

what was manifestly the customary dress of the period and the country, and this gives to them their special archaeological interest.

The figure to the left proper in the group south of the gate (R. xxvii; Plate XIV. c) is well preserved from the waist downwards, and is dressed in a double garment descending to the top of high and pointed boots. The latter still retain in parts their dark-red colouring. Of the lower coat only the edges laid in narrow frills are visible. The upper garment is decorated on the edges with a raised border showing wave line ornament, while in the middle between the legs descends a line of broad triangular pleats clearly visible in the reproduction. Hanging from the middle of the waist is shown a knife in a narrow scabbard. The figure nearest to the gate and turned slightly towards the entrance is similarly accoutred in a double garment with broad borders reaching to the top of the red-coloured boots. None of the garments retain any colouring. The folds of the coats are indicated by slightly hollowed lines. In front of this second image were found broken remains of a recumbent figure consisting of a lower portion partly embedded in the floor, a much-decayed torso, and a head. Both are seen in Plate XIV. c as held up by one of the labourers. The head was badly defaced; but features strikingly different from those of the sacred heads, such as broad protruding lips and a flat nose, could still be distinguished on it. The question suggests itself whether this figure, which seems to have been reclining against the feet of the second Dvārapāla, may not represent a demon, Kubera's typical cognizance¹⁶.

Costume of
Dvārapālas,
R. xxvii.

The Dvārapālas to the north of the gate (see Fig. 67, besides Plate XIV. d) differ in dress from the others mainly by showing bulging trousers tucked into boots, which, like the 'Chāruks' worn nowadays, are wide at the top, with an ornamental border on their brim. The boots were originally coloured dark-red. The trousers are for the greater part hidden by two large coats hanging down from the waist, one above the other. The bands of embroidery marked in relief along the hem of the coats show elaborate patterns with small circlets and crochets and are still distinguishable in the original photographs. Below the edges of the upper garment of the figure near the entrance there remained traces of light-brown colouring.

Dvārapālas,
R. xxviii.

Between the feet of each of the two figures further away from the entrance were found small female busts, visible in Plate XIV. c, d and Fig. 67, and evidently identical. The one (R. xxvii. 1) which could be removed without difficulty broke in transit to London, but its numerous fragments were successfully reunited by Mr. A. P. Ready of the British Museum. Plate LXXXV shows front and side views of the head and bust, both remarkable for graceful outlines and good modelling. The careful and easy treatment of the hair displayed by the side view deserves special notice, as well as the delicate proportions of the breasts. The upward tilt of the head seems an indication that these small sculptures were intended to occupy the position in which they were found, and were not mere deposits from some other part of the shrine. In appearance they curiously recall the female figure which some well-known Gandhāra reliefs, representing the scene of Gautama's final departure from his palace, show rising from the ground between the feet of his horse Kaṅṭhaka¹⁷. Whether this figure is to be interpreted as the goddess of the earth, according to Prof. Grünwedel's ingenious conjecture, or otherwise to be accounted for, it is clear that our small sculptures can have only a very distant connexion with it. Perhaps they were meant for Yakṣiṇīs, inserted for the purpose of showing that the guardians whose feet they seem to support are Yakṣa kings.

Female bust
and head,
R. xxvii. 1.

¹⁶ See above, p. 253.

¹⁷ See Grünwedel-Burgess, *Buddhist art*, pp. 100 sqq.;

Foucher, *L'Art du Gandhāra*, i. pp. 337 sqq.