

(i) *Inside the Paradise.* This occupies upper third of picture and takes place behind a high wall with battlemented top which runs across it from side to side. Two or three inches from each edge the wall turns and comes forward, and at corners within wall are watch-towers or pavilions; while in middle of main line of wall is a strong gate-tower of green tiles, with double doorway and chamber above, as in Ch. lv. 0016, etc. Wall itself painted also in same way in horizontal stripes of yellow and red.

Inside appears (in middle, above) a small Buddha, seated, with attendant Bodhisattvas on mat or platform behind an altar. Buddha seated cross-legged, with R. hand at breast, thumb and third finger joined, and L. hand in lap. In front five men, in Chinese jackets and skirts, and with three-lobed crowns or lotus flowers on their heads, kneel offering flaming jewels on draped and tasselled cushions (or small canopies with jewelled tops?). In R. and L. corners are similar groups of seated Buddhas with attendant Bodhisattvas; the Buddha in L. corner having R. hand in *vitarka-mudrā*, L. in *bhūmisparśa-mudrā*; the Buddha in R. having R. hand at breast, open (in *abhaya-mudrā*?), L. in lap, and three begging-bowls on altar. The altars of other two empty.

There is no lake; red-flowering plants scattered on background denote grassy ground. By each of pavilions above referred to, at turns of wall, stands, moreover, a man in Chinese dress holding out his R. hand, from which rises a cloud. The object supported on cloud is, on R., completely effaced, though a kneeling Bodhisattva remains sweeping towards it on cloud with hands in adoration. On L. the cloud supports a symbol of Universe—Mount Meru with Chinese houses on top representing the world of man, and discs of Sun and Moon on either side. To R. of Mount Meru an object of uncertain significance; but apparently representing wall or parapet running with recessed angles from L. to R., and containing within a series of round-ended objects set close together on their edges—perhaps rocks. The wall leads to nothing at either end, but stops short; its connexion with adjacent figs. or objs. is obscure.

(ii) *Outside the Paradise* are a number of scenes, half secular, half celestial, running into each other and difficult to demarcate satisfactorily while the subject is unknown.

On L. in corner made by Paradise wall, a middle-aged bearded man, in jacket and under-robe, reclining on a couch or mat under an erection which generally resembles a four-post bed. The flat top has a valance round the edge, and heavy purple curtains are tied back to posts. A man and woman walk away from him to middle of picture.

Round foot of four-post erection (which appears to be two-storied, with the couch in the upper half, but the construction is not clear), stand four Lokapālas, haloed and in scale-armour as in banners. (See *Ch. 0010.) Vaiśravaṇa recognizable by halberd and Stūpa; his coat of mail reaches to ankles. Scale doublets of others reach only to knees, and the attributes of two are destroyed; but Virūpākṣa is distinguishable by his sword. Beside erection, and to R. of them, an altar with sacred vessels; six Bodhisattvas in adoration, kneeling on cloud, sweep down towards it from middle

of picture. A single Bodhisattva in same fashion approaches the Kings.

On R. the four-post group is replaced by a Bodhisattva seated cross-legged on lotus under canopy and red-flowering trees. Lotus is placed on square sitting-platform, whose fore-corners are supported by a carved lion and deer (?) or ram. In front an altar (as on other side of picture); beyond Bodhisattva, a man and woman (also as on other side); behind him, four haloed Kings in armour; and below, smaller seated Bodhisattvas and three small Buddhas, sitting apparently at separate altars, half effaced.

The figs. occupying lower third of picture are mainly secular, and the grouping still more uncertain. They seem to have run (roughly) in two rows; lower of which is almost completely destroyed, but retains at R. end two cartouches for inscr. (blank). In upper row figs. are as follows, beginning from L.:

(1) A personage in red coat and high head-dress advances towards middle of picture, holding out flower (?) in L. hand. Umbrella held over him by man behind; behind again group of ten other men in secular dress. On either side of his path in front, a servant in long dark pink coat and flat pink cap, bowing. He advances towards a larger fig. which crouches on knees and L. hand upon a mat, holding out R. hand towards him. This fig. is clad in a red skirt or loose red trousers and short yellow and green jacket with long sleeves; he has short black hair, a full clean-shaven face, and no halo or emblem of divinity. Behind him a short way off are two Bodhisattvas kneeling with hands in adoration.

(2) Beneath these another Bodhisattva, facing other way towards group of persons advancing from R. side of picture. This Bva. is standing, and emptying the contents of a begging-bowl which he holds out upside-down in his hands. The stuff poured out forms a green mound reaching as high as his waist. Immediately in front of him painting broken away, but beyond approaches a group of persons, evidently attendants on central fig.—a portly middle-aged man in under-robe, long jacket, and trencher-shaped cap. Two little boys walk on either side of him supporting his hands; then two men, with sleeveless tunics of scale-armour over their under-ropes and jackets, who hold long fans on poles meeting over his head. Behind and in front are more men, some carrying the officials' baton or roll of paper; amongst the foremost a boy, carrying with both hands above his head some large object (now broken away).

In bottom corner, on L., are remains of smaller figs. of men about low platform set out with offerings on black dishes; and of another man seated or squatting with red bird (?) beside him.

Amongst men's dress are instances of long belted coat close to neck, and tailed black cap of Ch. xx. 008, etc.; but they are rare. Coats of majority cut open, with lapels on the breast. Sleeves narrow and very long, reaching far beyond hand; in case of the two bowing men in (1) coats have fur collars and cuffs. Head-dresses are of varying shapes, some flat projecting at back, some (roughly) mitre-shaped. The garments are all coloured red, dark pink,