

and the shoes woven of cord which are peculiar to the figures of the 'Chinese' group can be matched exactly by relics from the sites of Mīrān, Lou-lan, and the Limes.²⁹ That the fashion of this foot-gear persisted in actual use for many centuries before and during the T'ang period is a fact conclusively proved by datable finds, and gives no cause for surprise. I must pass by with a mere mention such archaeologically interesting details as the varieties of sword hilts and scabbards or the ornamental lion-heads at the ends of the shoulder-pieces display in certain paintings.³⁰

Western-
Asiatic style
in head-
gear.

But special notice is due to the clear evidence which peculiarities of the head-gear worn by the majority of the Lokapālas afford of the influence exercised on their costume by Western-Asiatic taste and style. Whatever form of tiara crowns their head, heavy metal crown or jewel-decked fillet, we see flying up from behind it light streamers rippling in the breeze, and these M. Petrucci had already rightly recognized in Ch. 0018 as borrowed from the characteristic head-dress of Persian kings of the Sassanian period.³¹ It appears very probable that the high three-leaved and bejewelled crown which appears on Vaiśravaṇa's head in two fine paintings representing his triumphant progress is also of Persian origin.³² Another likely loan from Western-Asian art is suggested by the curious emblem of flames which certain paintings show rising from the shoulders of Vaiśravaṇa or Virūpākṣa.³³ But I lack at present the materials for following up this nexus further. That the motif is closely connected with the ancient Iranian worship of the 'royal glory' (*garenaiñh* in Avesta, the Persian *farr*) can scarcely be doubted.

Vaiśravaṇa's
progress
with demon
host,
Ch. 0018.

We may now proceed to the iconographic grouping of our Lokapāla paintings. The place of honour rightly belongs to Vaiśravaṇa; his pre-eminent position is attested by the numerous representations of him, as well as by the fact that in them only we have pictures which show the Protector of the North accompanied by his demon host in triumphant procession. The finest of these is the Kakemono-shaped silk painting Ch. 0018 which Plate LXXII reproduces in colours. It is a work of high artistic merit, clearly from the brush of a master, and fortunately in excellent preservation. It presents the Guardian King as he advances on a cloud across the heaving sea attended by an imposing array, all figures gorgeously attired. Referring for all details to the Descriptive List below and leaving the artistic beauties of composition and colouring to be appreciated elsewhere,³⁴ I shall note here a few essential iconographic points. The main figure of Vaiśravaṇa, disproportionately large in accordance with a convention already familiar to Graeco-Buddhist as well as to late Hellenistic art, strides ahead carrying the halberd in his right hand and, on a cloud rising from his left, a small shrine. This well-known secondary attribute of the god recurs

²⁹ Cf. e.g. M. I. ii. 0025 (Pl. L); L. A. vi. ii. 0025 (Pl. XXXVII); T. xiv. a. 002 (Pl. LIV) with Ch. 0022; xx. 0011; lv. 0046 (Pl. LXXXIV).

³⁰ For the swords carried by Virūpākṣa, see Pl. LXXXIV, LXXXV; for one of archaic shape on Vaiśravaṇa's belt, Ch. 0087. With the lions' heads through the jaws of which Vaiśravaṇa's arms pass in Ch. 0018, 0069, cf. the stucco relief Mi. xviii. 003, Pl. CXXXVIII.

³¹ Cf. Petrucci, *Gazette des Beaux-Arts*, 1911, septembre, p. 200; also *Annales du Musée Guimet*, xli. p. 135.

These floating bands or streamers, well known from the royal figures on Sassanian sculptures and coins, are seen quite clearly behind the Lokapālas' heads in *Ch. 0010, 0018 (Pl. LXXII), 0031, *0035, 0087; xviii. 002 (Pl. XC); xx. 0011; xxxvii. 002 (Pl. LXXIII); liv. 003; lv. 005, 0018 (Pl. LXXXV); 0020 (Pl. LXXXIV), 0046; lxi. 001.

For similar but stiffer bands descending from the head-dress of demon-kings in frescoes of Kum-tura, near Kuchā,

cf. Grünwedel, *Altbuddh. Kultstätten*, p. 25, with Figs. 48, 49.

³² See Ch. 0018 (Pl. LXXII); xxxvii. 002 (Pl. LXXIII).

³³ See Ch. 0018 (Pl. LXXII), 0031, 0087, 00161 (Pl. XCII); xviii. 002 (Pl. XC); xxxvii. 002 (Pl. LXXIII); xlix. 007; lv. 0020 (Pl. LXXXIV).

Cf. for flames rising on the shoulders of a divinity represented on coins of the Arsaco-Indian king Hyrcodes, P. Gardner, *Coins of Greek and Scythic Kings of Bactria*, p. 117, Pl. XXIV, Figs. 8-10. For another interpretation, see Grünwedel, *Altbuddh. Kultstätten*, p. 25, note 1. For many representations of these flames on frescoes of Kuchā, Shōrchuk, etc., cf. Grünwedel, *loc. cit.*, Index, p. 350, *s.v. Flammen*; also p. 22, note 1, for an early instance on a Graeco-Buddhist sculpture.

³⁴ See below, Descriptive List, pp. 942 sq., and comments on Pl. XLV of *Thousand Buddhas*.