

is characteristically Chinese. The prince's faithful servant, now about to retire into the forest, produces that regularly repeated representation of Graeco-Buddhist art, the scene of the Prince retiring into the forest. The traditional pose of the prince, with his hand to his forehead, is preserved in the figure of the prince, who is shown in the act of retiring into the forest.

- 95, 96. ANCIENT BUDDHIST BANNERS OF PAINTED SILK GAUZE, SHOWING SCENES FROM THE LIFE-STORY OF THE BUDDHA. RECOVERED FROM THE WALLED-UP CHAPEL, 'CAVES OF THE THOUSAND BUDDHAS,' TUN-HUANG.

SCALE, TWO-SEVENTHS.

The figures of Buddhas and Bodhisattvas are treated contrasts strikingly with the figures of the Buddha and Bodhisattvas. The figures of the Buddha and Bodhisattvas conform more or less closely to the types as evolved in Graeco-Buddhist sculpture and through Central-Asian art. The problem thus presents a distinct interest. Whatever the explanation, here a certain parallel to the formation of the Buddhist art is visible in the hands of the Buddha and Bodhisattvas.

Among the Buddhist divinities the representation of the Buddha and those who preceded him, the Bodhisattvas and Nirvana are, significantly, the most common. Buddhist piety in China as elsewhere appears to have been attracted far more