

slate-coloured leaves, growing on thick red stalks. Women's dresses red, blue, and green. Māyā's hair is done in a mass on her neck, and she is distinguished by a large gold orn., somewhat resembling pair of folded butterfly wings, which hangs over back of her head. Kneeling attendant has an orn. of something of the same kind, but apparently single; and she therefore prob. represents Prajāpati. Top scene is much effaced and faces in lower smudged. At top of painting remains of painted valance, red with a pattern of green and slate-coloured rosettes and a vandyked border.

For other representations of Buddha's Descent to earth see Ch. 0019; lv. 009; and of his Birth, Ch. lv. 0010. 1' 3" × 7½".

Ch. 0040. Painted silk banner; both ends of painting broken and all accessories lost, but remainder almost intact and surface exceptionally well preserved.

Subject: *Virūpākṣa, Guardian of the West*. A very fine example of the 'Chinese' Lokapāla; see *Ch. 0035. Stands ¾ L. on back and knee of demon, who crouches on hands and feet. R. hand at hip grasps hilt of naked sword, which passes across body to L. shoulder; blade supported at breast by open L. hand.

For detailed description of dress, see *General Note*, *Ch. 0010; but V. here wears no mantle or breeches, the knees being bare and head and neck covered by helmet and gorget fitting close round face. Helmet is of scale-armour strengthened with plain leather bands and with a wide leather brim curling up and out at ear-level all round head. From beneath this comes gorget made also of scale-armour (?), grey, coming well down on to shoulders and tied close under chin. On top is lotus spike, prob. supporting jewel (now lost), and in front a recurved gold stem ending in orange flame or plume.

Folded girdle round breast is replaced by stiff belt of ornamented leather (?). Centre-piece of lower leather belt is in form of beast's mask, with blue face, round white eyes with scarlet rims, white horns and wide purple-spotted mouth and jaws showing double row of teeth, between which passes the belt. The sandals are simple, with wide double soles and plain toe and heel straps drawn tight by a strap round ankle.

Colouring is of gay light hues, exceedingly well preserved: scale-armour yellow and red; skirt rich red with ultramarine border; ground of corslet, greaves, and arm-guards, and pleated edge of coat of mail, a light copper-green; stole copper-green and ultramarine; appliqué discs and jewels on corslet, arm-guards, and greaves, purple, orange, and blue. Inner side of skirt and of flying sleeves at elbows is blackish white, bordered with orange; the long girdle blackish white; borders of coat of mail red or black, and hip-belt black.

Face quiet and undistorted; round in shape and clean-shaven, with small watchful eyes slightly slanting, short protruding nose, and firm mouth and chin. Eyeballs painted grey; eyebrows black, drawn in numerous fine cross-lines over the ground arched line. No other hair visible. Hands are short and strong, and, like face, knees, and feet, are painted a warm brownish flesh-colour shaded skilfully with red.

Behind large circular halo of pale blue. From R. upper corner purple cloud curls down towards L.

The demon is shaded blue, and has dog-like face, misshapen hands, and flame-like hair. He crouches on hands, R. knee, and L. foot.

Work throughout well drawn and finished; fig. dignified and vigorous.

2' 8" × 10½". Pl. LXXXV (*Thousand Buddhas*, Pl. XXVII).

***Ch. 0051. Large silk painting** representing *Paradise of Amitābha (or Śākyamuni)*, with side-scenes showing legend of Ajātaśatru and meditations of Queen Vaidehī on Sukhāvati. Incomplete top and bottom, but remainder intact and in good condition.

General note. One of large class representing same subject, and in composition and style of work generally resembling *Paradise of Bhaiṣajyaguru*, *Ch. lii. 003; but workmanship, though evidently of same school and following same convention, is usually less highly refined and scene less elaborate. For other examples, see Ch. 00104, 00216, v. 001; xxxiii. 003; liii. 003 (linen); lv. 0033, 0047; lvi. 0018; lviii. 0011. This series has been identified by Mr. K. Yabuki as illustrating the *Amitāyurdhyāna-sūtra*, tr. into Chinese in A.D. 424 and much commented on by Chinese Buddhist writers. The main picture represents *Sukhāvati* itself, the side-scenes on R. legend contained in Pt. I of Sūtra, those on L. the meditations of Queen Vaidehī described in Pt. II of the same. See above, pp. 885 sq.

So far as figures are concerned, chief difference from *Paradise of Bhaiṣajyaguru* lies in absence of Kings, warriors, or demons from attendant host. This is composed entirely of Bodhisattvas (seated or kneeling on terrace with hands in adoration or mystic pose or holding lotus buds); nymphs (a pair usually kneeling by the altar and offering flowers); dancer and musicians; and two subsidiary Buddhas. The latter with their attendants always seated in bottom corners, in place of Twelve Kings; and the sacred birds—crane, peacock, Garuḍa, phoenix, and duck—are usually grouped on raft over lake in centre foreground. There are sometimes also a varying number of priestly disciples ranged in background behind presiding Buddha.

Bodhisattvas usually in dress, ornaments, and coiffure of *Ch. 002 type, and except where specially noted are seated cross-legged. But Indian tradition often much more strictly preserved in attitude, colouring, and dress of two chief Bodhisattvas in central triad. Musicians and nymphs usually like minor Bodhisattvas, but without stoles; the musicians occasionally of masculine type, in modified form of Bodhisattva dress.

Side-scenes are always in purely Chinese secular style, like that of banners showing Śākyamuni's life (see Ch. 0039; lv. 009, etc.). Scenes representing movement usually drawn with much life and vigour. There is little detail, and background often uniform for whole series of scenes: open grassy ground or verandahed wall or courtyard with pavilion to R. or L.

The men's dress consists: (for dignitaries) of long under-robe with long and wide-sleeved over-jacket and stiff black