

saved the accompanying inscription from effacement. According to M. Petrucci's brief explanation it mentions as the original a silver image preserved in the kingdom of Kapiśa.

Buddha in
Deer-park
and Miracle
of Śrāvastī.

Though the help of inscriptions fails us elsewhere, equally clear indications allow us to identify four more of the images represented. Thus in figure xi the introduction of a pair of gazelles or deer into the ogee top of the vesica that surrounds a standing Buddha shows beyond all doubt that an image representing Buddha in the Deer-park of Benares, the scene of the First Sermon, is meant.⁷ Figure v is of special interest because it shows a Buddha statue, standing with the right hand raised in the *abhaya-mudrā* and surrounded by an elliptical vesica which is filled with radiating rows of small Buddhas standing in the same pose and visible from the breast upwards. The whole agrees in all details, down to the folds of the drapery, with the two colossal stucco relievo statues which I unearthed in 1901 on the southern corner walls of the great Rawak Vihāra of Khotan.⁸ M. Foucher has since proved that these and similar representations on a much smaller scale in Gandhāra reliefs are intended to exhibit Śākyamuni in the act of performing the Great Miracle of Śrāvastī.⁹ An Avalokiteśvara can be recognized with certainty in the richly adorned standing figure xii that holds the characteristic emblems of the lotus and flask, and the presence by his sides of various small attendant figures may yet lead to the exact identification of the image intended.

Image of
Śākyamuni
on Gṛdhra-
kūṭa.

The standing Buddha figure xiii, which follows next in the extant portion of the painting, presents special iconographic interest. Its hieratic pose of peculiar stiffness, the treatment of the drapery, and what remains of the background of speckled rocks permit us to identify the figure with an image showing Śākyamuni on the Gṛdhrakūṭa, or 'Vulture Peak', which is exhibited in striking similarity also by the fine painting Ch. 0059, to be discussed presently, and by the large embroidery picture Ch. 00260.¹⁰ Apart from the indication, quite clear in all three representations, of the rocks which figure in various episodes of Śākyamuni's later years localized by tradition on that famous rocky hill near Rājagṛha or Rājgir,¹¹ the identification is made absolutely certain by the figure of the vulture which Ch. 0059 shows painted above the grotto. The absence of an inscription makes it unfortunately impossible for us to ascertain where the Indian image which all three representations are intended to reproduce was assumed to be.¹² But the absolute identity of the pose of both hands, and the extraordinarily close resemblance of all details in the treatment of the drapery, hair, dress, etc., leave no possible doubt that all three are replicas from one and the same model.¹³ That this was a sculpture in the Graeco-Buddhist style, or one closely affected by it, is

of the rulers who also held the Peshāwar Valley. The identification with Kāfiristān, suggested *Journal asiat.*, 1915, janvier-février, p. 102 by M. Sylvain Lévi, does not find support in geographical facts.

⁷ Cf. Foucher, *L'art du Gandhāra*, i. pp. 431 sqq., for Graeco-Buddhist reliefs of the First Sermon. It is interesting to note that while in the scene at the top of the vesica Śākyamuni appears seated, as invariably in the Gandhāra reliefs, the large Buddha statue below is standing.

⁸ Cf. *Ancient Khotan*, i. p. 493, Figs. 62-4; *Ruins of Khotan*, Frontispiece.

⁹ Cf. Foucher, *Beginnings of Buddhist Art*, p. 172, with note 1; for other Gandhāra reliefs of this type, see my paper on *Excavations at Sahri-Bahlōl*, in *Annual Report, Archaeol. Survey of India*, 1911-12, p. 105, Pl. XLVII, Fig. 19.

I may add here that the fragment xiv shows a similar vesica filled with small standing Buddha busts round the R. side of a Buddha seated on a throne in European fashion.

For another type of vesica showing two rows of small seated Buddhas and enclosing a seated Bodhisattva, see note on figure xvii in Descriptive List.

¹⁰ See for Ch. 0059, *Thousand B.*, Pl. XIII; for the great embroidery picture, Pl. CIV, and below, p. 895 sq.

¹¹ Cf. e.g. Hsüan-tsang's account of the Gṛdhrakūṭa-parvata, Julien, *Mémoires*, ii. pp. 20 sqq.; Beal, *Siyu-ki*, ii. pp. 152 sqq.; Watters, *Yuan Chwang*, ii. pp. 151 sqq., where other references in Chinese Buddhist texts are mentioned. See also Legge, *Fā-hien*, pp. 82 sq.; Foucher, *L'art du Gandhāra*, i. pp. 497 sq., etc.

¹² Hsüan-tsang's account of the Gṛdhrakūṭa hill, referred to in the last note, mentions a 'life-size image of the Buddha in the attitude of preaching', placed in a hall built close to a cliff where Śākyamuni was believed to have often preached.

¹³ It may suffice to draw attention to the complete agreement in the stiff modelling of the R. arm hanging straight down, of its joints, and of the L. hand gathering up drapery at the breast in an 'ear' of identical conventionalized out-