

pose as when the Descent of Gautama Bodhisattva is seen by her in a dream. Then she is being carried in a palanquin to the Lumbini Garden; the rapid movement of the bearers is excellently expressed with true Chinese skill. The Miraculous Birth of the child from Maya's side is depicted below in close conformity with Indian tradition. Yet the ingeniously delicate way in which the mother's wide-hanging sleeve is used to screen the act, and the skilful representation of the hills behind the garden, are significantly Chinese.

Even more distinctively Chinese is the treatment of two of the 'Four Encounters' seen in a fragmentary banner. They show us Prince Gautama riding out of the palace of his royal father, above as he meets the old man, infirm and bowed down by age, and below as he encounters the sick man lying on the ground. Chinese inscriptions by the side are meant to interpret the scenes.

Other scenes from the Life Story of the future Buddha are those of episodes following the Prince's Flight from the royal palace. In the upper panels of the banner reproduced in Fig. 95 we are shown the legend of Prince Gautama escaping from his palace at night while the women and minstrels of his seraglio and the guards outside the gates are overcome by sleep. On the cloud above, meant to symbolize the scene as seen by them in a dream, the future Buddha is represented galloping towards freedom from worldly bonds on his favourite steed Kanthaka. Below the messengers vainly sent out by Gautama's royal father to call back the fugitive are brought before King Suddhodana to receive punishment. Two purple-robed executioners stand behind.

In another banner everything in figures and landscape