

legend 'which a Tibetan historian quotes regarding the Buddha figure of Udayana. He relates how Buddha—in order to lighten the work of the artists, who were blinded by his glory—was mirrored in the water. The artists reproduced this reflection, and thus the waving lines of the robe are accounted for<sup>5</sup>'. By the side of the strange transformation which the classical draping of the Gandhāra models has here undergone, the arrangement, still antique on the whole, of the edges of the drapery falling from the left arm deserves the more attention. Curiously enough, the same arrangement is equally reflected in the Chinese figure of Udayana's Buddha<sup>6</sup>.

The robe in R. ii is laid round the neck, as in most of the Rawak Buddha statues; and as no ornaments are displayed, we may assume that the figure was intended to represent a Buddha. The right arm hanging down suggests either the 'Varamudrā' or the 'Bhūmisparśamudrā' attitude, both differing only by the pose of the hand, with the palm turned outwards or inwards<sup>7</sup>. Here the hands are missing. The hair is arranged in rich curls, distinctly after the Gandhāra fashion. The elliptical nimbus formed by a relief plaque behind the head of R. ii was found intact. As it agrees in all essentials with that seen behind the head of R. iv, it may be considered as a typical example of what the completely perished haloes of the larger statues are likely to have been. The elliptical curve on either side was bordered with a cloud scroll. On the top the two scrolls met below a small *appliqué* figure of a Buddha seated within a vesica of lotus-petals (R. ii. 3. c, shown in Plate LXXXVII). Above and by the sides of this *appliqué* figure there rose bundles of flames. Below the top portion of the scroll was a single fleur-de-lis ornament. The field of the nimbus showed on either side two more small seated Buddha figures of a closely similar type, and between them a double fleur-de-lis ornament representing a Vajra, as seen in the portion of the nimbus reproduced on Plate LXXXIII. Small lotuses, as seen in the same piece, appeared above and below this ornament near the scroll of the border. As the whole of the plaque threatened to fall off the wall, I attempted to move it, but owing to the very friable condition of the clay it broke, and only portions of it (R. ii. 2) survived further transport.

Pose and  
nimbus of  
R. ii.

R. iii was a colossal statue, which collapsed in the course of excavation. It seemed to have been in all particulars a replica of R. i. On its right stood the relatively well-preserved figure of a Bodhisattva (R. iv), seen in Fig. 69 with its head held in position. This head (R. iv. 1) was found broken at the back and had to be removed, but has in spite of this injury withstood transport to London without further damage. Plate LXXXI shows a full-size reproduction of it. Traces of colouring remain about the eyes and on the lips. The height of the figure was a little over 6 ft., and the modelling of the head seems to show that it was intended to be looked at from below. The nose, mouth, and chin are small, the ears elongated but well-modelled. A triple row of Maṇi strings, as often seen in Gandhāra figures of Prince Siddhārtha, adorns the breast, which appears dressed in a close-fitting garment. Below the very slender waist a broad girdle formed by elliptical jewels supports a skirt-like lower garment, showing elaborate drapery arranged in conventional wave lines, like that described in the case of R. ii. Both arms were found broken below the elbows. On the upper portions appear highly ornamented armlets enriched with an octagonal jewel in the centre and rectangular ones on either side. The nimbus visible in the photographs closely resembles that of R. ii, but shows two Vajras on either side. The band ornaments visible on the lower part probably formed the ends of the jewelled band which, as seen by a fragment above the right ear, encircled the head of the statue.

Bodhisattva  
statue, R. iv.

<sup>5</sup> See Grünwedel-Burgess, *Buddhist art*, p. 172, with Fig. 125; also above note 4.

<sup>6</sup> See *Buddhist art*, pp. 171 sq.

<sup>7</sup> Foucher, *Iconographie bouddhique*, p. 69.