

The picture as a whole presents medley of brilliant colours and gilding, which has an exceedingly decorative effect. Painting done in style of illumination, delicate, clear, and highly finished even in smallest details, and with no light or shade. Amitābha's flesh was gilded (as seen from the elbow); that of minor Buddhas is dark flesh-pink shaded with red; that of Mahāsthāma and Avalokiteśvara a lighter flesh pink; and of great majority of attendant Bodhisattvas and musicians white, only faintly tinged with palest pink. Flesh outlines all pink or red; only hair, arched eyebrows, and irises of eyes of Bodhisattvas black; their small mouths bright red.

Their faces and forms are of feminine type; their hair done in sweeping line above forehead, a long lock before ear, and large drooping bunch at back of head. Tiaras are narrow fillets only, of white or gold, with floating streamers at ears and small jewel in front, so that stiffness of orig. Indian high top-knot and metal diadem is entirely done away with. Their robes and scarves are of soft pink, green, blue, chocolate, or red, sprinkled with varied flower patterns in contrasting colours, and leaving arms and upper part of body mostly bare. Profusion of ornament covers tiles of terrace floors; piles rising from water; canopies, altar-cloths, and haloes.

*Side-scenes* much simpler in style and less delicately drawn, but equally gay in colour. They are in secular Chinese style throughout. Most of those preserved have inscriptions which fix interpretation of scene for this and others of Paradise pictures; see \*Ch. 0051, etc. They represent on R. the Meditation of Queen Vaidehī, on L. the Legend of Ajātaśatru, and run as follows: On R., Vaidehī meditating (i) on Sun, a red disc upon clouds containing the three-legged bird;

(ii) on Water, a running stream;

(iii) on ground of *Sukhāvalī*, the 'sacred earth', a square divided into a number of small squares of brilliant blue, copper-green, and orange;

(iv) on sacred tree, or 'grove', the Bodhi-tree; a cluster of star-leaved red-flowering trees of type of \*Ch. lii. 003, etc., placed in draped basket on platform;

(v) on lotus tank, descriptive char. lost from inscr.;

(vi) on shrine, representing the Mansions of *Sukhāvalī*;

(vii) on Padmāsana, representing the Flowery Throne;

(viii) on a Buddha in red robe, seated with hands in pose of blessing;

(ix) on a Buddha in chocolate robe, seated in meditation;

(x) on a Bodhisattva (Avalok.) of whom pedestal only remains.

Inscriptions of three last incompletely preserved. Vaidehī kneels on praying-mat with hands in adoration. She wears copper-green skirt, and wide-sleeved vermilion jacket having brown border with green spots. Her face white with red patch on cheeks; her hair black, done in small top-knot with sq. gold clasp or comb in front, and in roll round her neck. Of two following scenes (xi) and (xii) painting entirely lost, and parts only of inscr. remain without distinctive chars.

On L. three scenes only preserved at top, and two at bottom (one uninscr.), with traces of inscr. (illegible) along broken edge between. They are as follows:

(xiii) Ajātaśatru as hermit; standing outside his hut, among pine-trees at top of steep mountains, ragged staff in hand.

(xiv) Jātaka scene, representing Śākyamuni as a white rabbit, in which form he once gave himself to a hunter to save him from starvation. The rabbit only is seen, bounding across the country.

(xv) Unidentified; inscr. incomplete. Bimbisāra(?) and Vaidehī walk with hands in adoration; two shaven monks, haloed, appear to them on cloud. Palace as verandahed pavilion in background.

(xvi-xviii) Scenes lost, and remains of inscr. illegible.

(xix) Unidentified; inscr. lost. Ajātaśatru(?) menaces Bimbisāra(?) with sword; B. attempts to draw his own. Both wear Minister's dress (see Ch. 00114).

(xx) Ajātaśatru enters Buddhist monkhood(?). Inscr. partially illegible. Three men in plain belted coats, the foremost with orange napkin tied over his hair, advance L. from corner of decorated and streamered pavilion.

The buildings in these scenes show especially clearly, on the roof-tree ends, the confronting beast and bird heads characteristic of Chin. architecture.

Of bottom scenes only three remain (one without inscr.). From L. they are as follows:

(xxi) *Death of the Wicked*. He lies on couch on verandah, his wife watching over him, two shock-headed demons strangling him with scarlet ropes. Below his body is seen flung into boiling caldron, over which one of ox-headed gaolers of hell presides with pitchfork.

(xxii) *Sickness of the Wicked*. He (or she?) sits up in bed supported by a woman. In front of pavilion a younger woman with lute and a man are advancing towards sq. object, which seems to represent mat with offerings laid upon the ground. On it are small black dishes with red contents, clouds of white smoke drifting from some. The man stoops holding leaf-shaped red object, perhaps torch with which he has lit the incense.

(xxiii) Unidentified; inscr. lost and scene incomplete. Remainder shows corner of verandahed building, with small shrine outside built of grey tiles. Between them a man runs to back of scene, with hands over head brandishing a stick. He wears white trousers, purple coat, and black tailed cap. In front another man, similarly dressed but with coat trailing from waist and body and arms bare, violently beats person in purple jacket and with blue close-cropped hair of monk, who sits or kneels on ground holding his hand to his head. Half of this fig. lost.

6' 7" × 5' 8". (Portions) *Thousand Buddhas*, Pl. XXX.

**Ch. 00217. a-c. Three Pōthī fols. with paintings** of demons, and Chin. and Brāhmī inscriptions referring to same. Demons, six in number, painted on obv. and rev. of each fol. and occupying in each case one half of leaf. Upper half (which shows string hole of Pōthī) bears inscr.

Demons, all standing, have human bodies and limbs, women's breasts, and beast or bird heads. Feet, where preserved, usually in accord with character of head; but,