

etc., unmistakably recall the type of female beauty which prevails in Khotan paintings and sculptural remains alike. And in striking agreement with this impression we find exactly the same girl busts rising beneath two of the Lokapāla statues which guarded the entrance of the Rawak Vihāra previously referred to.<sup>12</sup>

Female figures supporting Lokapālas.

In discussing these figures I have already called attention to the curious resemblance between them and the female figures which are seen rising singly or in pairs between the feet of Kaṅṭhaka in well-known Gandhāra reliefs representing Prince Siddhārtha's escape from his palace.<sup>13</sup> Whatever their interpretation may be—and there is much to support the very ingenious and tempting conjecture of Professor Grünwedel that a representation of the earth-goddess, inspired by a motif of classical art (Gê, Gaia), is intended<sup>14</sup>—there can be no doubt that we have here another clear link between our paintings and that Buddhist art of the Tārīm Basin, and in particular of Khotan, about the influence of which on Buddhist painting in China the historical notice of the activity of the Khotanese painter prince Wei-ch'ih I-sêng has preserved for us so definite and interesting a record.<sup>15</sup>

Groups of Lokapāla banners.

Since the distinct attributes already referred to enable us to identify the individual Lokapālas represented in the various pictures, it will be best to survey them in their iconographic grouping according to subjects. Before, however, proceeding to do so some general observations must be offered.<sup>16</sup> Throughout the Lokapālas are presented as warrior kings, and no distinction of individual Regents is indicated except by the arms that serve as attributes. In the rich dress the warrior's part invariably predominates, being expressed by elaborate defensive armour. It is less in this than in the treatment of physical features and in style generally that two groups can be distinguished among the Lokapāla banners. One of them, for which Miss Lorimer has for convenience sake used the term 'Indian', but which in view of its obvious line of descent can safely be designated as 'Central-Asian', undoubtedly represents an older type. Among its characteristics may be mentioned the entirely human, if sometimes fierce, features; the position always facing the spectator; a certain stiffness of pose and dress.<sup>17</sup> The faces with their generally straight, if sometimes grotesquely opened, eyes show a distinctly non-Chinese type. The long-waisted, slim bodies plainly betray the influence of a foreign and quasi-Īrānian ideal of manly beauty. There are differences also in dress, such as feet shod always in close-fitting shoes instead of the sandals characteristic of the Chinese group; in the haloes, etc.<sup>18</sup> Referring for all details to the Descriptive List I may content myself with emphasizing the fact that the physical type aimed at in the figures of this group is manifestly more Central-Asian and less Chinese than in the other.<sup>19</sup>

'Indian' or 'Central-Asian' type of Lokapāla.

<sup>12</sup> See *Ancient Khotan*, i. 495; ii. Pl. XIV, LXXXV.

<sup>13</sup> Cf. Foucher, *L'art du Gandhāra*, i. pp. 358 sqq.

<sup>14</sup> See Grünwedel-Burgess, *Buddhist Art*, pp. 100 sqq., figs. 51, 52, with M. Foucher's very pertinent observations, *loc. cit.*, i. pp. 358 sq.

I may point out with due reserve that this interpretation of the female figures as the Earth (*Mahāpr̥thivī*) may possibly be supported by another exceptional representation among our Lokapāla pictures, that in the illustrations of the manuscript book Ch. xxii. 0026, Pl. XCII. There the Regents are shown standing on island-like pieces of ground, evidently meant to symbolize the quarters of the world that they protect.

<sup>15</sup> Cf. Hirth, *Über fremde Einflüsse in der chinesischen Kunst*, pp. 43 sqq.; *Scraps from a Collector's Notebook*, pp. 70 sqq.

<sup>16</sup> For details of the characteristic features common to all

Lokapāla representations in the silk banners, see below, Descriptive List, \*Ch. 0010, *General Note*; also introductory remarks under \*Ch. 0035 and Ch. xxvi. a. 006.

<sup>17</sup> For illustrations of such figures, see Ch. xxvi. a. 006, Pl. LXXXVII (belonging to the same series as certain 'Indian' Bodhisattva banners); \*Ch. 0010, Pl. LXXXIV, which however shows also an influence of Chinese style in some details. Other examples are Ch. 0085, 0087, 00106; xlix. 007, etc.

<sup>18</sup> For details of such distinctions, see below, Descriptive List, Ch. xxvi. a. 006. It deserves to be specially noted that the same distinctions of style appear with constancy in banners forming part of a series; thus e. g. in Ch. xxvi. a. 006; xlix. 007, forming a pair; in \*Ch. lv. 004, 005; in Ch. 0022, \*0035; xx. 0011.

<sup>19</sup> Besides the non-oblique eyes, attention may be called to the straight, high-bridged noses and the light-coloured (green or blue) iris to be seen in \*Ch. 0010; xxvi. a. 001,