

of the Bath, and this uncertainty of tradition may well account for the varying sequence just noted in the banners. The two representations in Plate LXXIV agree in making only women witness the miracle. But in Ch. xxii. 0035 a male figure joins Māyā and her sister Prajāpatī. As regards the scene of the Bath, it is of special interest to observe that the painters of Ch. 00114 (Plate LXXIV); xxii. 0035 follow, of two traditionally well-known versions, the one which makes Nāgas, or divinities of the thunder-clouds, i. e. 'Dragons' in Chinese eyes, perform the laving of the New-born, whereas the Gandhāra school chose the more rational version of two gods pouring out the water from jars.<sup>55</sup>

The Simul-  
taneous  
Births.

Before we proceed further it will be appropriate, in accordance with M. Foucher's example, to mention the banner, Ch. xxii. 008 (Plate LXXVI), where we find represented some of the births which miraculously coincided with that of the Bodhisattva. They naturally attach themselves to the cycle of scenes of his Nativity. The banner imperfectly preserved shows us out of the traditional seven *sahajāta* only three: a lamb, a calf, and a foal together with their mothers, all drawn with considerable skill. There can be no doubt that the foal is meant for the Bodhisattva's future steed Kaṇṭhaka, which, as we shall presently see, is such a favourite figure in the scenes depicted on our banners. We meet with Kaṇṭhaka as one of the *sahajāta* also in Gandhāra sculpture.<sup>56</sup>

The Seven  
Jewels.

Though outside the series of legendary scenes, three representations of the Seven Jewels, or *saṭṭa ratnāni*, in Ch. 00114 (Plate LXXIV), Ch. xxvi. a. 004 (Plate LXXV), and the fragment Ch. 00471, may also find convenient mention here. According to the texts these Seven Jewels appertain to every Cakravartin, or Universal Monarch, from his birth, and there is good reason to believe that the Predestined One was credited with this character and its attributes by tradition from an early date.<sup>57</sup> Five among these 'Jewels', the future wife (Yaśodharā), minister, and general, as well as the future horse and elephant, are obviously counted among the *sahajāta*, and in Ch. 00114 we see them represented in the form and dress characteristic of them where they figure in the scenes. It is of some importance to note that representations of the Seven Jewels, though known otherwise to ancient Indian sculpture, have not been found so far in Gandhāra relievos.

Scenes of  
Gautama's  
childhood  
and youth.

Scenes showing incidents of the childhood and youth of Prince Siddhārtha are rather frequent in the banners, and one of the latter, Ch. 0030 (Plate LXXVI), is entirely devoted to them. If we deal before these with the scene portrayed in Ch. xlix. 006 (*Thousand B.*, Plate XII), it is because we find here the Bodhisattva depicted as a child, together with an inscription in the cartouche clearly showing that at this early age he is discoursing on his anterior births to various officers. Is it possible that the scene of a Gandhāra relievo, otherwise not well defined, which shows the young Prince discoursing apparently to his parents' household,<sup>58</sup> has to be interpreted in the same way? Turning to Ch. 0030, we find there represented a series of incidents from Siddhārtha's youthful training which are well known to Gandhāra sculpture, with their order closely conforming to that which the tradition preserved in Indian texts indicates. In the top panel, accordingly, we see the famous episode of the Writing Competition, making an appropriate pendant to the 'Manifestation at School' frequently presented in Gandhāra relievos.<sup>59</sup> Next below follow physical exercises depicted in the form of a wrestling competition and a weight-lifting contest. In the bottom scene we see the youthful Prince in the act of casting out the elephant treacherously killed by his cousin

<sup>55</sup> See Foucher, *ibid.*, i. pp. 308 sqq., Figs. 156 sq. With the tripod on which the Bodhisattva stands in the Gandhāra relievos may be compared the golden laver seen in Ch. 00114. In Ch. xxii. 0035 this appears again raised on a lotus pedestal.

This perhaps might be meant as a compromise with the literary tradition which represents the Bodhisattva as standing on a lotus; cf. Foucher, *loc. cit.*, i. p. 308.

<sup>56</sup> See Foucher, *loc. cit.*, i. p. 317, Fig. 163.

<sup>57</sup> Cf. Foucher, *ibid.*, i. p. 317.

<sup>58</sup> See Foucher, *loc. cit.*, i. pp. 320 sq., Fig. 164 b.

<sup>59</sup> Cf. Foucher, *ibid.*, i. pp. 322 sqq., Figs. 165-67. In the painted panel the scholars have the manifest appearance of boys, which agrees well with the scene taken up by the Gandhāra sculptors.