

from the rest of the images on this wall-face. By its side stands the small figure of Bodhisattva, found headless, richly adorned with maṇi-strings across the breast. The horseshoe-shaped nimbus behind the head was a small-scale replica of that of R. ii. The next statue (R. li) representing a colossal Bodhisattva, was broken above the waist, but the greater portion of its head was found lying near its feet, as seen in Fig. 65. This appears to have measured 13 in. from the chin to the knob of the elaborately dressed hair. The right hand hanging down by the side was well-preserved and showed good modelling. The ample robe spreads out skirt-like at the bottom in folds marked by shallow lines, the whole style of the drapery differing in a striking fashion from the quasi-classical arrangement shown by the Buddha statues on the inside walls. Spots of a dark paint remained over the red of the plaster surface. The adjoining figure of a Bodhisattva, R. lii (see Plate XVI. d, also Fig. 65), originally about 5 ft. high, was found without the feet, and had in consequence slipped from its original position, but otherwise was fairly well-preserved. Over the breast it shows a double string of richly-jewelled maṇis and star-shaped ornaments on the arms. Below the narrow waist descends a robe in rich folds marked by wave lines just as in R. iv, which this statue generally resembles. The hair, dressed flat, falls in locks behind the ears. Above the head are the remains of a round or oval nimbus, showing lotus-flowers within a border which seems to consist of a wreath outside a cloud scroll. Spots of some dark paint appear over the red surface of the plaster on breast and arms.

Of R. liii only the drapery below the knees remained, showing some resemblance to that of R. xlix. The next image (R. liv) was also broken from above the knees, but enough of the drapery is seen in the photograph (Plate XVI. d) to indicate that it was a replica of the neighbouring colossal statues R. lv, lvii, lix, lxi, lxiii (see Plate XVII. a, b, c, also Fig. 68), which form a large uniform group, and evidently represent Buddhas standing with the right arm raised in the 'Abhayamudrā' attitude. The modelling of these statues, with their narrow waists, projecting hips, badly posed left hands, &c., is decidedly inferior to that of the colossal Buddhas on the inner south-west and south-east wall-faces. The conventional drapery folds hanging like strings across the upper part of the body and descending in stiff parallel lines over the legs show equal degeneracy from the Gandhāra models. The whole effect suggests a distinct step towards the drapery treatment displayed by the Chinese type of Udayana's Buddha statue above discussed¹⁹. Yet here, too, we see the edges of the drapery folds falling from the left arm still arranged in the antique fashion. In spite of their close agreement in style and execution, the individual statues of this group show certain differences. Thus R. lxi and probably R. lix had the right breast uncovered, while in R. lvii the pose of the left hand is slightly varied. These and other variations may have resulted from restorations effected at different times. There may have been also variations in the colour of the robes, a dark-red paint being partly traceable on the drapery of R. lv, lvii, while elsewhere whitewash seems to have prevailed.

The small figures (R. lvi, lviii, lx, lxii) which fill the wall-spaces left between the statues just described²⁰, show by their uniformity that they were designed for a group. They are raised on lotus-pedestals about one foot from the ground and measure 2 ft. 3 in. in height. They all appear to represent Buddhas. The heads are replicas, but variations are introduced

Group of colossal statues, R. liv-lxiii.

Group of small reliefs, R. lvi-lxii.

¹⁹ See above, pp. 490 sq.; comp. Fig. 125 in Grünwedel-Burgess, *Buddhist art*.

²⁰ Owing to a slight error of the draughtsman, which, I regret, escaped my attention until I came to study the photographs of these sculptures closely, the plan in Pl. XL does not mark the small figure, R. lxvi, in its proper place.

The numbers lvi-lxiii (both inclusive) must be read as referring to the sculptures shown nearest on their right, and the mark of a small figure between R. lxiii and lxiv ought to have been omitted. Similarly, the position of the marks for a large and a small figure, R. lxv and R. lxvi, ought to be reversed.