

Bodhisattva in a previous birth paying homage to Dipankara Buddha and receiving from him the prophecy of his own future greatness. The figure, pose and dress of the Buddha closely reproduce hieratic tradition derived from India. Next below we have a condensed representation of the famous 'Four Encounters' of Prince Gautama which determine his start on the road towards Buddhahood and Nirvana. Then follows the scene of the announcement of Gautama's birth in a dream of his mother Maya, the future Buddha being shown as a baby carried by a white elephant on a cloud. Finally below we see Queen Maya and a lady attendant, both in distinctly Chinese costume, walking from the palace of Kapilavastu.

In the banner shown in Fig. 93, rich in colour and of spirited drawing, we have above a representation of the 'Seven Jewels' which Buddhist mythology associates with every 'Universal Monarch' from his birth. Instead of explaining their significance, which would take too long here, I may call attention to the scene below, which shows the Bath of the Buddha after his birth. The Nagas or divinities of the Thunder Clouds, which perform the laving according to Indian tradition, have been duly transformed into Dragons by the Chinese painter. Finally at the bottom we see the traditional scene of the Seven Steps taken by the infant Bodhisattva immediately after the Birth, to the astonishment of the court ladies around him as they see a lotus springing up beneath each step.

We see the identical scene depicted in the bottom panel of the banner shown in Fig. 96. The upper panels show traditional scenes of the Buddha's nativity in correct succession. Above we see his mother Maya asleep, in the same