the former may also, of course, have been of less dignity. From the figures on the walls it may be concluded that the drapery was of Chinese type, which would contrast strongly with the Western style costume of the latter. The drapery will be discussed together with that of Cave VI.

## 2

Cave V which contains a large main Buddha forms a pair with Cave VI which houses a square pagoda. They stand side-by-side sharing a common outside wall into the face of which three pagodas have been cut. Their identical size and style shows clearly that they were made at the same time. Generally speaking, in the early Buddhism the stūpa was more the centre of worship than the image but, as time progressed, gradually the reverse became the custom. It may be due to the fact that the Northern Wei period was one of transition or to the fact that traditions were strong in cave construction, or to both, that in Yün-kang there are fairly many caves dedicated to the pagodas they contain. Just as the Japanese Hōryū-ji monastery has its pagoda on the right and its Buddha hall on the left, here also at Yün-kang, Cave V on the left was dedicated to the Buddha while Cave VI on the right to the stūpa. In spite of the very many twin caves in Yün-kang, this particular combination occurs only this once.



## CONCLUSION

The twin caves VII and VIII, IX and X, and I and II usually comprise caves of identical plan. Only the twin caves V and VI comprise two different caves, differing in plan, (one being elliptical and the other square) and in section (one having a domed and the other a flat ceiling). In both caves, however, the walls were similarly arranged with an abundance of regularly placed niches. The figures also were executed in a similar style. Thus, they form a group comparable to those of the T'an-yao caves, Caves VII and VIII and Caves IX and X. The face and shoulders are full in a style very closely resembling the early style. However, the body is completely covered by the drapery, in which respect it differs greatly from those in the early style. Judging from the other figures in this cave, the drapery comes down from both shoulders forming 'V'-shaped neck-bands on the breast from which hangs a sash. The drapery hangs from the wrists in a manner resembling broad sleeves which, like the skirt, flare strongly as they descend. The intention is spiritual rather than realistic. The stepped folds are heavy as if laid in thick folds which technique serves to strengthen the flaring ends. Both standing and seated figures are entirely covered with drapery, which becomes broad towards the bottom. This may well be intended to represent a traditional style of drapery full of dignity but it is also certainly a gradual development from the old type in which the right shoulder is covered by the robe hem, to the new type of forming neck-bands, sleeve-like hangings and a sash. It is most important to appreciate that in Caves V and VI this type had already been established. This very well defined style prevailed throughout all the figures and decorations in these caves.

On the seated Buddha the drapery hangs down over the pedestal, a style which develops later into the so-called *kakemo* or hanging drapery. The prototype of the *kakemo* is found in these caves. From the centre of the crossed legs the broad drapery hangs down and flares strongly to both sides. The desired effect was certainly one of formal beauty rather than a naturalistic rendering of the garment. When this was applied to the Bodhisattva figure, the broad celestial robe and long skirt appear. The former covers both shoulders and sometimes also both upper arms, hanging in an 'X' at the front while the latter flows down, flaring to both sides and terminating in points.

The treatment of drapery on the flying celestial is somewhat different. Although the body is entirely covered, the end of the skirt flows away from the legs while the celestial robes swirl in exaggerated curves over the head. There is only one exception, viz. the flying celestial with flaming hair, wearing a loin-cloth and having a floating robe.

The Buddha head has the usual wavy hair seen on the statues in these caves. In the early caves such as those of T'an-yao, this type of hair is generally not found. The main Buddha of Cave XVI and one of the Buddhas of the lower niche on the north wall in Cave VII, which have wavy hair are exceptions and the former rather indicates a later date of execution for this statue. It is often found in the Buddhas in niches XIo and XIp and in a number of others (Vol. X, Pls. 95, 96) as well as in the Lung-mên caves.

The crown of the Bodhisattva is still three-sided, but the three round disks on the three sides have already developed into three triangles, and instead of floral ornaments, lotus-blossoms are usually seen. On the Bodhisattvas and celestials, the necklaces, ear pendants and armlets have almost completely disappeared, and only the simple plate necklace is still commonly seen. It would, of course,

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naturally follow that the body ornaments disappeared as the drapery developed in a manner which concealed the body. The changes in the costume, as may readily be understood, must have been influenced by the customs of the dress of the time.

It also naturally follows that the facial features of the statues changed as the drapery developed. The faces become narrower and the shoulders more sloping. Generally speaking, the figures on the south wall are fuller than those on the east and west walls and those in Cave VI fuller than those in Cave V. Even the full faces, as seen in the west and east niches of the central pagoda in Cave VI, when compared with the early faces, such as those in Caves VII and VIII, are flat with slightly pointing chin and simply indicated eyes and lips. Less attention is paid to the ear-lobes and the shoulders, even if full, are somewhat flat. It might be said that they have become better proportioned, but in reality they have lost the former strength of the full bodies, and have become overwhelmed by the heavy drapery. This elegant type of drapery gradually established itself over all the figures.

With respect to the flying celestials, the bodies become slender, their movement through the air more light, free and exaggerated while the drapery billows broadly in a manner which emphasizes the impression of movement. They differ greatly from those in the T'an-yao caves. The flying celestials with flaming hair, though somewhat fuller, also move freely and lightly.

### 3

Such a change in costume and feeling fits in well with the trend towards sinicization being followed by the Northern tribes. The new regulations for court costume enacted during the T'ai-ho era (A.D. 484-486) should not be neglected in this respect. With these facts in mind, it is easy to understand the large scale plans and the very rapid execution of these two caves. They must certainly have been a national enterprize supported both by officialdom and the population at large. It is most likely that they were made for the benefit of Emperor Hsien-wên 獻文帝 (A.D. 466-470), so untimely assassinated at the beginning of Hsiao-wên's reign (A.D. 470). Emperor Hsiao-wên's visit to the Yün-kang cave-temples in A.D. 483 may well indicate the date when these caves were completed.

# DESCRIPTION OF THE PLATES

## SHIH-FO-KU-SSŪ

Pl. 1. Cave-temples of Yün-kang, Central and Western Groups.

Showing the central and western groups of the Yün-kang Cave-temples as seen from the front area of Cave III with the three wooden buildings standing in front of Caves V, VI and VII, and other buildings belonging to the present temple, Shih-fo-ku-ssū 石佛古寺. The Five Caves of T'an-yao and the more westernly caves are visible in the distance. Above Cave XX stands a shrine called the Yü-huang-ko 玉皇閣 and above Cave VIII rises one wing of the walls round the ruined Ming fortress. To the left is a stage against which one approaches the gate housing Vajrapāni figures.

This plate shows clearly the wooden bridge leading from the fourth storey of the pavilion of Cave V to the upper level where several small caves are found (Fig. 22).

Pl. 2. Cave-temples of Yün-kang, Central group.

This is a general view of the hill containing the central group of caves. It is highest on its eastern side where Caves V and VI were excavated. Thus, above the pavilions is situated a second terrace where, above Cave VI, there stands a small Buddha hall. To the west of the hall is a small house with lime walls which was provided as a dormitory for travelling monks. Proceeding to the west the rock cliff becomes steadily lower. In order to raise the height of the cliff, stones were piled on the western ridge above Caves XI to XIII. On the other hand this piling of stones may have been a device intended to prevent rain water flowing down the hill-face. The wooden bridge leading from the pavilion of Cave VI to that of the pavilion of Cave VII can also be seen here, with a pagoda cut in the rock on the outside wall of Cave VI beneath it. On both

sides of Caves VII and VIII are two pagodas and in the middle a stele-like formation. A rock pagoda is shown also at the east end of Caves IX and X, while the one opposite at the west end no longer exists (Vol. VI, p. 92). A building on the Mount Sumeru of the middle pillar is probably intended to represent a celestial palace (Vol. VI, Pl. 28, Vol. VII, Pl. 23).

Certainly, when the pavilions still stood in front of all the caves, the general appearance must have been one of great splendour and magnificence. The slope now covered with growing grass was formerly occupied by villagers' huts while the low stone-wall seen in front of it was recently constructed to enclose the cave-temples.

Pl. 3. Shih-fo-ku-ssū Temple, General View.

This is the present condition of the Shih-fo-ku-ssū 石佛古寺 Temple (Vol. I, Map 2). The stone-paved path, the Chin-kang-li-shih 金剛力士 (Vajrapānis) gate, the T'ien-wang 天王 (Lokapālas) hall, and the four-storeyed pavilion of Cave VI are placed in a line one behind the other with the bell-tower or Chung-lou 鐘樓, the residential quarters and the four-storeyed pavilion of Cave V on the right.

Pl. 4A. Shih-fo-ku-ssū Temple, Front Area.

B. Shih-fo-ku-ssū Temple, Chin-kang Gate.

A. Showing the front area of the temple seen from the west. To the left are the Chin-kang gate and other buildings, and to the right the stage. Behind the densely-leaved tree the outline of the ridge of Caves III and IV can be seen.

B. The gate has one oblong tablet inscribed with the temple name, Shih-fo-ku-ssū 石佛古寺. At each side of the building is placed a clay figure of Chin-

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kang-li-shih (Vajrapāni). To the left-hand side is drum-tower now deprived of its drum.

Inside the gate are two steles bearing the Chinese equivalent of the date A. D. 1752.

### Pl. 5. Shih-fo-ku-ssü Temple, T'ien-wang Hall.

Passing through the Chin-kang gate, one reaches the T'ien-wang hall 天王殿 housing four clay figures of T'ien-wang. In front of the hall are a pair of stone lions and a pair of stone stands for banner poles. The small gates on each side give access to the front court of the pavilion.

On the eaves of the front side is a tablet with the inscription "Wei-chên-chien-hun 威鎮乾坤" of A. D. 1897 and on the eaves of the back side with "Hsien-shên-fu-kuo 現身福國" of A. D. 1724. Inside the hall on each of the three sides hangs a tablet inscribed "Shêng-ling-hsien-ê 聲靈顯赫" of A. D. 1873, "Chung-i-pu-mo 忠義不磨" of A. D. 1781 and "Ling-yen-ch'ien-yin 靈驗前因" of A. D. 1865 respectively.

### Pl. 6. Shih-fo-ku-ssü Temple, View from the Top.

Showing all the roofs of the temple except that of the stage. Behind the approach flanked with the banner-pole stands and stone lions are situated the Chin-kang gate and the T'ien-wang hall and finally the storeyed pavilion and Buddha hall on the second terrace. The small houses on the east and west of the T'ien-wang gate are the kitchens. The house adjoining on the west is a guest house and that on the east is a monk's residence with a brick-paved courtyard and a kitchen-garden. To the northeast of the monk's residence stands a two-storeyed building containing an image of Kuan-yin 觀音, i. e. the Kuan-yin Hall.

In the lower right of this plate the new roof belongs to the small residence of a monk built on the second terrace.

### Pl. 7A. Shih-fo-ku-ssü Temple, Kuan-yin Hall.

#### B. Shih-fo-ku-ssü Temple, Guest House.

A. This is the east house situated in front of the pavilion of Cave V. It is of an unusual two-storeyed construction, on the second floor of which is housed an image of Kuan-yin or Avalokiteśvara. This, there-

fore, is the Kuan-yin Hall mentioned in the stele of A. D. 1861.

B. This is the west house situated in front of the pavilion of Cave V. However, it is, at the same time, the east house of the pavilion of Cave VI. This served as the guest-house and was furnished with a *k'ang* 炕 or floor heater.

### Pl. 8. Shih-fo-ku-ssü Temple, Four-Storeyed Pavilion of Cave V.

In front of Cave V stands a four-storeyed pavilion, its courtyard flanked by the east and west houses. It is an unusual building without brackets. The first storey is much higher while the second one is very much lower than any of the other storeys. Glazed tiles with dragon decoration were placed along the roof ridge and at the ridge ends are large glazed tiles of *makara*-shape. These are the customary roof decorations and it must be said that the animal-masks and dragons on the tiles are, artistically speaking, very poor. The basic construction may date from the Ming dynasty but most details were entirely changed during the Ch'ing dynasty. From the ends of eaves hang iron bells which give a delightful sound when the wind blows.

A bridge leads from the fourth storey to the four-storeyed pavilion of Cave VI and a roofed bridge is also leading to the second terrace. The roof-ridges of the pavilions form a fence to this terrace and in its north wall are several small caves (Pls. 87, 88).

Beneath the caves on the east stands a stele with an inscription in Mongolian and on the west is another stele recording the repair of the Ta-fo-ssü Temple and dated A. D. 1861. This states that the Buddhists in this district cooperated in the repair of the Kuan-yin Hall, the East Dhyāna Hall and the Music Pavilion. The Kuan-yin Hall is the two-storeyed building on the east, the East Dhyāna Hall may be the present monks' quarters and by the Music Pavilion, the stage at the front may be intended. Among the devotees listed in the inscription is found the name of the Prince of Alashan-Hoshot who contributed four hundred *liang* of silver. The opposite stele bearing the Mongolian inscription would be in memory of this prince.

## CAVE V

## Pl. 9. Entrance Gateway, Front.

The entrance gateway of Cave V is situated immediately inside the pavilion. On the west stands a stele recording the repair carried out to the temple in A. D. 1654 and to the east is another stele recording a similar repair in A. D. 1698. The former records repairs to the pavilions and the latter the repair and painting of pavilions and Buddhist images. In front of the entrance stands a pair of pillars hung with an oblong tablet bearing the four characters "Ju-lai-shêng-hsiang 如來聖像" and the date equivalent to A. D. 1766. The entrance gateway is arched with an arch-rib terminating in animal shapes. Along the arch-rib kneel celestials with hands together. The arch-front is very irregular. At present, beneath the animal arch-end is a later niche. Since the arch-front recedes a little from the outside wall it naturally forms reveals facing inwards, where are also carved tiers of kneeling celestials with hands together. Although somewhat slender, they closely resemble the celestial figures in the large side-niche of Cave XVII (Vol. XII, Pls. 25, 26). (Height of entrance gateway 5.30 m.)

## Pl. 10A, B. Entrance Gateway, East Reveal, Upper Part.

A. Showing the animal at the arch-end, a dragon with a horn and round nostril, open mouth with teeth showing and fore-legs stretched upwards. The position is somewhat awkward. Beneath it, is a later niche. Above the animal-shape is a kneeling celestial with hands together. This is a plump figure with drapery clinging closely to the body and is of Cave VIII style. Above this, is another figure but on a much smaller scale. The area farther in front of this figure is damaged. The arch-front, even in its original condition, was not completed and was of a very irregular shape. (Height of figure 0.71 m.)

B. Showing part of the east reveal which faces west. As mentioned above, tiers of kneeling celestials with hands together are arranged here. This is the uppermost of the four tiers. Although somewhat slender, they are of Cave VIII style. Above the celestial is a large lotus flower with eight petals and with the upper body of an *aupapāduka* in the centre (Rub. IH). (Height of figure 0.90 m.)

## Pl. 11 A. Entrance Gateway, East Reveal.

## B. Entrance Gateway, West Reveal.

On each side of the entrance stands a guardian god. Both figures are entirely new and may date back to the repairs of A. D. 1698. The original figures are shown in Pls. 12 and 13. Thin pillars and lotus-petal bands border the figures at the sides and above. Two Buddhas are seated in the *dhyāna* position on the lotus-petal band under a tree with rich foliage. The ceiling curves gently and contains flying celestials and lotus flowers carved in very low relief and painted with thick layer of pigment in recent years.

This plate shows both the interior walls and the other guardian gods on the south wall. (Height of reveal A. 3.00 m.; B. 3.20 m.)

## Pl. 12. Entrance Gateway, East Reveal.

## Pl. 13. Entrance Gateway, West Reveal.

The main area of the reveal is occupied by a guardian god bordered by thin pillars and lotus-petal bands. The pillars, although much damaged, retain the floral-scroll pattern, the upper band the relief of lotus-petals and the lower band, the lotus-petals depicted in incised lines. The guardian god raises one leg and one hand, places the other hand on the hip and faces inwards. The face is quite round and the body plump. The hair is combed back and surmounted by a winged crown, exactly like those of the figures in Cave VIII (Vol. V, Pl. 20) and Cave X (Vol. VII, Pl. 26). The body appears to be clad in leather armour, under which the ends of sleeves and trousers can be seen. The costume itself resembles that worn by the guardian god in Cave X. However, the guardian god here carries neither *vajra* nor spear and therefore cannot strictly be called a *vajrapāni* but rather a *dvārapāla*. A round halo is indicated and its celestial robe billows high in the air. The somewhat stiff expression of the arms and the flat, slender fingers are reminiscent of the guardian gods of Caves X and XIII (Vol. VII, Pl. 26, Vol. X, Pl. 3).

A pair of Buddhas seated in the *dhyāna* position one on each side of the tree (Rub. IA, B) turn their faces slightly inwards.

The several small niches carved round the guardian gods are all later works. One of these on the upper

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left of the west reveal and two on the upper left of the east reveal were almost completed.

### Pl. 14. Entrance Gateway, East Reveal, Seated Buddhas under Tree.

The wavy trunk of the tree is crowned with a luxuriant growth of leaves of palmette shape (Rub. IA). The four boughs with their branches spread out like a canopy. The branches all end in broad leaf-like forms which are not intended to represent single large leaves but rather clusters of needle-shaped leaves.

On each side a Buddha is seated in the dhyāna position. Of these one is much damaged and has been repaired with clay. However, both have round faces and splendid bodies. (Height of tree 2.00 m.)

### Pl. 15. Entrance Gateway, East Reveal, Seated Buddhas under Tree, Seated Buddha.

Showing one of the four Buddhas seated under the trees. Behind it is a large plain nimbus, the legs are folded horizontally and the arms and hands resting in the lap form a near circle. The body is full and the face round and of dignified expression. The large brow and full cheeks create a most powerful impression. The workmanship is not outstanding but, nevertheless, there is considerable nobility in the general appearance of the figure. (Height of figure 0.90 m.)

### Pl. 16. Entrance Gateway, Ceiling.

The outer half of the ceiling is damaged but the inner half is still comparatively well-preserved despite the loss of all the heads. In each of the two pairs of flying celestials, two figures confront. The bodies curve in a strangely exaggerated manner like bows with the heads upright. The hands are held together and the feet are simply indicated but expressive of great tension. The representation of the bodies is very simple and dignified. Between them there now remain five lotus flowers (Rub. IC-G), in the centre of each of which is an *aupapāduka* with hands together. (Diameter of largest lotus blossom 0.60 m.)

### Pl. 17. Entrance Gateway, Ceiling, Lotus Blossoms.

Detail of the three lotus flowers (Rub. I E, F, G) placed above the tree on the west reveal. They all differ in size but are almost identical in the form of their lotus-petals and in the *aupapādukas* they contain. The medium-sized flower shows the clearest carved *aupapāduka* and the sharpest lotus-petals. All, however, are

in relatively flat relief. (Diameter of largest lotus blossom 0.60 m.)

### Pl. 18. Window, East Reveal.

### Pl. 19. Window, West Reveal.

The window of the cave opens onto the third storey of the pavilion. Since the window-sill has been paved with bricks, the lowest parts of the walls are concealed. The ceiling is gently arched but no carving remains. Both reveals are completely filled with small figures of the Thousand Buddhas. The west reveal was well-designed with twelve regular rows of sixteen Buddhas, leaving an area the equivalent of sixteen niches for a somewhat larger niche housing two Buddhas seated side-by-side and two attendants. The small Buddhas total 166 in all; none have niches but only incised haloes and nimbuses and they are seated in a cross-legged position on lotus-thrones or *padmāsanas*. Both shoulders are always covered but in two ways; on one of which the breast has slanting lines of drapery and, on the other, circles. Generally these two sorts of drapery alternate, but in the upper area only the latter is seen and here executed rather crudely. Above the area filled with the Thousand Buddhas hangs a band of triangular pendants and beneath it is a row of worshippers of which the one on each side of the central incense-burner are monks and the remainder on the left, male figures and those on the right, female. These are small but stout figures dressed in Northern costume. The style of these is somewhat early and unusual for this cave.

The west reveal has a row of niches each housing a seated Buddha above the pendants. These figures all have the right hands raised and are draped in costume of Cave VI style. At the top above these comes a lotus-petal band. The vertical row of five oblong holes was cut to hold a paper screen.

The east reveal is more complicated with additional small niches along the bottom, two rows of niches at the top and lacking the triangular pendants. (Height of window 6.00 m.)

### Pl. 20. Window, East Reveal, Niche with two Buddhas Seated Side-by-side.

Showing the niche housing two Buddhas seated side-by-side situated in the centre of the Thousand Buddhas area. In comparison with that on the west reveal, it is somewhat crude. The surface is only roughly finished, no drapery is represented, and it has neither

animal-shapes on the arch-ends nor attendants. The surrounding figures of the Thousand Buddhas are also simply represented without drapery.

Pl. 21. Window, East Reveal, Upper Niches.

The northern part of the uppermost zone combines a niche housing a Bodhisattva with ankles crossed above and a niche housing two seated Buddhas below. The drapery is of Cave VIII style and the general execution very rough. The north side has a kneeling worshipper with hands together below and a standing Buddha under a tree. To the right of the latter is an attendant holding a censor and to the left a prostrating worshipper, presumably placing its hair under the Buddha's feet. This, of course, must represent mānava and the Dipamkara Buddha. Unusual, however, is the tree with its branches bending over the group. The pedestal below contains worshipping figures.

Pl. 22. Window, West Reveal, Niche with Two Buddhas Seated Side-by-Side.

This shows greater attention to detail than that of the east reveal. Unfortunately the left Buddha has lost its head but that of the companion figure has been preserved and reveals sharp carving. The drapery is clearly indicated and the arch-front and the arch-ends are also distinct. The light standing attendants are also remarkable. The figures of the Thousand Buddhas are plump and retain the characteristics of the early style. (Height of niche 0.81 m.)

Pl. 23. South Wall.

The south wall, as usual in Yün-kang, stands almost perpendicularly with a bulge in the central part. Between the window above and the entrance below are two rows of niches totalling sixteen in all. Cave II at Hsiang-t'ang-shan also contains sixteen niches on the surrounding walls which represent the Sixteen Buddhas described in the chapter "Hua-ch'êng-yü-pin 化城喻品" of the *Lotus Sūtra* (Taishō-Daizōkyō, IX, p. 25). But, the sixteen Buddhas seen here cannot be identified as these figures. They were probably created for purely decorative reasons as in the corresponding areas of Caves VII, VIII, X, XIII and XVI. By the side of the entrance on the south wall stands a statue of a guardian deity, and at each side of the window is a five-storeyed pagoda on an elephant. The uppermost zone adjacent to the ceiling is formed of triangular pendants and a

looped curtain, though these are much damaged in the area above the window.

The rest of the south wall is filled with niches of varying sizes which can be divided into two basic groups, the first comprises the niches which may not have been in the original schedule but were executed at almost the same time as the cave, while the second comprises those which were clearly added later and are much smaller in size. The relatively large niche besides the entrance and the window probably belong to the former group. (Height of wall 15.50 m.)

<sup>1</sup> S. Mizuno and T. Nagahiro, *Cave-Temples of Hsiang-t'ang-ssū*, Kyoto 1937, p. 21.

Pl. 24. South Wall, Upper Part, East Half.

The narrow area beside the window contains four niches (1-4) arranged one above the other and the storeyed pagoda in relief (5). The elephant bearing the pagoda stands on a representation of mountains, the middle of which has been damaged by the addition of later niches (10, 11). Above the pagoda a seated deity holding a stick is carved in low relief and the area by the side of the pagoda is filled with smaller niches (6-9).

Beneath the uppermost looped curtain is a pointed-arch niche (1) housing a seated Buddha. The lotus-petal band below this niche continues onto the east wall. Inside the niche stand two attendant celestials and outside it are two monks. The niche below (2) is trabeated and houses a Bodhisattva with ankles crossed. This, together with the upper niche, may form a group. The lotus-petal band below also extends on the east wall.

Pl. 25. South Wall, Upper Part, West Half.

Here again, four niches (12-15) arranged one above the other are found beneath the looped curtain at the very top and by their side stands the pagoda (17). Down both sides of the pagoda are carved the small niches (16, 18-32) which were added later. Above the pagoda are several figures of worshippers which would appear to belong to the adjacent niches on the same level and facing them. One figure with flaming hair represents a deity. By the side of the base of the pagoda kneels another such deity with flaming hair.

The uppermost niche (12) is of pointed-arch type and houses a seated Buddha. The next (13) is trabeated and contains a Bodhisattva with ankles crossed. Below each of these, lotus-petal bands extend to the

adjacent west wall. It is most probable that they were made to balance symmetrically those on the corresponding east half.

Immediately beneath the pagoda (17) are three niches (51) with a common canopy and a common five-layered pedestal. The execution and style of all three is very delicate and similar to that of the small niches added later. All the arches have very sharp points and the drapery of the figures spreads voluminously over their respective thrones. The common pedestal contains several figures in low relief placed in an unusually free manner. Under the east niche are seen three figures seated on pedestals, among which the figure on the extreme east cannot be identified, but the other two are certainly confronting figures of Mañjuśrī and Vimalakīrti. Between these two is a Buddha seated similar to those in the niche above the entrance on the south wall of Cave VI (Vol. III, Pl. 31). A monk stands on each side of the tablet while the right side contains an extra figure of a female worshipper. Under the middle niche two worshippers are carved on each side of the tablet. The leading figure on each side is a monk while the following figures are a man and a woman. Beyond them a figure holding a deer-tail fan or *chu-wei* 麈尾 is seated on the right, no doubt intended to represent Vimalakīrti, and on the left is seen a figure in a free pose, presumably intended to represent Mañjuśrī. The pedestal under the west niche is entirely lost, and through a hole in the wall the south wall of Cave VA can clearly be seen.

Pl. 26. South Wall, Lower Part, East Half.

The guardian deity and the standing worshipper were probably made first followed by the four large niches (56–59). The other two niches (64, 65) by the side of the guardian deity would be almost contemporaneous since they show the same style. However, the six niches (49–54) in the upper right, niche (62) by the side of the worshipping Bodhisattva and the two niches (60, 61) in the larger niche (56) are of a later style and were, without doubt added later.

Unfortunately the weathering has been severe and the figures of the lowest part are all made of clay, one of them certainly in modern times. The worshipping Bodhisattva by the side of the entrance has a well-executed, though much damaged, face which is turned slightly inwards. The legs are original but the hands are made of clay.

Pl. 27. South Wall, Lower Part, West Half.

Here also, the guardian deity and the standing worshipping Bodhisattva were made first followed by the three large niches (68–70) at the bottom each housing two Buddhas seated side-by-side and the two large niches (66, 67) above. The three niches below correspond to niches (57–59) on the east part (Pl. 26). The two niches above form a set comprising a seated Buddha and a Bodhisattva with ankles crossed. These are similar to the large niche (56) on the east part (Pl. 26). The other small niches were added later. Like the corresponding area on the east part, this also is badly weathered and the figures almost completely restored with clay.

Pl. 28. South Wall, Central Part.

Between the window and the entrance are sixteen niches (33–48) arranged in two horizontal rows. Below each row is a lotus-petal band as if to show the Buddhas seated on a lotus throne. Above the whole complex hangs a looped curtain (Rub. IIc). The niches of the upper row are of pointed-arch type with five or seven seated Buddhas carved on each arch-front, while those of the lower row are trabeated with a lotus flower in each of the frames. The Buddhas, however, all shows the same pose with one hand raised. (Height of lower niche 1.60 m.)

Pls. 29–31. South Wall, Central Part, Niches.

The Buddhas are all seated in a cross-legged position with right hand raised and left hand palm outwards holding the end of their robe. In some the four fingers of the left hand are bent and in others either the index and fourth fingers are extended. The robe covers both shoulders with a few widely-spaced step-like folds. Most of the Buddhas' robes have no sash except for one in the upper row and five in the lower row. The faces are small and well-conceived.

The frames of the trabeations contain alternately a lotus flower seen from immediately above or from slightly to one side. The arch-ends are very varied, some being of lotus-flower pattern and, some ending in spirals or simply left plain. In modern times they were painted in white, green and red which has much obscured the original carving. (Height of upper niche 1.77 m.)

Pls. 32, 33. South Wall, Upper Part, East and West Pagodas.



Pl. 34A, B. South Wall, Upper Part, East and West Pagodas, Profiles.

The pagoda on each side are both carved in rather high relief and are similar in design. They stand on the backs of two elephants but only the east side has a representation of mountains beneath the elephant's legs. The elephants are shown in frontal view with their fore-legs and long trunks similarly placed to those on the central pagoda in Cave VI (Vol. III, Pls. 189, 190). Trappings with narrow bands are represented on the head and they have very large ears. The pagodas are five-storeyed with five-layered pedestals. Every storey is roofed with tiles, and rafters are indicated beneath the eaves. The storeys contain two or three niches but only the central niche of the first storey in the west pagoda houses two Buddhas seated side-by-side. At their tops are also five-layered pedestals which carry the shaft of rings and a cintāmaṇi. The side faces are also carved with niches each housing a seated Buddha. Above and by the side of the pagoda kneel celestials with hands together.

Between the pagodas and the window on each side are carved two niches placed one above the other each with a seated Buddha. Their large size would seem to indicate that they formed part of the original design. However, the remains of the Thousand Buddhas which were cut off to make room for the above-mentioned niches (3, 4) are most surprising. These remains be seen more clearly in the rubbing (Rub. II C). Each of the four niches (3, 4, 14, 15) houses a seated Buddha flanked by two attendants and, with the exception of the lower-east niche (4) which is adorned with worshippers, has an arch-front containing a series of seven Buddhas. The upper two niches (3, 14) each has a lotus throne beneath them though these differ in style. The arch-ends, with the exception of the lower-west one (15), all end in spiral-scrolls. Between these niches and the pagodas smaller niches are carved irregularly and among these is found a set of three seated Bodhisattvas in relaxed poses, which greatly resemble the Avalokiteśvara, Mahā-sthāmaprāpta and Mañjuśrī group in the niche dated A. D. 483 in Cave XI (Vol. VIII, Pl. 30). To the left of the west pagoda stands a small Buddha under a canopy (28). (Height of pagodas A. 4.53 m.; B. 3.99 m.)

Pl. 35. South Wall, Middle Zone, East End, Niches.

The seven niches (10, 49-54) here show a similar delicate slender style. They were surely added later

than both the niches described above (1-4) and the central niches (33-48) of the middle zone. Despite its small scale, niche (10) housing a seated Buddha is elegantly provided with a canopy decoration and a pointed-arch. Niche (50), with its canopy decoration and trabeation, houses a seated Buddha of which the drapery hangs over the pedestal and has two attendants in relaxed poses. The pointed-arch niche (49) with two Buddhas seated side-by-side is of interest for delicate figures of worshippers on the pedestal. In the set of four niches (51-54), the upper two are trabeated, that on the east side housing a Bodhisattva with ankles crossed and that on the west, a seated Buddha. The lower two are both of pointed-arch type, that on the east side housing a seated Buddha and that on the west, two Buddhas seated side-by-side. The draperies of all the seated Buddhas hang voluminously over the pedestals. One of the two lower niches (53, 54) contains confronting figures of Vimalakīrti and Mañjuśrī.

Niche (11) is unfinished and together with niche (10) its carving involved the destruction of the mountains formerly represented beneath the pagoda.

Pl. 36. South Wall, East Bottom Part, Niche 52.

This is the most complete niche of the south wall. The main image is very simple but the niche is provided with a pointed-arch adorned with seven Buddhas, arch-ends of animal-shape and attendants in the form of monks. Celestial worshippers with hands together stand above the round haloes of the attendants. The style, though simple, is mature and indicative of its date.

The small niches (60, 61) on the side-posts, as well as the trabeated niche (62) by the side of the standing Bodhisattva are all delicate in style and surely belong to the second period of execution. (Height of niche 2.35 m.)

Pl. 37. South Wall, West Bottom Part, Standing Worshipper.

This figure, very different from the east figure, is well-preserved. It has a slender body and right hand raised holding an incense-burner. Beneath the feet is a lotus throne (Rub. II B). The drapery, which gives the impression of being thin, covers the whole body and flares at each side. The hands and feet are large but the face is rather slender. The crown consists of three triangles and lotus flowers. It is very unusual to find a pair of worshippers represented in this position

in a cave. Their position recalls that of the worshippers on the window in Cave XIII (Vol. X, Pl. 5).

The small niches behind clearly belong to the second period of execution, but among them niches (78, 79) beneath and niche (74) at the side are slightly earlier than the rest. (Height of figure 1.81 m.)

Pl. 38A, B. South Wall, Entrance Gateway, Standing Worshipper.

These much weathered figures with one leg slightly raised stand on each side of the entrance gateway. They are dressed in celestial robes and skirts which cover the whole body and both have high chignons which belong rather to ordinary celestials than to armed warriors.

The surrounding small niches are also badly weathered. (Height of figure 3.00 m.)

Pl. 39. East Wall.

The east wall is weathered over its whole surface and this was probably due to water seeping in from the hill behind. It stands fairly upright making perpendicular corners with the south wall, but towards its north end, it leans increasingly forwards, finally to merge imperceptibly into the curving north wall. For convenience of description, the whole nimbus of the main Buddha is dealt with in the description of the north wall. The east wall is divided regularly into six zones, each of which has a lotus-petal band beneath it. The uppermost zone contains a row of seated Buddhas and a canopy decoration. In the middle of the wall stands a large attendant Buddha, although the present figure is entirely a Ch'ing dynasty clay restoration.

The first zone has two niches (22, 23) each housing two Buddhas seated side-by-side, the second zone, a niche (20) housing similar figures, and the third zone a trabeated niche (18) housing a Bodhisattva with legs crossed. To the north of the attendant Buddha is a niche (21) housing a Bodhisattva with one leg pendant in the second zone and a niche (19) housing two Buddhas seated side-by-side in the third zone.

The fourth zone contains a large niche (11) housing two Buddhas seated side-by-side and to the south of this are two pointed-arch niches (12, 13) placed one above the other and each housing two Buddhas seated side-by-side. To the north of it are three niches (14, 15, 16) of which two house seated Buddhas and the central one, a Bodhisattva. The south upper niche (12) has an engraved lotus throne (Rub. IIE). The

three northern niches (14, 15, 16) are badly weathered and another niche (17) protrudes irregularly into the fifth zone. The largest niche (11) on the fourth zone is the most complete with slender Buddha heads. The eyes once had eye-pupils inlaid in mediaeval times but these are now lost. On the arch-front are seven Buddhas and the arch-ends terminate in animal shapes on capitals shaped like rattan-stools. The side-posts (Rub. IIF) are narrow in the middle and each has a capital in the shape of a spiral-scroll.

The fifth zone contains a niche (9) housing two Buddhas seated side-by-side, another niche (8) housing a seated Buddha and three smaller niches (8-10) with seated Buddhas. They are all of pointed-arch type. The sixth zone has two pointed-arch niches (2, 4) each housing a seated Buddha and three trabeated niches (1, 3, 5) each housing a Bodhisattva with ankles crossed, although of these, niche (5) has an arch of which the type is uncertain. The excellent over-all design of the east wall would suggest that it was executed in a comparatively short time. (Height of wall 16.06 m.)

Pl. 40. East Wall, South Bottom Part.

Showing the first and second zones at the south end. The three niches (19, 21, 22) shown here are all of pointed-arch type, housing two Buddhas seated side-by-side. As can be seen from the plate, they are badly damaged and the figures all being restored with clay.

Pl. 41. West Wall.

This wall in its excellent state of preservation presents a surprising contrast to the east wall. A long crack runs up to the ceiling connecting with that on the east wall. At the bottom of the wall it widens into a gap which opens into Cave VI. At present this is filled with mud and brick. The thinness of the wall between the caves is most remarkable.

Similar to the east wall, this wall has a large standing attendant Buddha in the centre and an attendant Bodhisattva placed beneath the main nimbus. The wall comprises six zones with niches regularly spaced. The first zone is entirely modern repair-work, and at the top of all the zone run a row of seated Buddhas and a canopy decoration. The figures are all relatively slender with drapery forming 'V'-shaped neck-bands (Pl. 43). Like the niches they are very simple in style which again suggests that they too were made in a relatively short period of time without interruption. Their slenderness suggests that they were probably

carved later than those on the south wall. However, among the niches several unusual niches are found such as the trabeated niches housing two Buddhas seated side-by-side (3,5) or the niche with a seated Buddha (13), and the pointed-arch niche housing a Bodhisattva with ankles crossed (9).

This wall differs from the east wall, however, in that the area surrounding the attendant Buddha is carved with Thousand Buddha niches of which the lower area has been repaired with clay. The well-preserved nimbus of the attendant Buddha was again carved with the small niches (22-30), which clearly belong to the second period of execution. (Height of wall 16.06 m.)

Pl. 42. West Wall, Right Attendant Buddha, Head.

Although the head is clearly of clay dating back only to the K'ang-hsi era (A.D. 1698), the nimbus is remarkably well preserved (Rub. II c). The lower part was cut away to provide room for the later additional niches. The two outer bands, as well as the triangles above the shoulders, all contain the usual flame design. The inner band of the halo is filled with seated Buddhas numbering thirteen in all and in the centre is a lotus flower. The inner band of the nimbus, though now cut away to provide room for the later niches, originally contained a series of flying celestials.

Among the small niches (20-23), the two on the left (20,21) form a pair comprising a pointed-arch niche and a trabeated niche, although the main figures are extraordinary in so far as they are both seated Buddhas. On the upper right side, niche (22) is trabeated and niche (23) below it is also trabeated although now entirely covered with clay.

The seated Buddhas in the Thousand Buddha niches are relatively plump with 'V'-shaped neck-bands like those of the seated Buddhas in the niches above. (Width of nimbus 5.35 m.)

Pl. 43. West Wall, Upper Part.

Showing the upper three zones. The forward incline of the wall can here easily be seen. Although the effects of modern repainting are severe, the niches and figures are well-preserved. The extremely simplified drapery on the knees may be due to the fact that the figures were intended to be seen only from below. The drapery is usually depicted with stepped folds and forms triangular neck-bands from which hang sashes, i.e. the ends of the band tying the inner robe. The nimbuses behind the figures are all modern

painted additions, although it is possible that some kind of painted nimbus existed in the originals. (Height of uppermost zone 1.70 m.)

Pl. 44. West Wall, Upper Part.

In the sixth zone pointed-arch niches and trabeated niches are arranged alternately. Very rare are the two trabeated niches (3,5) here with two Buddhas seated side-by-side. The pointed-arch niche (9) on the fifth zone housing a Bodhisattva with ankles crossed is also most unusual. The figures on the arch-front are somewhat plump. (Height of uppermost zone 1.70 m.)

Pl. 45. West Wall, Fourth Zone, Niches 10 and 11.

Showing a perfect pair of pointed-arch niche with a seated Buddha (10) and trabeated niche with a Bodhisattva with ankles crossed (11). This pair is far finer than that on the north (12, 13). At the feet of the Bodhisattva with ankles crossed kneel two monks with hands together. The emaciated body of one of these indicates that it is intended to represent Mahā-Kāśyapa while the other is plump and would be an Ānanda figure. The main Bodhisattva is also plump and the crown with its three triangles is very broad. The positions of the hands of the attendants are somewhat awkward and unnatural. The looped curtain and the celestials, compared with the northern niche (13), are very well-composed.

The southern niche (10) housing a seated Buddha is slightly more slender which suggests that it was cut by different workman. The animals on the arch-ends and the dwarfs below are also somewhat slender. On the arch-front is carved a seated Buddha flanked by kneeling worshippers. (Height of niche 2.20 m.)

Pl. 46. West Wall, Fourth Zone, Niche 12.

A vertical crack runs through this niche with its two Buddhas seated side-by-side. The drapery has broad stepped folds except for the knees where no folds are represented. On the arch-front is a dhyāna Buddha flanked by kneeling worshippers. The arch-ends terminate in the fore-parts of animals which turn their heads back and stretch their fore-legs outwards and upwards. Beneath them are capitals which look as if they are encircled with pieces of cloth tied with a slender band. (Height of niche 2.20 m.)

Pl. 47. West Wall, Fourth Zone, Niche 13.

This is a trabeated niche with a seated Buddha.

## YÜN-KANG, CAVE V

Within the niche is a seated Buddha trinity, and outside the niche are other attendants. The right attendant on the outside holds an incense-burner in the left hand in which it resembles the standing celestial worshipper on the entrance gateway. The niche is shallow and both the looped curtain and the flying celestials in the frames seem somewhat stiffly executed. The figures are generally rather slender. The drapery with its stepped folds flows down from the shoulders and flares out from behind the wrists like large sleeves. The drapery over the knees has wide stepped folds and the robe ends spread broadly under the feet, though not to such a degree as the later style of drapery spread over a pedestal.

The original chisel-marks on the large flames of the main nimbus can be seen through the modern painting. (Height of niche 2.20m.)

### Pl. 48. West Wall, Third Zone, Niche 14.

The accumulation of dust which can be seen in this plate shows the general condition of the caves before the survey of 1938. The main Bodhisattva of this niche is an excellent work, with its crown of triangles and lotus flowers and the flanking lions. The side compartments each house two standing monks with hands together. Instead of the usual round haloes the haloes here worn are flame-shaped. The bodies of the flying celestials in the frames are elongated and the loops of the curtain somewhat loose. (Height of niche 2.60m.)

### Pl. 49. West Wall, Second Zone, Niche 15.

This niche is comparatively well preserved except for the bottom part which is badly damaged. Both Buddhas raise their right hands and let the left hands hang downwards, the only difference being in the positions of the palms. The nine seated Buddhas and the animals on the arch are all quite well-conceived and, together with the adoring figures above, form a lively group.

In this plate several niches added later (24-26) by the side of the right attendant Buddha can also be seen. They are all pointed-arch niches with seated Buddhas. (Height of niche 3.00m.)

### Pl. 50. North Wall, Main Seated Buddha.

The main Buddha is seated in a stately pose on the north wall and measures 15.02m. overall. The hands rest in the lap with the top of the right foot pressing

down on the left leg. The whole figure has been repaired with clay and gold leaf which undoubtedly dates back to the K'ang-hsi era (A.D. 1662-1722). However, the general appearance of the face, the eyes, and the body reveal clearly the original features. The fingers and toes are almost entirely original. The curled hair is, of course, modern and the drapery had entirely lost its original style but the stately air of the whole figure is very reminiscent of the original Northern Wei figure.

The great nimbus covers the whole of the north wall, its pointed top reaching to the centre of the ceiling. The north wall curves with the nimbus and develops into the east and west walls. Two attendant Bodhisattvas stand beneath the nimbus and inside them are the entrance to the back tunnel. (Height of Buddha 15.02m.)

### Pl. 51. North Wall, Main Seated Buddha, Upper Half.

The broad brow, large cheeks, long eye-brows and lips are reminiscent of the Northern Wei style, despite the modern clay layer which has been overlaid on the whole figure. The ear-lobes resemble the original in their large size but the details are modern. The curled hair is entirely new. It is hard to say whether the robe covered both shoulders. Probably, it had step-like folds but these have now entirely disappeared.

The large nimbus is generally damaged, although the outer bands clearly contain flames of which the tongues are connected at their bases. They resemble more those of the large nimbus of Cave XX (Vol. XIV, Pl. 20) than those of the nimbuses of the Seven Buddhas on the south wall of Cave XIII (Vol. X, Rub. II). On the first inner band are flying celestials and on the next seated Buddhas, followed by a central lotus blossom. The inner band of the nimbus is carved with flying celestials and the triangles over the shoulders are filled with flames.

### Pl. 52. North Wall, Main Seated Buddha, Lower Half.

The hands resting in the lap in the dhyāna position are depicted in a scooping gesture forming a hollow in front of the abdomen. The thumbs and index fingers form a triangular opening. This is still clear-cut since the fingers are comparatively well-preserved. The toes of the right foot which presses down on the left knee have also preserved their original shape.

Thus it can be concluded that the original crossed legs were covered by a thin layer of clay. However, the lotus-petals below with the paved stones and bricks are all modern. The brick pedestal at the front was also provided in modern times.

To the right of the plate, not visible in the shadows, is the east entrance leading to the back tunnel.

Pl. 53. North Wall, Main Seated Buddha, Head.

Front view of the head of the main Buddha. The weathered head has been repaired by covering it with a layer of clay and then applying gold leaf. The curled hair is entirely new. The nimbus is mostly eroded and its top is the result of modern repainting.

Pl. 54. North Wall, Main Seated Buddha, Part of Nimbus.

Showing part of the band of flying celestials on the great nimbus. The celestial is shown in a flying position with hands clasped. The legs are tucked-up behind it and completely enveloped in the skirt which ends in flaming points. The face turned three-quarters towards the main Buddha is somewhat elongated and the features are firmly-set.

Pl. 55A. North Wall, Right Attendant Bodhisattva and West Entrance to Passage.

B. North Wall, Left Attendant Bodhisattva and East Entrance to Passage.

The entrances to the back passage open in the deepest parts of the north wall, just below the elbows of the main Buddha. The areas have been so completely weathered that no carving remains. As in Cave XX (Vol. XIV, Pl. 18) beside each entrance stands an attendant Bodhisattva. These also are badly damaged and only clay figures of later date, probably A.D. 1698, now remain. However, the crown (Rub. II D) and the flame-shaped halo of the right attendant are original, despite their modern repainting. (Height of figure 7.90 m.)

Pl. 56. North Wall, Right Attendant Bodhisattva, Head.

Despite the new clay head, the crown and halo are well-preserved. The crown contains front and side triangles, between which are lotus blossoms on stems. The halo is flame-shaped, with an outer floral-scroll band and a central lotus blossom. The design is very simple.

To the right is the diaper of Thousand Buddha niches (27, 28) and above to the left are several additional niches (29-31) cut into the large nimbus of the main Buddha. (Height of halo, about 2.00 m.)

Pl. 57. Ceiling.

This is somewhat trapezoidal in shape with the large nimbus rising from its base. The serious damage makes it impossible to distinguish the general composition. The slight traces of a few flying celestials suggest that the ceiling was once richly carved over-all with an abundance of flying figures. (East-west length 10.20 m.)

Pl. 58A. Passage, North Wall, Western End.

B. Passage, North Wall, Eastern End.

The whole length of north wall of the passage contains a procession of monks, as if in the act of circum-ambulating the main Buddha in a clock-wise direction, i.e. in the *pradakṣiṇa* ceremony. Though almost entirely worn away, it can still be seen that the heads face three-quarter forwards and that the feet are shown as if the figures are walking. Above the heads are gathered drapery and triangular pendants. The uppermost zone is a border of frames with a flying figure in each section. These figures differ from those in the passages of Caves IX and X (Vol. VI, Pl. 86, Vol. VII, Pl. 75B), and are here depicted with skirts and short coats like those seen in Caves V and VI. The ceiling is vaulted and completely covered with dragons, flying celestials and lotus blossoms. (Height of passage 4.00 m.)

Pl. 59A. Passage, South Wall.

B. Passage, General View (from East).

A. Showing the south wall, i.e. the wall immediately behind the main Buddha. It is now very badly damaged, but seems once to have carried figures of adoring warriors (Pl. 60B). At the corner are traces of what seems to have been a slender rectangular post. (Height of passage 4.00 m.)

B. The damaged state of the passage can well be seen in this plate. In the background is the west wall; the figures are almost completely eroded away. The ceiling, also is badly damaged but its slightly curved surface is visible. (Height of passage 4.00 m.)

Pl. 60A. Passage, East Entrance, West Wall.

B. Passage, South Wall, Eastern End.

A. The west reveal of the east entrance contains a

figure of a warrior between slender posts. Although badly damaged, it can clearly be seen that the figure is standing with one leg raised, one hand held high and the other resting on the hip. Above it, there probably existed gathered drapery with triangular pendants and frames similar to those on the north wall.

To the left can be seen the outline of the left knee of the main Buddha and beyond it, the eastern part of the south wall. (Height of passage 4.00 m.)

B. The wall is also badly damaged but it can just be seen that the figures have their legs raised. (Height of passage 4.00 m.)

## CAVES AND NICHEs ON OUTSIDE WALL

Pl. 61 A. Cave V A, Outside Wall.

B. Cave V A, North Wall.

A. To the right above of the entrance gateway of Cave V is a small cave with access from the second floor of the pavilion. The outside wall is partly concealed by the clay wall of the pavilion.

On one side stands a much damaged Vajrapāni with high cheek-bones and sharply outlined eyes, resembling similar figures on the entrance gateway of Cave XII (Vol. IX, Pl. 43) and on the outside wall of Cave XXXV (Vol. XV, Pl. 62). It wears a crown with large ribbons which billow strongly to the sides.

Above the entrance gateway is a pointed-arch housing seven powerfully built seated Buddhas. The arch-ends, although now damaged, terminated in animal-shapes. To the right above was a deity with many faces and many hands riding on a bird similar to the figure on the entrance reveal of Cave VIII (Vol. V, Pl. 17). It is easily identified as Viṣṇu. Around the arch-front are adoring figures. (Height of entrance gateway 1.60 m.)

B. The north wall has no niche but contains a seated Buddha with two attendants, all backed by a large nimbus. These are slender figures and draped in the Lung-mên style with a flaring skirt which spreads over the whole pedestal. The large nimbus reaching to the centre of the ceiling was originally simple and plain but now contains an outer band of flames painted in modern times. To the right is a large hole which opens into the interior of Cave V. (Height of figure 0.93 m.)

Pl. 62 A. Cave V A, North Wall, Main Seated Buddha.

B. Cave V A, North Wall, Left Attendant.

A. Although the head is considerably damaged, the excellently carved lips have been preserved. The

drapery has stepped folds which hang from both shoulders and form parallel neck-bands. The hanging sash of the inner robe projects from the middle of these. Unfortunately, the hands and the feet have been very badly broken and the holes made for repair pegs increase the decayed appearance of this once fine work.

B. The left attendant is perfectly preserved showing a slender body and simple drapery; a fine example of the excellent workmanship of the time. The face has a great warmth of expression skilfully created by simple incisions for the eye-brows and eyes. The crown formed of triangles and circles has a crescent in the centre at the top. The skirt is well-arranged and the celestial robes hanging from the shoulders cross low in an 'X' through a large ring. The right hand is raised to the breast while the left hand hangs down to hold the robe end. The feet are placed wide apart on a lotus throne. The halo is pointed. The red paint on the whole body would appear to be original. (Height of figure 0.93 m.)

Pl. 63 A. Cave V A, North Wall, Main Seated Buddha, Drapery over Pedestal.

B. Cave V A, Floor, Lotus Blossoms.

A. The main Buddha is in the Lung-mên style with a well-developed form of drapery spread over the pedestal. The drapery flows down in parallel lines, under the knees at the sides and over the legs in the centre, flaring to the sides and ending in points. The under hems are well depicted in a zigzag pattern.

B. On the oblong floor, measuring 2.10 m. by 1.24 m. are carved five lotus blossoms (Rub. III B). They are represented in vigorous incised lines with four or five-petals. These are very reminiscent of the lotus designs on the front court of Caves IX and X (Vol. VII, Fig. 37), of Cave Pin-yang-tung in Lung-mên and of Cave V in Hsiang-t'ang-shan. (East-west length 2.10 m.)

DESCRIPTION, PLATES 61-70

<sup>1</sup> S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave-Temples at Lung-mên, Honan*, Tokyo 1940, Fig. 13.

<sup>2</sup> S. Mizuno and T. Nagahiro, *The Buddhist Cave-Temples of Hsiang-t'ang-ssü*, Pl. XXIII.

Pl. 64 A, B. Cave VA, North Wall, Attending Bhikṣus.

An attendant bhikṣu stands on each side above the pointed halo of the attendant Bodhisattva. Together with the Buddha trinity they form a set of five images. One is depicted as an old man and the other as a young man and they represent Mahā-Kāśyapa and Ānanda respectively. They are cut in a simple, well defined manner and can be said to be expressions of the purest religious feelings.

Pl. 65. Cave VA, South Wall, Upper Part, East Half.

Pl. 66. Cave VA, South Wall, Upper Part, West Half.

Adjoining the ceiling is a row of triangular pendants and below it a row of seated Buddha niches. The Buddhas which are seated in the dhyāna position are draped in two fashions. Below them comes the arched entrance with either a Bodhisattva riding on an elephant or a nobleman riding on a horse (Rub. IV C) on each side. The latter is easily identified as Prince Siddhārtha at the moment of his Departure since four flying celestials support the legs of his horse. The saddle of the horse is represented in detail and also stirrups and saddle flap as seen also on the miniature clay horses of the Northern Wei dynasty.<sup>1</sup> Behind him is a man carrying a canopy and in front are four worshippers with hands together. The figure represented on the elephant is no doubt intended as Samantabhadra likewise shaded with a canopy carried by a follower.<sup>2</sup> Instead of the worshippers, here celestial musicians are represented following him. The red paint seems to be original. (Height of niche 0.30 m.)

<sup>1</sup> *Catalogue of Old Chinese Clay Wares and Images*, Pls. 2, 4, Tokyo Ohtsuka Kōgeisha 1932, Pls. 14, 15, 37.

<sup>2</sup> A Samantabhadra figure is found also in Cave XIII A (Vol. X, Pl. 112 A). The figure on an elephant on the window reveal in Cave IX (Vol VI, Pl. 44) may be intended to be the same figure.

Pl. 67 A. Cave VA, South Wall, Lower Part, East Half, Śākyamuni Buddha with Children.

B. Cave VA, South Wall, Lower Part, West Half, Dipaṃkara Buddha.

A. A Buddha figure stands on a round throne with a large nimbus behind it. The feet are placed wide

apart and the figure leans slightly forwards as if walking. Unfortunately the head and the right hand are missing, but the stately, fluently expressed drapery can still be seen, flowing down over the whole body. A bowl is held in the left hand and three children are shown climbing up to it. The uppermost of these may be intended to represent a previous incarnation of King Aśoka.

To the right of the Śākyamuni Buddha is an attendant with hands together and above this is another adoring monk. (Height of figure 0.67 m.)

B. On the west part stands Buddha corresponding to the standing Buddha of the east part. This figure is provided with a large nimbus. The slightly decayed pedestal may have been intended as a lotus throne. The feet slightly apart give the appearance walking and under them is placed the long hair of maṇava. This identifies it without doubt as the Dipaṃkara Buddha.<sup>1</sup> The head is lost but the drapery flows down and flares to each side most beautifully.

Beside it stands a monk with hands together. (Height of figure 0.62 m.)

<sup>1</sup> S. Mizuno, *Unkō-sekkutsu ni okeru ni-san no In-nen-zō* (Some Legendary Statues in the Yün-kang Caves) (Tōyōshi-Ronsō, the Commemoration Volume for Professor T. Haneda), Kyoto 1950, pp. 867-869.

Pl. 68. Cave VA, East Wall, Trabeated Niche.

This is a perfect form of trabeated niche housing a Bodhisattva with ankles crossed and admirably preserved with its original red colouring. The three compartments contain the main Bodhisattva and the two attendants. The trabeation (Rub. IV B) is designed as if holding screens with a seated Buddha represented in each section. Beneath the trabeation, hang the looped curtain and the jewellery held by aupapādukas or the reborns in a row. Above the trabeation on each side stand many worshippers with hands together and above them all runs a row of triangular pendants. In spite of the rich decorations of the upper part, the pedestal is quite plain. (Height of figure 1.00 m.)

Pl. 69. Cave VA, East Wall, Trabeated Niche, Main Bodhisattva.

Pl. 70 A, B. Cave VA, East Wall, Trabeated Niche, Main Bodhisattva, Head.

Despite its slenderness, this Bodhisattva has a most distinguished body with trunk and limbs clearly modelled. In this respect it differs from the Lung-mên

## YÜN-KANG, CAVE V

statues despite the fact that it belongs to the same style. The drapery of the skirt fits closely around the legs, hangs down over the pedestal and ends in flaring points. The celestial robe flowing down from the shoulders and crosses low in front. Under it hangs a necklace formed of a pointed plate and over it is a long jewellery necklace. The right hand is raised while the left hand, though broken, is in a receiving position. The countenance is gentle but not without dignity. The eyes are simply represented by incised lines on round eye-balls. The high crown is formed of floral plants and triangles, but the front triangle serves also as a nimbus for the dhyāna Buddha in the front, above which is a crescent.

The feet are large and the fingers, long. The upper part of the body of an earth goddess emerges from the base holding up the feet. This, in its crown and celestial robe, resembles the celestial. It is flanked on each side by a fierce lion bearing clenched teeth. (Height of figure 1.00m.)

Pl. 71 A. Cave V A, East Wall, Trabeated Niche, Right Attendant.

B. Cave V A, East Wall, Trabeated Niche, Left Attendant.

The right attendant holds an incense-burner in its left hand and raises the right hand to the chest. The left attendant also raises the right hand to the chest but has the left hand reaching down to the thigh. Their celestial robes and skirts almost cover the whole of their bodies and the robes cross through large rings. The feet are placed apart, the crowns are surmounted by crescents. The haloes are somewhat elongated and sharply pointed. Above each halo stand two celestials with hands together.

Pl. 72. Cave V A, East Wall, Trabeated Niche, Trabeation.

The trabeation is designed in the shape of a folding screen, and in each of the protruding frames is seated a Buddha, totalling nine in all. The same design is found in the balconies of Gandhāran reliefs<sup>1</sup> and in the balconies of the wall-paintings in Bāmiyān,<sup>2</sup> and in the balconies of the wall-paintings at Kizil<sup>3</sup> and Tun-huang.<sup>4</sup> This design was probably derived from such models.

The figures of the Buddha and the aupapāduka are very simply all executed.

<sup>1</sup> A. Foucher, *L'art Gréco-bouddhique du Gandhāra*, Paris 1905, Fig. 100.

<sup>2</sup> J. Hackin, *Nouvelles recherches archéologiques à Bāmiyān* (Mémoires de la délégation archéologique française en Afghanistan, III), Paris 1933, Pl. XVI.

<sup>3</sup> A. Grünwedel, *Alt-Kutscha*, Berlin 1920, Pls. I-VIII.

<sup>4</sup> P. Pelliot, *Touen-houang*, Tome III, Paris 1920, Pls. CLXXIX, CLXXXVI.

Pl. 73. Cave V A, West Wall, Pointed-Arch Niche.

This pointed-arch niche is immediately opposite the trabeated niche on the east wall. Unfortunately, the head of the main seated Buddha is lost. The raised right hand reveals the palm with fingers outstretched. The left hand protrudes slightly showing the palm turned outwards and downwards and with the second and third fingers bent. This seems to be the new style in which hand does not hold the robe end. It is probable that the main seated Buddha in this cave also may not have held the robe end. The drapery with its stepped folds covers the whole body and hangs down over the lotus and square pedestals. This hanging drapery is voluminous and expressed in regular parallel folds.

On each side stands an attendant Bodhisattva held up by a squatting dwarf. The arch-front contains seven seated Buddhas and terminates on each side in the fore part of an animal, probably a tiger, which turns its body backwards. Above the pointed-arch are several figures of worshippers with hands together and above these is a row of triangular pendants. An incense-burner is carved in low relief on the plain base. The workmanship of the west wall as a whole cannot be compared with that of the east wall. (Height of figure 0.75m.)

Pl. 74 A, B. Cave V A, West Wall, Pointed-Arch Niche, Attendants.

The right attendant has the left hand raised holding a round object, possibly intended to represent a cintāmaṇi. The right hand hangs down holding the robe end. The left attendant raises the left hand to the breast and lets the right hand hang down to hold the robe end. The large crowns are undecorated and the drapery, simple and without folds. They stand on slabs supported by dwarfs.

Pl. 75 A. Cave V A, West Wall, Pointed-Arch Niche, Manjuśrī.

B. Cave V A, West Wall, Pointed-Arch Niche, Vimalakīrti.



A. The Manjuśrī figure is by the side of the arch-end, its drapery hanging over the pedestal. The right hand is raised and the left hand held slightly to the side with only thumb and index finger extended. Although it holds no *ju-i* 如意 or sceptre, the attribution is unquestionable.

B. In a corresponding position on the left is a representation of Vimalakīrti seated on a bed under a looped curtain. It has a lotus throne and leans on an arm-rest which has an animal-shaped leg. The garment which covers the whole body and drapes voluminously over the throne is tied by a belt. A tight-sleeved coat covers the shoulders. The right hand holds a deer's tail fan, or *chu-wei* 麈尾. This must be a fly swat, although its form differs completely from that held by a Bodhisattva or celestial (Vol. V, Pls. 62, 69), which would rather be a *fo-tzū* 拂子 or *vyajana* in the terminology of the Buddhist sūtras (sometimes called a *pai-fo* 白拂 if it is white in colour). The latter is made of horse or yak tails and the former of the tails of a kind of deer, namely *ssū-pu-hsiang* 四不像 or *Elephurus davidianus*. A good example of an eighth century *chu-wei* has been preserved in the Shōsō-in 正倉院, Nara. According to the *Chin-shu* 晉書, chap. xliii, "Biography of Wang Yen 王衍," he always indulged in discussions about Lao-tzū and Chuang-tzū and when discussing he would hold a *chu-wei* with a jade handle, which resembled the whiteness of his hand. The appearance of Vimalakīrti, the secular, enlightened one, may have been derived from such an idea of a nobleman addicted to *Ch'ing-t'an* 清談 or disputations.

The heads of the seated Buddhas on the arch-front have been lost. Above them stand celestials with hands together. They are not only well-preserved but also of excellent craftsmanship. The monk and the Bodhisattva head (Pl. 64A) to the right belong to the north wall.

<sup>1</sup> *Shōsō-in Gyomotsu Zuroku* (Illustrated Catalogue of the Shōsō-in), XI, Tokyo 1938, Fig. 42.

Pl. 76. Cave VA, Ceiling.

The ceiling is coffered, with a lotus blossom in the centre (Rub. IIIA), partly cut away by the large nimbus of the north wall which reaches up to it. The remaining area is taken up by eight coffers each housing a flying celestial holding a musical instrument: conch-shell, pipe, pan-pipe, flute, waist-drum, cimbals, drum and drum-sticks. (East-west length 1.65 m.)

Pl. 77A. Cave VA, Ceiling, North-East Corner.

B. Cave VA, Ceiling, North-West Corner.

A. The flying celestials in these two frames hold a drum and drum-sticks respectively. The upper halves of the bodies are held upright and the lower halves are horizontal with the legs bent sharply backwards and the ends of the skirts floating upwards. The whole effect is one of swift movement through the air.

B. One celestial plays a conch-shell and the other a pipe and they have identical attitude with the upper bodies upright and the knees wide apart with legs bent sharply backwards. The ample ends of the skirts billow again producing an effective impression of flight.

Pl. 78A. Cave VA, Ceiling, Lotus Blossom.

B. Cave VA, South Wall, Upper Zone, Row of Niches.

A. The large blossom has a double ring of petals, the outer being double petals and the inner single. The modelling is very shallow. (Diameter 0.65 m.)

B. On the south wall the uppermost zone contains a row of ten niches, each housing a seated Buddha. This plate shows the three central niches of the ten. The Buddha on each side are symmetrically draped with two circles cut round the neck and two vertical lines down the front, a style which recalls that of the small niches of the Thousand Buddha niches in the T'an-yao caves (Vol. XIII, Pls. 8, 6, 97, 119-122). The middle Buddha has different drapery in which first the left shoulder and then the right shoulder are covered with the right hand also covered by the hem of the robe. Above and between the niches small Buddhas are carved in low relief.

Pl. 79. Cave VB, North Wall, Main Seated Buddha.

The construction of this cave is similar to that of Cave VA, and the cave houses a Buddha trinity without a niche on the north wall. The face is damaged but the body is stately and of more heavy build than the main Buddha of Cave VA. The drapery, however, has similar stepped folds flowing down over the pedestal from both over and under the legs. Although it spreads downwards and outwards, it is narrower at the knees than on the main Buddha in Cave VA, which fact probably indicates an earlier date. The hands are damaged, but their position was probably similar to that of the main Buddha in Cave VA with the left hand not holding the robe end.

The large nimbus contains a painting of flames of

recent date. Due to the narrowness of the cave, it was not possible to include the left attendant on this plate. (Height of figure 1.25m.)

Pl. 80. Cave VB, North Wall, Right Attendant.

This slender, delicate attendant with its narrow, pointed halo stands on a round pedestal. The skirt is long and with the celestial robes flares wide at the sides. The body gives the impression of being very slightly bent with its right foot slightly raised. Both the left hand on the breast and the right hand on the hip are twisted in a most unusual manner. The face is slender but full of dignity. The narrow halo also is of unusual leaf-shape.

The small figures on the left-hand side all belong to the west wall. (Height of figure 0.75m.)

Pl. 81 A. Cave VB, South Wall, East Upper Part, Samantabhadra.

B. Cave VB, South Wall, West Lower Part, Dipamkara Buddha.

A. This figure corresponds to that riding a horse on the west side. The rider is no doubt intended to represent Samantabhadra and is shown facing to the front and seated on an elephant of which the trunk reaches to the ground. The carving is only roughly finished. Unfortunately, the face of the rider is somewhat eroded. (Height of figure 0.30m.)

B. This Dipamkara Buddha figure probably corresponds to the Śākyamuni Buddha in the Aśoka legend. Beneath its feet is placed the long hair of the adoring māṇava. This standing Buddha is of the type with slender body and symmetrical flaring drapery. The Buddha's face is turned three-quarters to the centre in the tall, narrow nimbus. (Height of figure 0.55m.)

Pl. 82. Cave VB, East Wall, Trabeated Niche.

This niche also resembles the trabeated niche on the east wall of Cave VA, but the workmanship is not so accomplished. The design of the trabeation is based on a folding screen, with a seated Buddha in each frame. Beneath it is a row of small figures holding looped jewellery. Although all the heads are missing, they are doubtlessly intended to represent aupapādukas. Above the trabeation are worshipping monks with hands together, totalling 18 in all.

The head of the main Bodhisattva is missing. One hand is raised and other hangs downwards. The second and third fingers are bent and the others outstretched.

Where the celestial robe crosses is a large ring. A goddess emerges from under the feet and at each side is a lion in almost perfect profile—all are much weathered. The two attendants, with their full bodies in style match the main figure. The flying celestials above are also well-rounded figures.

The uppermost zone comprises a row of triangular pendants and gathered drapery which may continue on to the south and west walls. (Height of figure 0.73m.)

Pl. 83. Cave VB, West Wall, Pointed-Arch Niche.

This wall is very similar to that of Cave VA. The main Buddha, of which the head and hands are lost, is seated with its drapery flowing down over the pedestal and flaring to the sides. On each side stands a worshipping Bodhisattva with hands together. Above them and on each side are confronting figures of Vimalakīrti and Mañjuśrī. It is sad that all the heads of the seven seated Buddhas on the arch-front have been destroyed and only the animal-shapes on the arch-ends have been preserved. Above the arch-front are worshipping figures with high chignons, totalling 19 in all. (Height of figure 0.58m.)

Pl. 84 A. Cave VB, West Wall, Pointed-Arch Niche, Mañjuśrī.

B. Cave VB, West Wall, Pointed-Arch Niche, Vimalakīrti.

A. Mañjuśrī is seated facing frontwards. The head is lost but the drapery has no folds indicated. Above the head is a looped curtain.

B. Vimalakīrti is seated at an angle. The representation is extremely simple but a deer's tail fan is shown in the right hand, and an arm-rest with animal-legs is carved on the left side. A coat covers the shoulders. Above it is a looped curtain suggesting a canopy-bed. The animal-shape on the arch-end is well shown here.

Pl. 85 A. Cave VB, Ceiling.

B. Cave VB, Ceiling, West Part, Flying Celestials.

A. On the north wall, the large nimbus of the main Buddha reaches to the centre of the ceiling, and on the other walls a row of triangular pendants borders the ceiling. In the centre of the ceiling is a lotus blossom surrounded by three circles. On each of the east and west sides is a pair of flying celestials. The figures in each pair seem to be flying towards each other

although their heads are turned backwards. (East-west length 1.18m.)

B. The upper bodies are upright and the lower bodies horizontal with legs sharply bent. The ends of the skirts flare upwards to create an impression of flight. The lozenge-shaped hands seem to suggest that they hold lotus buds.

Pl. 86A. Outside Wall, Niche Va.

B. Outside Wall, Niche Vb.

C. Outside Wall, Niche Vc.

A. This niche is situated on the west side at the level of the third floor. It contains a Buddha trinity with a large nimbus filling almost the whole interior. The halo is composed of a floral-scroll band of repeated half-palmettes and a lotus blossom. The nimbus has an outer band of flames, a row of seated Buddhas in the inner band, and triangular areas of flames over the shoulders. The figure itself is a completely modern clay figure. (Height of figure 1.74m.)

B. This niche is situated on the east side at the level of the third floor. It similarly contains a Buddha trinity, with standing monks as attendants. The nimbus comprises an outer flame band and a central lotus blossom. Between the former and the triangular flames over the shoulders are two bands, one housing flying celestials and the other, seated Buddhas. The head of the main Buddha is comparatively well-preserved, and is surely very representative of Cave V type. The eye-brows are carved in beautiful long lines and the eyes are very narrow. Unfortunately, the right hand is missing but the left hand is quite well-preserved and holds the robe end. (Height of figure 1.65m.)

C. At fourth storey level on the east side is a niche housing a seated Buddha of which the nimbus is entirely eroded. The body also had disappeared and is at present entirely restored with clay. The head, however, is comparatively well-preserved, and with Niche b shows the excellent workmanship of Cave V. (Height of figure, 1.80m.)

Pl. 87A. Cave VE, East Wall, Pointed-Arch Niche.

B. Cave VD, West Wall, Right Attendant.

A. The second terrace contains seven caves, designated V C-I, from west to east. The east wall of Cave VE is unusual for its deep niche, resembling those of Cave Wei-tzū-tung (XVII), Lung-mên.<sup>1</sup> The vertical row of smaller niches on the inner side is also similar to that of Cave Wei-tzū-tung. The arch-front is perfect, with its five seated Buddhas and arch-ends terminating in tiger-shapes. On each side of the niche stands an attendant under a canopy and above them are monks and celestials. The carving was carried out in a capable manner and the figures are excellent. (Height of cave 2.30m.)

B. This cave is situated on the west of Cave VE. The right attendant of the west wall holds an incense-burner. This figure in craftsmanship is as excellent as Cave VE. The cave like Cave VE was probably made during the same period. (Height of cave 2.70m.)

<sup>1</sup> S. Mizuno and T. Nagahiro, *A Study of the Cave-temples of Lung-mên, Honan*, Fig. 63, Pl. 43.

Pl. 88A. Cave VG, West Wall, Trabeated Niche, Trabeation.

B. Cave VG, West Wall, Trabeated Niche.

This is a small cave measuring only 1.65m. in height. The niche on the west wall houses a Buddha with a flaring skirt seated in European fashion. Although the right side is damaged, it seems to have a pair of Vajrapanis and a pair of Bodhisattvas on each side. Judging from the left side where five adoring monks are seen, the right side can be presumed also to have had five monks. The whole group of ten figures may be identified as the Ten Great Disciples of Śākyamuni Buddha.

The trabeation is of the folding screen design. The usual decoration of alternate triangles and circles is not shown at the top. Further upwards is a pair of flying celestials and on both sides of these are confronting figures of Vimalakīrti and Mañjuśrī. The composition is new and the execution, excellent. (Height of cave 1.65m.)

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