

in lake, a fourth man sails in boat, kneeling with hands in prayer. Boat a sort of barge, wide and flat-bottomed, with double upcurved bows, sq. stern, and cabin on deck.

(iv) in R. bottom corner: animal resembling hog, but with elongated taper-like snout, browsing. Above, a man crossing an unrailed bridge from one point of cliff to another. Long yellow ray of light (?) shed on him from adjacent Tārā, evidently to guide his steps.

(v) above, corresponding to (ii), the man pushed over cliff seen kneeling on lotus under water, flame-circled, with hands in prayer, while his companion looks over cliff-edge in astonishment.

(vi) a magistrate sitting at his desk, and a man standing before him being beaten or having his head cut off by a third.

Dress throughout consists of close-fitting jackets, breeches, and gaiters or top-boots; magistrate and seated men in (i) apparently in long coats. For scenes of deliverance cf. xl. 008; *lii. 003; lvii. 001. Colours darkened by incense smoke.

Painting 2' 1½" × 1' 4"; with border 3' 4¼" × 1' 11".
Thousand Buddhas, Pl. XXXI.

*Ch. lii. 003. Large silk painting with Chin. inscr., representing *Buddhist Paradise*, prob. of *Bhaiṣajyaguru*. Fine example of most elaborate pictures of this type, and in good condition generally, though incomplete at bottom and top. Faded red linen border preserved along latter. Inscriptions refer to side-scenes only (see below, p. 1056).

General Arrangement. The scheme of this Paradise and its fellows is laid on very formal lines; trees, buildings, groups, and even single figs. balancing each other exactly on either side of picture, and all centring round presiding Buddha in middle. Scene laid in elaborate group of railed courts, pavilions, and terraces rising from Lake of Rebirth. In middle is Bhaiṣajyaguru, seated on lotus throne, with a Bodhisattva on smaller throne upon either side, appar. Mañjuśrī on R., Samantabhadra on L. (see Petrucci, *Annales du Musée Guimet*, xli. p. 128). About them a group of adoring attendants—Bodhisattvas, Kings resembling Lokapālas, and demons. Behind the Buddha rise a couple of trees supporting hexagonal canopy of red drapery. Above two chief Bodhisattvas rise canopies of six-tiered umbrella shape, wreathed with cloud; about them float Apsaras on cloud-scrolls. For identifications, cf. App. E, III. vi.

Upper part of picture represents the Mansions of the Paradise. It shows a verandah quadrangle, with large gateway, surrounded by trees and crowned by pagoda-like many-tiered roofs, in middle of front and back walls. Hexagonal towers buttress middle of each of sidewalls, and support open shrines containing Stūpas.

In the upper corners of picture sit Thousand-armed Bodhisattvas—on R. Mañjuśrī, on L. Avalokiteśvara; latter holding usual variety of sacred emblems (see Ch. lvi. 0019, etc.), the former the thousand alms-bowls. This is the only instance in which Mañjuśrī is so represented in Collection. Lower down the sides of picture come two-storied pavilions, the upper chambers of which are open and show small Bodhi-

sattvas sitting on railings, pulling up reed-blinds, and otherwise enjoying the life of leisure. The lower chambers contain only unoccupied Padmāsanas, and have apparently just been abandoned by two subsidiary Buddhas, who advance with their attendants on to two projecting wings of main terrace.

A large platform projecting from same in middle of picture is occupied by draped altar with sacred vessels before Bhaiṣajyaguru, with a kneeling nymph upon either side; and a smaller platform projecting still further into foreground by a dancing-girl, two dancing half-naked infants, and an orchestra of eight seated musicians. From this a smaller court or gangway projects almost to front of picture, a Garuḍa standing in its entrance with widespread wings, and playing on cymbals; along railings all round stand or kneel additional Bodhisattvas.

From lake rise trees, and purple or scarlet lotus buds and flowers, the latter supporting souls reborn. Two of these sit upright, fully developed Bodhisattvas, but with a languid air of newly awakened consciousness; one is represented as a naked infant springing to life from centre of flower; another as an infant curled up in sleep. On the terrace posts sit parrots; and on rocks which edge the lake in front stand a crane and a peacock.

The bottom corners filled by the twelve armed Kings, the generals of Bhaiṣajyaguru, kneeling six a side upon small terraces with gangways sloping down into lake. The painting here is finished off by a band of lozenge diaper in light blue, green, orange, and purple. These lozenge-orn. bands are always found dividing side-scenes from main picture, except in one or two cases where a floral scroll or spot on narrow band of dark colour is used instead.

Below remains upper part of two Bodhisattvas with attendants, central fig. being lost; and beyond, at sides, series of small scenes of miracle. No donors are shown.

Detail. In the mass of detail it is only possible to mention the more important points, especially those common to all large Paradise pictures.

(i) The *Buddhas*. The presiding Buddhas sit always with legs interlocked and soles up, in adamant pose. All Buddhas wear bright crimson mantles lined with pale blue or green thrown over L. shoulder; and under-robos of green bordered with black, usually covering R. shoulder and arm. Their flesh yellow shaded with orange-red, and their hair grey-blue, except that of subsidiary Buddhas, which is sometimes black. In Ch. 00216 and lv. 0047 their flesh is gilded. Bhaiṣajyaguru here has R. hand in *vitarka-mudrā*, and L. on knee holding the bowl of rice. Standing Buddha on R. has R. hand in *vitarka-mudrā*, L. extended with palm uppermost; Buddha on L. has R. hand in *abhaya-mudrā*, L. before breast. Their faces round, mild, and pensive with eyes only slightly oblique.

(ii) The *Bodhisattvas*, including the two enthroned, are, in this painting, of 'Chinese Buddhist' type in dress, orns., and features (see *Ch. 002, etc.). Their flesh white, shaded with pale pink (now much lost); their hair black; their lips crimson; their eyes and the outlines of their persons black.