

Vaidehī, as in *Ch. 0051. General composition and style of work the same. Broken and much faded, especially in upper half; extreme top and bottom lost; side-scenes bordered on outside by band of dull purple, painted in white with repeating rosette pattern in imitation of brocade.

The central Buddha much destroyed; blue-haired, and seems to have R. hand in *vitarka-mudrā*, and L. open below it. His two chief Bodhisattvas sit in European fashion holding resp. in their hands nearest him a scarlet and a light blue and purple lotus bud in blue glass bowls; their other hands in *vitarka-mudrā*. Attendant Bodhisattvas also for most part hold scarlet and purple lotus buds, or have their hands in pose of adoration.

The dancer before altar is played to by six musicians, on clappers, flute, harp, mouth-organ, and lute—all of the same type as in *Ch. lii. 003, except mouth-organ, which shows straight pattern of instrument seen in Ch. liii. 002. In bottom corners, on separate terraces, are black-haired Buddhas with attendant Bodhisattvas, seated behind small altars before which kneel nymphs offering flowers. They are seated cross-legged like him, but with their feet concealed, and have their outer hands respectively in *abhaya-* and *vitarka-mudrā*, their inner hands held out with palm up and fingers open.

Infant souls kneel on steps sloping from these corner terraces into lake, or sit at their head at feet of Bodhisattvas. On raft or platform over lake in middle foreground are grouped two confronting peacocks and pair of confronting parrots, with a Garuda in middle playing on lute. Purple and scarlet lotuses rise from water, but there are no trees except behind canopies of three chief figs.; behind the Buddha, red-flowering trees descr. in *Ch. lii. 003; behind Bodhisattvas, long curling leaves of Sāl (?) trees.

Colouring light, background being light green over most of picture, while light blue is largely used in decorative parts, and light green, grey, and orange for Bodhisattvas' robes. Their flesh and that of nymphs painted white with red outlines, that of musicians flesh-pink, and jewellery and altar-vessels 'bronze' colour. Black used only for hair of secondary figs. and for small visible portions of floor of main terrace.

Drawing and treatment generally resemble those of *Ch. lii. 003, but are not so good. Upper half of picture, showing pavilions and long roofs and galleries of the celestial mansions, is unusually bare of decoration and small figs. and balances badly the crowded lower half.

The *side-scenes* (see *Ch. 0051) are exceptionally numerous, and represent:—

On R. (i) Śākyamuni on Mount Grdhakūṭa: grassy hill-slopes under precipitous cliffs, and Ś. rising behind one, visible to waist; (ii) Śākyamuni (?), seated on cloud, floating down to neck of flat ground between two waters; (iii) Queen Vaidehī worshipping Buddha; Bimbisāra also kneels in foreground; (iv) Ajātaśatru pursuing Vaidehī with sword; the two ministers in profile in foreground; (v) Vaidehī visiting Bimbisāra in prison, and Mahāmaudgalyāyana and Ānanda, in form of two men in secular Chinese dress, approaching them; (vi) Buddha, in guise of

a Chinese dignitary, attended by M. and A. in secular Chinese dress, approaching Vaidehī (?) in prison. In foreground the courtyard gate, closed, and Ajātaśatru, within, walking towards it but not perceiving them.

On L., Queen Vaidehī meditating on *Sukhāvati* as follows:— (vii) On Sun, a red disc, beside mountains; (viii) on Moon (?), a white disc outlined with red; (ix) on Ground of *Sukhāvati* (?) a green square within a coping; (x) on Water (?), a white square within a coping; (xi) on the Lake of Eight Virtues, or the Flowery Throne, a tank from which grows a scarlet lotus; (xii) on the Mansions of *Sukhāvati*, represented by a pavilion; (xiii) on the Jeweltrees, a row of five, red-flowering; (xiv) on a chased gold treasure chest (?), perhaps representing the Jewels of the Paradise; (xv) on jewelled canopy, raised upon platform or base of throne; (xvi) on rebirth in *Sukhāvati*: her own soul, in garb of Chinese woman enclosed in pointed light blue halo, rising from scarlet lotus; (xvii) on Avalokiteśvara; (xviii) on Mahāsthāma; (xix) on Buddha Amitābha; (xx) on same, similarly represented.

All side-scenes in purely Chinese style, as in *Ch. 0051, etc. Blank cartouche, yellow or mauve, for inscription, placed by each scene. 5' 5" × 3' 11".

Ch. xxxiii. 0011. Silk painting with Chin. inscr., representing *Bodhisattva*, seated, with attendants (mostly destroyed). Incomplete all edges, but central fig. whole and in good condition.

The Bodhisattva is seated with legs interlocked on scarlet lotus, R. hand on thigh holding erect flaming sword, L. Vajra; Dhyāni-buddha on front of massive conical gold tiara covered with scarlet lotus orns. Dress, coiffure, and fig. generally as in *Ch. 00102; hair grey-brown; flesh white shaded with pink and outlined with red; circular halo and vesica, flame-edged; and outer nimbus of white with red border enclosing whole fig. and Padmāsana. Canopy of conventional flower-spray.

Attendants consisted of two figs. seated or kneeling in bottom corners, and two others above; but of former only extreme edges of dress remain, and of latter only knee and hand. Hand of fig. in R. corner holds bow. On inner side of these two figs. are two infants seated or kneeling on scarlet lotuses, clad only in scarlet boots, and holding up scarlet lotus buds to central Bodhisattva. Two others (one mostly destroyed) float down on clouds beside canopy.

Chin. inscr. in each of upper corners, that in L. only partially preserved. Colouring chiefly scarlet, green, yellow, and slate-blue on light fawn background; clean workmanship of conventional type. 1' 5½" × 1' 3½".

Ch. xxxiv. 001. Painted silk banner; broken at ends and edges, all accessories lost.

Subject: *Avalokiteśvara* (Kuan-yin). Stands facing spectator; L. hand by side; R. hand carrying at shoulder round-bodied vase of red and blue porcelain with metal base and neck, in which are red lotus bud and leaves. In front of tiara, in place of Dhyāni-buddha, is similar miniature vase with two scarlet lotuses. Fig of slender feminine type, with mild