

reproduction or occasional repair of such frequently recurring details as lotus-petal borders or flame-patterns edging vesicas. In Kha. ii. N. 0014 (Plate XVI) we have actually a mould for a small appliqué Buddha resembling Kha. 05. That the same method was also used for the reproduction of curls, locks, hands, and drapery details in larger images worked in the round, is proved by the moulds Kha. i. 0016, ii. 0076, 0077; ii. N. 0013 (Plate XVI).

The two main shrines must once have contained many statues in stucco, life-size or over, for we found numerous pieces of fingers and hands (Kha. i. 0029; i. C. 0046; i. W. 0014; ii. 0033-0037; ii. N. 001), and fragments from heads (Kha. i. 005; ii. 0020, 0021, 0063) or drapery (Kha. i. E. 0040; ii. 0031, 0032). The complete decay of all larger remains of this statuary must be attributed in the first place to the friable nature of the material, left exposed in all probability for a long time without an adequate cover of sand, and then to the destructive effect of the early quarrying operations. The existence here, too, of the practice of gilding is proved by an abundance of fragments still retaining their gilt (see Kha. i. 16, 29; 005, 0023, 0024, 0033, etc.). It is noteworthy that these fragments seem often to have owed their survival to the support given by a strong backing fabric. In the case of the small appliqué relievos, preservation was obviously due mainly to the hardness of the fine plaster of Paris of which they were made; for of a general conflagration, which could have hardened small relievos, even if made of mere friable clay, through a process of accidental firing, as observed at the Ak-terek ruin, no trace could be found. This is fully confirmed by the analysis furnished in Appendix D by Sir Arthur Church, who found in the specimen v from Khādalik ordinary plaster of Paris without any trace of the effects of a reducing process due to accidental burning such as the pieces of plaster of Paris found at Kighillik near Ak-sipil exhibit.⁵

Remains of
stucco
images.

Positive evidence on this point is afforded by the many pieces of painted woodwork which were found in and near the main shrines. Unfortunately most of these, as already stated, consisted of mere parings purposely split off from the quarried posts and other architectural timber. As a result of this treatment sometimes fragments fitting each other turned up in different places (see Kha. i. N. of C. 007 in List). Figures of Buddhas and Bodhisattvas appear to have been the prevalent subjects for this ornamentation (see e. g. Kha. 005, 006; i. 211. a, 311 (Plate XIV); ii. E. 005, 0013, etc.). The style shows closest approach to the painted work of this class which has survived at Dandān-oilik (cf. *Ancient Khotan*, ii. Plate LXV, D. 1. 04).

Painted
woodwork.

The same observation holds good of the numerous painted panels of wood found which, no doubt, had once served as votive gifts. In view of the number of these panels it is a matter of special regret that, owing probably to long exposure without a protecting cover of sand or else to moisture reaching the floor on which they lay, the colours have faded so badly as to make reproduction impossible. Many of them were painted on both sides. A reference to the detailed descriptions given in the List from Mr. F. H. Andrews's pen will show how closely the subjects represented and their pictorial treatment correspond to those in the series of painted panels which more favourable conditions have fortunately preserved for us at the shrines of Dandān-oilik. Apart from figures of Buddha and Bodhisattva, represented singly or in groups (e. g. Kha. 0016; i. 18, 30, 51, 194; i. N. of C. 001, 004; ii. E. 004, 0013), we meet also with those legendary subjects, like the rat-headed deity (Kha. i. C. 0015), the 'horseman and bird' (Kha. i. E. 0034; i. C. 0027), and the 'princess with the cocoons' (Kha. ii. N. 0015), which among the Dandān-oilik finds claimed such special interest as illustrations of ancient Khotan folklore.⁶

Painted
panels.

Here I may conveniently find room also for a brief reference to the remains of artistic wood-carving which survived among the débris of the main shrines. Apart from balusters such as

⁵ Cf. *Ancient Khotan*, i. pp. 477, 587.

⁶ Cf. *ibid.*, i. pp. 259 sq., 264 sq., 278 sq.; ii. Pl. LIX, LXIII.