

dancer and musicians (here on narrow separate terrace in centre foreground); and two black-robed subsidiary Buddhas with their attendants (on platforms before two-storied pavilions) in bottom corners. The robes, coiffures, and orns. of all Bodhisattvas, as in \*Ch. 0051, are of 'Indian' type; their robes usually dull crimson or slate-blue, often flower-spotted, and scarves on their breasts dark brown spotted with white.

The eight musicians play on pipe, reed-organ (teapot-shape), reed-organ (straight shape), lute, flute, clappers, and harp; all instruments of type described in \*Ch. lii. 003 (see Appendix H) except the second reed-organ, in which reeds are bound together in row, upright, and blown from top.

The Lake full of lotuses on which stand Garuḍas (single- and double-headed), peacock, and crane; and of lotus buds containing infant souls. Between Amitābha's canopy and six-tiered umbrellas of the chief Bodhisattvas stand two elaborate standards of decorated metal-work topped by flaming jewels. In background is façade of celestial mansions, here three double-storied pavilions linked by curving galleries, whose indigo roofs give unity to top of picture. Amongst upper roofs float small Buddhas on puffs of cloud, also beribboned musical instruments—lute, harp, and drum.

Much of detail in colour has disappeared, but drawing generally of broader style than in majority of large paintings, and in side-scenes exceptionally rough. There is an absence of diversity in figs. and poses and of elaborate orn. in dress and haloes, the latter being painted in plain discs, or at most in variegated rings of plain colours.

Colouring dim but impressive, and dark in tone. It must have looked considerably brighter before all the light paint disappeared. General tone now a dark brown (in place of the more usual green); from it only the black of hair, the dull crimson and blue of robes, and the indigo of roofs, now stand out.

The *side-scenes* (see \*Ch. 0051) are in usual secular Chinese style, and represent:

On R. (i) Śākyamuni on Mt. Gr̥dhrakūṭa; (ii) Śākyamuni's former incarnation as the white rabbit; huntsman not shown; (iii) Ajātaśatru's former incarnation as hermit; seated in his cave, while in front a traveller, dismounted, is beating his horse; (iv) Ajātaśatru pursuing his mother, and the minister intervening; (v) Bimbisāra or Vaidehī (?) in prison at top of high tower, down front of which a small fig. is falling headlong; (vi) Buddha appearing in cloud to Bimbisāra and Vaidehī; (vii) some one remonstrating with Ajātaśatru on his treatment of his mother (?); cf. Ch. lv. 0033. *iv*, etc.; Vaidehī present on L.; (viii) much destroyed; same unidentified scene as Ch. lv. 0047. *vii*, etc. Closed door here in background.

On L., Queen Vaidehī meditating on *Sukhāvāṭī*, as follows: (ix) on the Sun and (running) Water; (x) on the Ground of *Sukhāvāṭī* (?), a rectangle divided into coloured squares; (xi) on the Mansions of *Sukhāvāṭī*, a pavilion; (xii) on the Music, a drum, pipe, and clappers laid out on a mat; (xiii) on a three-tiered canopy; (xiv) on the Jewel-Tree; (xv) on the Lake, containing lotuses; (xvi) on the Bodhisattva Avalo-

kiteśvara; (xvii) on the Bodhisattva Mahāsthāma; (xviii) on the Buddha Amitābha; (xix) on the same.

Very rough work, in style like that of banner Ch. 0039; Queen Vaidehī's coiffure same as there, a roll on neck with large lotus flower on top of head. No cartouches. 5' 2" × 4'.

**Ch. xi. 001-2. Two leaves of illustrated Chin. MS. book;** adjoining inner sides show painting of *Buddha*, with attendant monks and Bodhisattvas, seated behind altar with worshipper kneeling in front. Group  $\frac{3}{4}$  L. Red-flowering star-leaved trees overhead. B. has R. hand raised as if in blessing, L. in *vilarka-mudrā*. Only colouring red, black, dark pink, and some green; drawing rough. On back of R.-hand leaf, drawing of *Vajrapāṇi* striding L., with head turned back, R. hand clenched, L. hand raised brandishing thunderbolt. Drawing rough but spirited, touched in places only with red paint. On back of L.-hand leaf, 5 ll. Chin. chars. in good condition.

Size of leaf  $5\frac{1}{2}" \times 4\frac{3}{8}"$ . Central picture. Pl. XCII.

**Ch. xi. 003. a-b. Two frs. of illuminated Chin. MS. roll** containing treatise on names of the Thousand Buddhas; much torn. At head of each name, miniature of small seated Buddha. (a) contains beginning, with part of paper painting at R. edge torn away. See also Ch. 00188, 00210.  $10\frac{1}{2}"$  and  $1' 1" \times 1'$ .

**Ch. xi. 004. Fr. of paper painting from end of MS. roll,** showing *Buddha*; lower part in crimson robe, including upper part of feet, L. hand held outwards by L. knee, and part of halo and Padmāsana. From lowness of halo which comes down to hand, position of Padmāsana which outlines fig. from hand to ankle, arrangement of drapery folds, and comparative nearness of hand to ground, it is prob. that fig. was seated, European fashion, not standing. It may therefore represent Maitreya. Good execution.  $2\frac{3}{4}" \times 3\frac{3}{4}"$ .

**Ch. xi. 009 [recte xl. 009]. Paper painting,** showing *Buddha* seated in meditation within shrine. Shrine in Chin. style with hexagonal base, tapering hexagonal (?) central part in which Buddha sits, and pagoda roof with upturned eaves and umbrella-decked spire hung with chains. Buddha's flesh yellow, hair blue. Conventional lotuses grow on tall stiff stems on either side; lotus blossoms and flaming jewels with green streamers fill air. Shrine outlined in broad lines of reddish brown, which with slate-blue, pale green, and yellow make up colouring. Rough work; paper much broken where green paint was used.  $1' 4\frac{3}{8}" \times 1'$ .

**\*Ch. xvii. 001. Painted silk banner;** upper end with head-piece and side streamers lost; three bottom streamers (out of four) preserved, of faded light green silk orn. with flower and leaf motifs in black paste. Painting slightly cracked, otherwise in excellent condition and very clean.

Subject: *Bodhisattva* (unidentified). Stands  $\frac{3}{4}$  L. upon two lotuses, hands clasped before breast with thumbs (?) and first fingers interlocked, and remaining fingers of R. hand folded over L.

Physical type of Bodhisattvas, accessories, and general style of work as in \*Ch. 002, etc.; but dress different, consist-