

the top portion of Ch. lv. 0011<sup>66a</sup> and in the fine fragment Ch. 00518. In both the Bodhisattva, mounted on Kaṇṭhaka (and in the complete scene accompanied by Chandaka),<sup>67</sup> is seen escaping on a cloud, while below in the palace court lie four women, musicians, and dancers, in attitudes of deep sleep. In Ch. xlv. 007 (Plate LXXV), where the flight of the Prince is represented in a similar fashion, the place of the women is taken by sleeping guards at the palace gate, who are also seen below in Ch. lv. 0011. Ch. xlix. 005, a banner of inferior composition and technique, shows the Flight from the walled palace enclosure immediately below the 'Life in the Seraglio'. In the last-named banner, as well as in Ch. 00518, xlv. 007; the feet of the horse are lifted up by small kneeling figures, in which we recognize the Yakṣas of the texts and Gandhāra reliefs.<sup>68</sup>

Farewell to  
Kaṇṭhaka;  
the Hair-  
cutting.

The episodes shown by the banners as following the Prince's Flight fall necessarily into two distinct series. One comprises those which concern the Bodhisattva's person and companions; in the other we find certain incidents which take place at the palace of his father Śuddhodhana and in connexion with the search made by his order for the fugitive. It will be convenient to notice the personal episodes first, especially because they alone are known also from Gandhāra sculpture. Among these episodes the Farewell to Kaṇṭhaka and Chandaka stands first in chronological order, and evidently also appealed with special force to the sentiment of the pious; for we find it represented not less than four times in our banners.<sup>69</sup> They show us the Bodhisattva still in his princely robes with his hair elaborately dressed. Before him in Ch. lv. 0012 (Plate LXXV); lxi. 002 is seen Kaṇṭhaka kneeling, in exactly the same touching pose which the corresponding Gandhāra reliefs display.<sup>70</sup> Below the Farewell to Kaṇṭhaka Ch. lv. 0012 (Plate LXXV) shows us the scene of the Hair-cutting well known to tradition, both in the texts and in the sculptures, but not so far met with in Gandhāra.<sup>71</sup> The form in which the incident is here presented, with two divine attendants about to perform the act of hair-cutting, is peculiar to the Chinese version of the legend. The final episode of the cycle of *abhiniṣkramaṇa*, or the Flight, is Kaṇṭhaka's Return to the Palace, and this we find represented by the bottom scene of Ch. xxvi. a. 003, where, however, differently from the Gandhāra treatment, Chandaka's figure is absent.<sup>72</sup>

Search for  
fugitive  
Prince.

Of the second series of incidents connected with the Flight and referred to above it must be noted at once that, while it appears to be wanting among the known remains of Gandhāra sculpture,<sup>73</sup> it is on the contrary abundantly represented in eleven panels of our banners. Twice we see the women and the guards of the princely seraglio, whose sleep had made the Bodhisattva's unnoticed departure possible, brought before King Śuddhodhana for examination and judgement.<sup>74</sup> A larger number of scenes serves to illustrate the Search for the Prince, which according to the

Also at Yün-kang the 'Sleep of the Women' directly precedes the 'Flight of the Bodhisattva'; see Chavannes, *Mission archéol.*, Planches, I, Nos. 211, 212.

<sup>66a</sup> See *Desert Cathay*, ii. Pl. VI.

<sup>67</sup> As in Ch. lv. 0011; xlv. 007, the Prince's horse is shown at a rapid gallop, the painter discreetly contents himself with indicating Chandaka's presence only by his head rising above or before Kaṇṭhaka's.

<sup>68</sup> See Foucher, *loc. cit.*, i. pp. 357 sqq., Figs. 182, 183, 184, etc. Four divine figures supporting Kaṇṭhaka's hooves are seen also in the Yün-kang representation of the Flight; see Chavannes, *Mission archéol.*, Planches, I, No. 212.

<sup>69</sup> See Ch. 0071; xxvi. a. 003; lv. 0012 (Pl. LXXV); lxi. 002. In the last named the farewell to Kaṇṭhaka is represented above, and that to Chandaka below as if it were a separate scene. I regret that no reproduction could be provided for this well-painted and relatively well-preserved

part of a banner. The scenes in the other two banners are mere fragments; see Ch. 0071, *Thousand B.*, Pl. XII.

<sup>70</sup> Cf. Foucher, *loc. cit.*, i. pp. 362 sq., Figs. 184 b, 185. The sculptors of Yün-kang, too, knew this pose and reproduced it faithfully; see Chavannes, *Mission archéol.*, Planches, I, No. 220; i. p. 304, with note; also Petrucci, *Revue de l'Université de Bruxelles*, 1910, p. 503.

<sup>71</sup> Cf. Foucher, *loc. cit.*, i. pp. 330 sqq. It is, however, highly probable that the small stone-carving obtained by me at Khotan (see *Ancient Khotan*, i. pp. 209, 220; ii. Pl. XLVIII, Kh. 003. g), which shows the Bodhisattva in the act of cutting off his long hair with his sword, was actually produced in the Gandhāra region.

<sup>72</sup> Cf. Foucher, *ibid.*, i. pp. 367 sq.

<sup>73</sup> For a possible illustration of the *kumārānveṣaṇa*, see Foucher, *loc. cit.*, i. p. 374, note 1.

<sup>74</sup> See Ch. xlv. 007 (Pl. LXXV); lv. 0011 (*Desert Cathay*,