

but offer no other mark for definite identification. The colour-scheme is unusual and the painting is remarkably fresh.

Paradise of  
Maitreya,  
Ch. lviii.  
001.

Apart from a fragment, Ch. lv. 002, representing an as yet unidentified Jātaka scene which may have once belonged to the side of a Sukhāvātī, there remain only two pictures of this class to be considered by us. One is the well-preserved silk painting Ch. lviii. 001 (Plate LVIII) which represents the Heaven of Maitreya and, above and below it, scenes taken with their inscriptions from the *Maitreyavyākaraṇa-sūtra*.<sup>38</sup> Not equal in composition and artistic execution to the best of the other Paradise pictures, it yet claims special interest as the only representation of that famous Tuṣita Heaven in which the future Buddha of the world period is supposed to reside. There, according to sacred legends, numerous great Masters of the Law had proceeded to consult Maitreya, and there pious Hsüan-tsang desired to obtain his rebirth.<sup>39</sup> That Maitreya is presented to us in the centre of the painting as a Buddha, though his attainment of the Bodhi still belongs to a future age, is entirely in keeping with the iconographic practice of Northern Buddhism.<sup>40</sup> But our picture does not show him either with the *dharmacakra-mudrā* of the hands, which is his usual characteristic when seated, or with the small flask of ambrosia, already his accepted cognizance in Gandhāra art.<sup>41</sup> Nor can the two large Bodhisattvas seated by his side be identified at present. The two monkish figures which appear between them and Maitreya are explained by M. Petrucci as representing the Genii of Good and of Evil. Two Lokapālas and two Vajrapāṇis, exactly of the banner type, flank the principal triad. The group of dancer and musicians in front of Maitreya's altar, and one subsidiary Buddha with his Bodhisattvas occupying the end of the terrace on either side, complete the simple and yet overcrowded scheme of this Paradise.

Legendary  
and votive  
scenes in  
Ch. lviii.  
001.

With regard to the legendary scenes at the top, two observations must suffice here. On the heads of the figures at the right, apparently magistrates, we note the wide-flapped black hats which are almost invariably worn by the donors of our tenth-century paintings. That the setting of these, as of all other legendary scenes, is designed on purely Chinese lines is proved in characteristic fashion by the ranges of pine-clad mountains which serve to divide the top scenes from Maitreya's Heaven. No painter about Tun-huang is ever likely to have seen such mountains around him, still less any of the artists whose work lay in those Turkeṣtān oases at the foot of the most barren of ranges. At the bottom of the painting the central scene showing the construction of a Stūpa is of distinct antiquarian interest. The shape of the Stūpa proper seems to be cylindrical, with a low flat dome and resting on a square base. The objects displayed on long altars by its sides, including bundles of manuscript rolls, may represent votive offerings made at the time of consecration. The scenes in the bottom corners, which show the reception into Buddhist orders of a man and a lady, both marked by their following as personages of rank, also offer points of archaeological interest.

Painting of  
Paradise  
unidentified.

Quite apart from the other Paradise pictures stands the large silk painting Ch. 00350.<sup>42</sup> In its upper third it contains the representation of a Buddhist heaven; but the rest is occupied by scenes,

<sup>38</sup> For large-scale reproductions of parts of this painting, see *Thousand B.*, Pl. IX. The explanation of the legendary scenes, first identified by M. Petrucci (*Annales du Musée Guimet*, xli. pp. 127 sq.), and the interpretation of the inscriptions were to have been furnished in MM. Petrucci and Chavannes' separate volume in the *Mémoires concernant l'Asie orientale*. For other details, cf. Appendix E, III. v.

<sup>39</sup> Cf. Foucher, *Iconographie bouddhique*, i. p. 113, with note 1; also Julien, *Vie de Hiouen-tsiang*, p. 345.

Why Maitreya should have to rest content with a single representation of his Heaven among our paintings, while other

Buddhas' Sukhāvātis are so numerous, need not concern us here. But it is significant that Japanese archaeologists seem still in doubt whether his 'Maṇḍala' was ever painted; see Petrucci, *Annales du Musée Guimet*, xli. p. 127.

<sup>40</sup> Cf. Grünwedel-Burgess, *Buddhist Art*, pp. 185 sq., 189.

<sup>41</sup> Cf. Grünwedel-Burgess, *loc. cit.*, pp. 186, 191.

<sup>42</sup> I regret that no reproduction of this interesting painting could be provided. It was for exhibition purposes left to the last in the condition of a crumpled-up bundle, just as originally recovered.