

head-dress with flat top and backward-pointing wings or horns; for ordinary persons, of top-boots, long belted coat, and peaked and tailed black cap; for women, of trailing skirt and wide-sleeved jacket usually tucked into skirt below arms. Still longer narrow sleeves covering hands sometimes appear under wide sleeves of jacket in the case both of men and women, and over jacket occasionally a sleeveless tunic or deep belt of contrasting colour, covering body from armpits to hips. See \*Ch. 0051. *iii* and *iv*; xxxiii. 003. *iv*, *v*; lv. 0033. *ii*, *iii*.

The women's coiffure varies, but consists sometimes of plain top-knot (Ch. xxxiii. 003; lvi. 0034), and sometimes of roll on neck with flat top-knot or lotus-flower orn. on top of head (Ch. 00216; v. 001). More often, however, hair gathered on top of head by gold orn., and thence done in two high stiff loops which curve out behind back of head and are brought in again at neck (\*Ch. 0051; lv. 0033; lv. 0047?). A top-knot sometimes combined with this coiffure, which seems confined chiefly to side-scenes of Paradise pictures, and to flower-offering nymph of Ch. 0018, and of \*Ch. lii. 003; and the wife in banner Ch. 00114. The wide-flapped black hats of men donors in \*Ch. 00102; lviii. 003 (A. D. 963) and kindred pictures, presumably also of tenth century, and the elaborate head orns. and flowered black jackets of women donors in same, are never found in these side-scenes (for an explanation, cf. above, pp. 850 sq.). As in case of the donors and of the scenes from Gautama's Life in banners, the men's flesh is painted a uniform flesh-pink throughout and the women's white with red cheeks.

*Ch. 0051.* The presiding Buddha has R. hand in *vitarka-mudrā*, L. hand lying in lap. Two chief Bodhisattvas sit in 'Enchanter's Pose', with one leg pendent and one bent; the one on L. with R. hand before breast, thumb, second and third fingers joined, and L. hand erect on knee with three fingers extended as if in blessing; the one on R. has R. hand in *vitarka-mudrā*, L. hand on knee in *bhūmiśparśa-mudrā*. Between each of them and the Buddha sits a youthful disciple(?), in under-robe, mantle, and necklace, with black hair short over his head but falling in Bodhisattva-like locks behind his shoulders. The robes and orns. of all Bodhisattvas are of 'Indian' type descr. in Ch. lv. 0014, with narrow scarves only across breast and narrow stoles leaving most of body and arms bare.

The musicians' dress the same, but their features are here of masculine type, their expression realistic, and their hair like that of disciples on either side of Buddha. Dancer completely attired in crimson robe reaching from elbows to ankles, with copper-green girdle and elbow frills, orange under-sleeves, and bronze-bound orange collar. The musicians play on clappers, pipe, flute, and reed-organ (or *wu*, teapot-shape) all of same type as in \*Ch. lii. 003 (see also Miss Schlesinger's note, App. H). Of the Buddhas in bottom corners only head and shoulders remain, and of lake only small part, in which scarlet and orange lotuses, but no infants.

Workmanship good, and colour in good condition. It consists chiefly of usual crimson and dull green, with some blue on altar and stoles and robes of side-scenes, and is enlivened by plentiful copper-green on trees, haloes, and

ornamental vesicas and Padmāsanas of central trio; but the latter much worn. Floor of main terrace dull brown; no black except in hair of minor figs. (In this case hair of central triad light blue, painted over light green which now alone remains; their eyes oblique with thickly painted whites; their flesh yellow shaded with red. Flesh of other figs. white shaded with pink.)

*Side-scenes* (cf. inscribed series in Ch. 00216) represent on R. legend of Ajātaśatru, on L. meditations of Queen Vaidehī, and run as follows:

On R., (i) Buddha appearing to Vaidehī as she is walking;

(ii) Vaidehī throwing herself down before the Buddha, who again appears seated on Padmāsana; garlanded tree in background;

(iii) Ajātaśatru pursuing his mother with sword; Candraprabha, minister, and Jīva, physician, in foreground, carrying rolls of paper, and ready to intervene;

(iv) Vaidehī visiting Bimbisāra in prison, and bringing him a lotus (representing prob. garland from which, according to the legend, she produced him drink);

(v) Ajātaśatru(?) on horseback, accompanied by a foot-servant with club, meets a yellow-coated man who bows profoundly to him. Cf. Ch. liii. 003. *iv*; lv. 0033. *vi*; lv. 0047. *vii*; lvi. 0034. *vii*;

(vi) Mostly destroyed; but shows part of pavilion with Ajātaśatru seated inside.

On L., Vaidehī meditating on Sukhāvati. As in whole series of these scenes, she is kneeling on mat with hands in adoration before object representing her thoughts, and is placed alternately on R. or L. to break monotony of scenes. Those preserved here show: (vii) perhaps a canopy; (viii) water (as ice?)—a square of white within a brown border; (ix) the Jewel-tree, a clump of conventional star-leaved red-flowering trees rising from a tank; (x) the Mansions of Sukhāvati, a small hexagonal pagoda on pedestal; (xi) the Ground of Sukhāvati(?), a square of copper-green, bordered and divided into four by bands of dark brown. In each subdivision an irregular black cross-mark as in Ch. lv. 0033. *xi*, etc.; (xii) the Flowery Throne, a stepped throne or pedestal, with lotus base, and flaming jewel on top; (xiii), (xiv) the Buddha Amitābha (or Amitāyus), seated in meditation on Padmāsana; (xv) and (xvi) the Bodhisattvas, presumably Avalokiteśvara and Mahāsthāma, seated on Padmāsanas. 3' 3" × 3' 8".

\*Ch. 0052. Linen painting showing standing fig. of *Avalokiteśvara* (Kuan-yin) approaching life-size. Painting on strip of coarse natural-coloured linen, with border and suspension loops of blue linen.

In size, shape, and subject typical of large number of linen paintings; others being Ch. 00125–00130; iii. 0011; xxi. 005; xxi. 007–8; xxxiv. 005; xlv. 0011. a, and lv. 0035. All represent single fig. of Avalok., almost life-size, standing Padmāsana facing spectator, with emblems in hands, and circular halo and canopy above. Most of figs. follow Indian tradition in physical type and dress as well as in stiffness of pose; but one or two (Ch. 00128, lv. 0035) are in 'Chinese Buddhist' style of \*Ch. 002, etc. Several have Chinese donors at bottom. A few of figs. are six-armed and eleven-headed,