

elsewhere also.³⁵ His *cortège* consists partly of demons, evidently representing Yakṣas, and partly of figures purely human, which are clearly individualized but still await definite identification. Among them is a nymph presenting flowers; a finely painted old man carrying what may be a Vajra, and two male figures in hieratic dress and pose. The fifth is a remarkably well-drawn archer preparing to shoot at a bat-like demon in the air. In the latter we can safely recognize a Garuḍa, the hunting of whom is a frequent motif in Turfān frescoes,³⁶ and whose winged figure is well known to Gandhāra sculpture.

Another and larger painting, Ch. xxxvii. 002 (Plate LXXIII),³⁷ equally spirited in its composition if not so careful in execution, presents to us Vaiśravaṇa riding in rapid progress across the ocean, accompanied by a numerous host. The scene is of special interest because, from the appearance in the foreground of goblins resisting the god's followers and of scattered coins and jewels, it may be assumed to represent the legend of Vaiśravaṇa winning his treasure from the Nāgas. Among other points of archaeological interest duly referred to in the Descriptive List, the elaborate 'horse millinery' of the god's steed may be singled out for mention. In the fragment of a third large picture, Ch. 0069, the attendant clad over head and shoulders with a tiger-skin is of interest because he stands on rolls of coins, emblematic of Vaiśravaṇa or Kubera as the god of Wealth, and carries in his right a mongoose, an attribute of this Lokapāla not elsewhere met with in our paintings.³⁸ Among the seven silk banners representing Vaiśravaṇa, Ch. 0087 with the curious figure of the god and the girl's bust below and Ch. 0098 with its fine demonic head may be specially noted as characteristic specimens of the 'Central-Asian' and 'Chinese' styles.³⁹

Legend and
emblems of
Vaiśravaṇa.

Of the other three Lokapālas, Dhṛtarāṣṭra, the Regent of the East, distinguished by bow or arrow, is the only one who is also represented in a large painting, Ch. liv. 003, excellent in drawing and colouring, but unfortunately in fragmentary condition.⁴⁰ He appears besides in five banners.⁴¹ Next to Vaiśravaṇa the most frequently portrayed is Virūpākṣa, the ruler of the West, shown with his sword on twelve banners, some of very fine execution.⁴² Virūdhaka, Guardian of the South, appears to have been the least popular with the local donors; for we find him, marked by his club, separately on only two pictures, one of them a silk banner.⁴³ Finally there remains for mention a silk banner showing a figure of the type and dress of Lokapālas, but without either the demon cognizance or a distinctive attribute.⁴⁴

Paintings
of other
Lokapālas.

Along with the Lokapālas we may conveniently notice a small group of silk banners and paper paintings which show us Dharmapālas, or 'Protectors of the Law', and forms of Vajrapāṇi in fury, which are still favourite figures in the Buddhist imagery of the Far East. Derived from the ancient Gandhāra representation of the thunderbolt bearer,⁴⁵ they already meet us at Lung-mên. They show there those poses and that exaggerated development of the muscles which remain characteristic

Dharma-
pālas or
Vajrapāṇis.

³⁵ See Ch. 0085; xviii. 002 (Pl. XC).

³⁶ For references, see Grünwedel, *Altibuddh. Kultstätten*, Index, p. 351, s.v. Garuḍa; for an illustration, *ibid.* Fig. 583, p. 282.

³⁷ For a more successful reproduction on a larger scale, see *Thousand B.*, Pl. XXVI.

³⁸ For the fragment of a fourth painting, Ch. 0031, representing Vaiśravaṇa with at least one attendant, cf. Descriptive List below, pp. 945 sq.

³⁹ See for Ch. 0098, *Thousand B.*, Pl. XLVIII. The other banners are Ch. 0085, 00106, 00107, 00117; lxi. 001. Pictures on paper are Ch. 00161 (Pl. XCII), 00405; xxii. 0034.

⁴⁰ See *Thousand B.*, Pl. XXVIII.

⁴¹ See Ch. 00468; xxvi. a. 002 (Pl. LXXXV), 006 (Pl. LXXXVII); lv. 005, 0017.

⁴² Cf. *Ch. 0010, 0022, *0035, 0040 (Pl. LXXXV; *Thousand B.*, Pl. XXVII), 00469; xx. 0011; xxiii. 001; xxxiv. 004; xlix. 007; lv. 0018 (Pl. LXXXV, carrying Stūpa), 0020, 0046. See also the painting Ch. 00391, mounted on paper.

⁴³ See Ch. xxvi. a. 001; xvii. 003 (on paper). But cf. also the Lokapāla sets xviii. 002 (Pl. XC); xxii. 0026 (Pl. XCII).

⁴⁴ See Ch. 0095 (Pl. LXXXIII). In the fr. of a Lokapāla, Ch. 00470, the attribute is lost.

⁴⁵ Cf. Foucher, *L'art du Gandhāra*, i. p. 358; Grünwedel-Burgess, *Buddhist Art*, pp. 93 sqq.; Chavannes, *Mission archéologique*, i. p. 552.