

Their features drawn with extreme delicacy; eyes in many cases almost straight. All wear shawl-like stoles draping both shoulders; colours of dress applied and shaded with solid tints, and not with transparent washes outlined with solid colour as in banners. Their ornaments and all altar vessels and metal trappings of the Kings are painted, not yellow, but dark red-brown picked out with narrow lines of yellow and black.

Of Bodhisattvas immediately attending on Bhaiṣajyaguru, one carries begging-staff, another fly-whisk. The two enthroned are seated with legs slightly unlocked and one foot exposed. The one on L. has R. hand horizontal at breast, L. hand up and out with palm uppermost; the one on R. supports on R. hand dish with lotus bud, and his L. hand also is at breast.

(iii) The *divinities* attending behind them are unhaloed and mostly in armour, two only being Bodhisattvas, who kneel holding blue lotus buds. Immediately behind Bodhisattva enthroned on L. is a personage with youthful features but bearded, wearing above his white fillet a magistrate's head-dress (as of Judges in Kṣitigarbha painting \*Ch. 0021), with backward-flying horns on top and a sq. panel in front. On the latter is the Chin. char. 王. Corresponding to him on R. stands a warrior with three faces (the two in profile of demonic aspect), and a third eye upright in forehead. He perhaps represents Brahman and the former divinity Indra (cf. Ch. lvi. 0019).

Other attendants consist, on each side, of three warriors attired like Lokapālas of banners, and a demon. On L. one of Kings has a dragon coiling round his neck, and another a spotted orange and red gryphon with outspread wings; while the third wears helmet like that in Ch. 0040, but with protective nose-flap. The two first are grotesque in aspect, the last has ordinary human features; demon grotesque and horned. Uppermost King on other side plays on lute, his face framed by jaws of lion-mask helmet, while red disc of sun containing phoenix appears over his R. shoulder. The warrior below him has a white dragon standing on his shoulders, and the lowermost a peacock, while the demon raises a naked infant on his hand. (For the latter fig., see also Ch. 00158, 00373. a.) These warrior and demonic figs. not ordinarily found amongst attendant group.

Smaller Bodhisattvas filling remainder of terrace are of impersonal attendant type, and have their hands in mystic poses, or hold sacred emblems such as the lotus bud, censer, and flaming jewel. About the altar kneel four nymphs holding up sacred vessels; these like warriors, dancer, and musicians are unhaloed.

(iv) *The Thousand-armed Avalok. and Mañjuśrī* in top corners are seated with legs interlocked, and wear striped *dhōṭīs* and white shoulder draperies. With his inner hands M. holds light green, blue, or purple bowls, from which rise small seated Buddhas; with the outer he holds plain black bowls.

(v) *The Dancer and Musicians.* Latter sit cross-legged on mats down either side of the dancer's platform. At head of each line, in background, a fat half-naked infant with hair

light blue or grey, and scarlet shoes, dancing violently and playing—the L. on a narrow-waisted drum, the R. prob. on castanets.

Adult musicians like Bodhisattvas except that they wear no stoles; they play on L. side, on harp, lute (2), and psaltery; on R. side, on clappers, flute, Chinese reed-organ (teapot-shape), and pipe. Lute is four-stringed with pear-shaped body like the *biwa* of the Shōsōin (see *Shōsōin Cat.*, i. Pl. 56), orn. with inlay and played with plectrum. Reed-organ formed of reeds in pot with blow-pipe attached (see also *Shōsōin Cat.*, i. Pl. 60). Psaltery has oblong sound-chest with strings stretched over it on movable bridges; eight strings are here visible which player twangs with his hands. Clappers made of five thin pieces of wood, cut in shape of sail, and strung together by thong at top, while lower ends are struck together by the hands. Harp large and only partly visible, so that its exact type cannot be seen. Flute and pipe are of classical type. For Miss Schlesinger's notes on musical instruments, see Appendix H.

The dancer wears billowy orange skirt tied with green girdle round hips, and close-fitting crimson jacket reaching only to waist, but with long tight sleeves reaching to wrist and studded with metal bosses. Most of jacket covered by metal-bound plastron or collar, beneath which fringe of purple draperies falls to hips. She has a tiara, white knots of drapery at shoulders, and long narrow green stole which she waves in her hands as she dances. Her hair, like that of musicians, is here blue-grey; but it is generally black, and her dress usually less elaborate, the arms and upper part of body being bare except for scarves and jewellery.

(vi) *The Twelve Kings*, protectors of Lokapāla type (see \*Ch. 0010), have no distinctive marks. Some have their hands in adoration; others hold sacred vessels or flaming jewel; one carries large dish containing green egg-shaped jewels and branch of the sacred coral. They appear only in this Paradise, and in Ch. liii. 002, both being Maṇḍalas of Bhaiṣajyaguru. For a list of them, see Appendix E, III. vi.

(vii) The *trees* in this painting are of four kinds: (a) behind Bhaiṣajyaguru the conventionalized Bodhi(?)-tree, with narrow pointed leaves arranged in star-like groups round purple flower. This tree always appears behind presiding Buddha, often behind all three of central triad. Its flowers generally red, pink, and white, but replaced in Ch. xvii. 001 and liii. 001 by pyramidal fruits. Points of leaves often, however, merged in uniform curved edge, so that each group has effect of green cushion with red button at centre. (b) About the pavilions are flowerless trees with plain flat pear-shaped leaves, well separated from each other. (c) About the towers, small-leaved trees with occasional small red flowers close to stem, perhaps conventional willows; cf. lvi. 0016. (d) Rising from lake, conical flowerless trees with pointed leaves arranged in groups like (a) and with sheathed stems like palms. In some of other Paradise paintings, e.g. \*Ch. 0051, are flowerless trees with long, narrow, slightly curling leaves, perhaps intended for palms.

(viii) *The architectural setting* is in purely Chinese style, walls painted in white with red woodwork, concave projecting