

same side of picture as woman donor, and in precedence of her. Complexion of all three alike painted here a uniform pinkish white, but without red on cheeks; while men's is a darker flesh-colour. Blank cartouche for inscr. placed before each fig. except boy. 2' 10" x 1' 9½".

Ch. xlvii. 001. Large silk painting with Chin inscr., representing the *Paradise of Amitābha*. Without side-scenes, but evidently complete except for border, and in good condition. Though retaining the lake and front terrace, this Paradise is unlike others in composition, and drawn in freer style. Inscriptions refer only to details in pictures, and give no date; but see above, p. 885, regarding donors' costume.

Amitābha, Avalokiteśvara, and Mahāsthāma appear seated on stiff, very ornate, lotuses rising directly from a tank; beside each of latter stand two attendant Bodhisattvas on smaller lotuses. These are the only figs. in upper two-thirds of picture, and the attendant groups are placed at some distance from the Buddha. Amitābha closely draped; both shoulders and arms covered; his legs loosely locked, with feet showing on ground. His R. hand is in *vitarka-mudrā*; L. mostly destroyed, but at breast, pulling together his mantle and perhaps holding lotus bud. On either side of him is a carved and decorated post topped by flaming jewel; behind rise stems of two red-flowering trees (also conventionally decorated) supporting canopy orn. with floral scrolls.

Similar trees carrying many-tiered canopies rise over two Bodhisattvas, who sit with legs locked and feet invisible: Avalokiteśvara on L. with hands in adoration; Mahāsthāma on R., L. hand upright in salutation, R. on knee but upright as in *abhaya-mudrā*. The attendant Bodhisattvas have their hands in attitude of argument or adoration, and one beside Avalokiteśvara, a specially graceful fig., holds also scarlet lotus.

At back is a wall of many-coloured marbled blocks, bounding the lake; behind rise two bamboos. Air above scattered with seated Buddhas descending on clouds, souls in form of naked infants floating with outspread stoles, and beribboned musical instruments—harp, lute, flute, and drum. Two Apsaras also, strongly resembling those of the embroidery picture Ch. 00260, sweep down on either side of Amitābha's canopy. On the lake swim pairs of ducks, the emblem of happiness, and oval lotus buds rise enveloping infant souls.

There is no altar, no dancer or musicians, no mansions, and no subsidiary Buddhas; but a sacred vessel is borne on lotus rising from water before Amitābha, and small Bodhisattvas holding scarlet and blue lotuses kneel on either side. In front of them again, on wooden raft or platform level with water, are grouped a two-headed Garuḍa, crane, peacock, duck, and phoenix.

Whole foreground filled by terrace on which appear Bodhisattvas, a pair of half-naked infants, flaming jewels on lotuses, and even the donors on an unobtrusive scale. The Bodhisattvas are only four a side and well spaced. They have no distinctive attributes, but sit with legs half unlocked and hands in attitude of argument or adoration. The infants, almost as large as they, are by rail in foreground, one advancing slowly, other dancing or running, and both holding

flowers or berries. Their heads, like those of the infants in sky, are shaved except for two-lobed tuft of hair over forehead and one over each ear.

In the middle a large blank panel for inscription, in slab form with arched top (cf. Ch. liii. 001); the donors kneel on mats on either side, a woman alone on L., two men on R. The woman wears plain brown pleated skirt high under arms, red-flowered buff jacket with long close sleeves, and greenish fichu or shawl gathered closely on the breast. Her hair is done in knot on top and quite plain, as in Ch. liii. 001. The men have long belted coats, and small peaked and tailed caps; cf. Ch. xx. 008, and above, p. 885.

Between lotus-buds on lake and on Garuḍa raft are short cartouches with Chin. inscriptions; a blank cartouche is beside each donor. Inscriptions by the birds are illegible, but the eight beside the lotuses describe the rest taken by the soul in its new life. Nine would have completed the series as set forth in the *Amitāyurdhyāna-sūtra*, Pt. III, which the painting apparently illustrates.

In dress and physical type the figs. resemble those of the other Paradise pictures; the materials of the robes are often spotted with flower patterns. Amitābha's flesh is yellow outlined with red, his hair light grey, with outlines and close curls indicated in black as if copied from statuary; he has no *ūrṇā*. Two chief Bodhisattvas' flesh is also yellowish; that of other Bodhisattvas pink. But the treatment of the flesh distinguishes the painting from all others except Ch. liii. 001, which shares its peculiarities in other respects; for the modelling is indicated by high lights in white, in case of the Buddha no less than the Bodhisattvas. The robes again have only their outlines and the edges of folds painted in solid colour, the remainder diluted, or mixed with white; but apart from the use of white, this treatment is found in a large class of banners.

Background generally dull green, with grey and black for tiled terrace in front; and the colouring of figs. and accessories dull green, light pink or red, and greenish grey, with a good deal of white in decorative parts. There is no black except for hair of Bodhisattvas, and behind tree-tops to show up their pointed leaves. Colours nowhere vivid except in orange blocks of tank wall, and the strong copper-green used for bamboos and for details of dress.

The quiet and coolness of colour and the emptiness of background give an effect of air and space which is lacking in formal crowded Paradises of the *Ch. lii. 003 type. Naturalness of effect is increased by unobtrusiveness of the haloes, which are transparent and often shown only in black outline, and never by solid discs or successive solid rings of colour. The figs. are generally graceful and dignified, the drawing rapid and free, but rough in detail.

5 3" x 5' 6". *Thousand Buddhas*, Pl. XI.

Ch. xlviii. 001. Silk MS.-roll cover, complete. Body made of rectang. piece of plain pink silk, backed with coarse paper, and stiffened with wooden strainer at each end. All round a 2" border of thick figured silk, and at one end are attached three broad bands of same—one in middle