Composition, 58ff. Processions to holy places; formal repetition; formal repetitions in the sacred texts, 58. Genre scenes in reliefs, 59. The Buddhist heavens, 60f.
The Kâśyapa legend in the reliefs on the east gateway at Sâñchî, 61f. The fire and water wonder at Uruvilvâ, 62f. Successive scenes on one relief, 65. Accessories crowded in; the same also in the literature, 66. Buddha only indicated by a symbol, 67. Statues, 68. Intelligibility of the compositions, 68f. The association of reliefs on a monument, a guide to the interpretation, 69f.
Architraves of the east gateway at Sâñchî: the embassy to Ceylon of a Maurya king, 70f. Buddha's footprint, 71. Description of the reliefs, 72-74.

CHAPTER III.—THE GANDHÂRA SCULPTURES. 75-157.

Political history, 75. The Græco-Baktrian kingdom; Eukratides, Menandros, 76f. Intercourse between east and west, 78. Buddhist missions, 79. The Yueh-chi or Indo-Skythians; Kanishka and council at Jâlandhara, 79. Northern school of Buddhism, 80. Gupta dynasty in India, 80f. Manichæism, the Paraclete, 81. Gandarioi and Indoi, 82.
Discovery of Gândhâra remains; their discussion, 82f. Chronological data and inferences, 84f. Resemblances with Italian art, 84. The Gândhâra school represents an offshoot of ancient art, but the materials are clearly Indian; in the northern class the forms are continued, 84f.
The types, 85f. The Buddha type; Gautama as Buddha, 85f. The nimbus, 86. Types of the gods; Brahmâ and *Sakra*, 87. The supposed Devadatta and Mâra, 88. Various types of thunderbolt-bearers; bearded and unbearded heads of gods, 89. *Sakra* is re-named Vajrapâni, and attends on Buddha, 90. Vajrapâni in the Nirvâna scenes, 91. Mâra rarely appears in Bauddha art, 92. Græculi influenced the representations by their types, 93. Two figures with thunderbolts in one relief, 94. *Sakra* as a Yaksha, and Vajrapâni a Bodhisattva; Mâra with bow and arrow, 95. Local divinities, guardians, 95f. Mâra's army, 96-99. Earth-goddess; ancient Gê-type, 100f. Yakshas support the horse of the Bodhisattva, 102. Undetermined goddesses, 103. The type of the Japanese Ben-ten. Sarasvatî, 105. Nâgas, 106f. Nâgî and Garuda; the Ganymede of Leochares, 108f. Devadâsî; nâch girl standing under a tree, 111. Representation of Buddha's birth, 112.
The figure at the feet of the dying Buddha: perhaps Kâśyapa, 113f. The Brâhmanas, 115. Kings, women, Yavanâns, 116.
Artistic value of the Gândhâra school, 116. Mechanical reproduction of a series of complete types, 116. Early pattern compositions: the same continue in the northern schools, 117-118.
The composition, 117f. Replicas, *e.g.* of the birth, the flight from home, preaching scenes, the death (Nirvâna); represented in fuller and briefer form, 117-118. Representation of the Nirvâna in Gandhâra, Tibet, China, and Japan, 118-123; derived from ancient sarcophagus reliefs, 123. Combination of more than one model in the same panel (the old Indian scheme of successive scenes reappears) with equal sized figures (of earlier art); with unequal figures (later art), 125-126. The Kâśyapa legend as a combined composition, 127; as a single composition; and in much abbreviated detail, 128; another combined relief; the leaving home, 129.
Stele composition: Buddha or a Bodhisattva in the centre with two attendants, 130. Decorative elements; pediments, 131f. Giganto-machia, 134; crouching Atlantes or Garudas, 135; pillar figures; tribute-bearers, 135-136. World-protectors (Lokapâlas) and art portraits, 136-137. Kubera and Virûdhaka, 138.
Miscellaneous representations: two scenes connected with Buddha's birth, 138-139. Asita *Rishi* and the infant, 139; the bathing, 140; Buddha and an ascetic, 141. *Sakra* visiting Buddha, 142. The Dipankara Jâtaka, 143. The sermon at Isipatana, 144. Feet-washing, 145. The *pâtra* presented, 145.
Ho-shang representative of the Mahâyâna system, 147. Large and small subordinate figures; Paignia; garland-bearers, 148. Pedestal sculptures, 149f. Wheel symbol and trident, 151.
Architectural elements: Persian pillars; Hellenic capitals, 151f. Figures of Buddha in the capitals, 153. Gilding; model stûpas, 154.
Influence of the Gândhâra school on Indian art, 156f. Antiques in the Amarâvatî sculptures, 157.

CHAPTER IV.—REPRESENTATION OF BUDDHA AND BODHISATTVA. 158-214.

Chakravartti, 158f. The seven jewels, 159. Apotheosis of Buddha; the greater and lesser beauty-marks, 160f. Bases of the Buddha figure and philosophic explanation of the ideal Buddha, 162f. The Buddha image modelled on the Apollo pattern, 163f. A double tendency,—an idealistic and a realistic aim with Indian degeneration of type, 166f. Indo-Baktrian art in China, Korea, Japan, 168f. Buddha with moustache, 169. Treatment of drapery, 169; Greek treatment of it persistent, 170. The sandal-wood statue of King Udayana, 170f. Legendary explanation of the Buddha figure, 171f. Buddha with bare right shoulder or covered, 172f; in Gandhâra, 173-174. Crowned Buddha figures in further India, 175. Various poses of the Buddha images, 176. Positions of the hands: the *mudrâs*, 177f.
Previous Buddhas and their succession, 179f. The Tathâgata, 180. Maitreya, 181. The Bodhisattvas represented in royal apparel, 182; they belong only to the Mahâyana school; their probable genesis; relations to Hindû gods, 182f.; their numbers and images, 184. How far the *mudrâs* in the Gândhâra sculptures help to identify different Bodhisattvas, 185f. Modern representations of Maitreya, 186. Maitreya with a flask in Gandhâra, 187f. Buddha with *dharmachakra-mudrâ*, 189. Kâśyapa Buddha, 189. The worship of Maitreya early developed; dominant in the Mahâyâna school, 190.
Bodhisattva figures with lotus flowers, 191. Padmapâni; bears also the *Amrita* flask; danger of confounding Avalokiteśvara with Maitreya, 192-194. The Dhyâni Buddhas, 195. Iranian elements; the *Fravashis*, 195. Repetition of Buddha and Bodhisattva images, 196f. Object of multiplied figures, 197. Âdibuddha; colossal figures, 198.
The Lotus throne, 198. Two later Bodhisattvas: Mañjuśri and Padmapâni, 199. The Dhyânas, 200f. Padmapâni and Kuan-yin, 201f. Litany of Avalokiteśvara, 203. Groups of figures: triads, pentads; immense pantheon, 204f.
Reaction, 205f. Lama portraits in Tibet, China, Japan, 206. Caricature in Japan, 207.
Decay of Art; artists handed down traditionally as Yakshas and Nâgas, 208. The national element manifested in repetitions of the same forms and in systematizing, 209.
Additional illustrations: the coffin of Buddha, and probable identification of Kâśyapa, 209f. A model of a shrine, 210f. Head of Buddha, &c., 211f. Conclusion, 212-214.

BIBLIOGRAPHY.... ... ... 215.

INDEX. ... ... 219.