

roofs in blue, green, or black. (See for fuller description Ch. 0039; lv. 009, etc.) Terraces have here a black, but often an ornamental lozenge-tiled, floor; railings of terraces and gangways always of crimson woodwork. Terraces rise on piles, dark crimson or brown, or are built up with blocks of stone orn. with rosettes, etc.

(ix) *Haloed and vesicas* are circular: the Buddhas' made of waving rays of orange, blue, green, and purple; the Bodhisattvas' of plain discs of colour with darker borders, variegated concentric rings of colour, or plain discs covered with an orn. prob. originally representing an open flower. Elongated haloed of Indian type found only in few instances, specially noted.

Both the Bodhisattvas here remaining from some bottom scene have the Dhyāni-buddha on their tiaras. Bodhisattva on L. balances on L. thumb covered metal dish; his attendant plays on lute. That on R. carries on L. hand vase with purple lotus, and with R. hand (lost) trident, while his attendant holds burning lamp on scarlet lotus.

The colouring consists chiefly of soft reds, blues, and greens skilfully balanced and blended so that neither predominates, and held together by black of terrace floor and pavilion roofs; but whole now considerably dimmed. The work throughout is of most highly finished style, the drawing extremely delicate and clear, the pose of many of figs. very graceful.

The *side-scenes*, representing the Eight Calamities (R. side), and on L. side Prayers of Mañjuśrī (?), were to be described and identified by MM. Petrucci and Chavannes in *Mémoires concernant l'Asie Orientale*; cf. Appendix E, III. vi.

For another Paradise of Bhaiṣajyaguru with the same side-scenes, see Ch. liii. 002.

6' 9" x 5' 7". Pl. LVII; *Thousand Buddhas*, Pls. I, II.

Ch. lii. 004. Large silk painting with Chin. inscr.; upper half representing *Amitābha and attendants*; lower, scenes of parental affection and donors. Of lower half L. side and middle are lost, but part of L. side is supplied by Ch. lxi. 008. Sides of main picture, prob. containing legend scenes, also lost. Remainder in excellent condition.

Upper half resembles main group of a Paradise picture, and shows Amitābha seated behind altar, with Avalokiteśvara and Mahāsthāma on either side, four minor Bodhisattvas in front, and at back two monkish disciples and two of armed Kings. Above is a canopy hanging on two star-leaved trees, and a line of pine-clad hills with scarlet clouds clinging to them. Amitābha sits with legs interlocked, R. hand in *vilarka-mudrā*, L. hand at breast holding stemless pink and white lotus bud. Two chief Bodhisattvas hold in their hands nearest him purple lotus flowers in small transparent jars; their other hands are at their breasts.

The lesser Bodhisattvas hold scarlet lotuses, and in dress, orns., and physical type are all of *Ch. 002 type. The monkish disciples haloed; one of mild aspect with white complexion and plump features; the other of red complexion, with semi-grotesque features, emaciated neck, and down of moustache and beard on lip and chin. The Kings also are of red complexion; one with sword, ferocious aspect,

perhaps Virūpākṣa; the other without attribute, perhaps Virūdhaka. Trees treated as in Ch. liii. 001, with whorls of narrow leaves surrounding pyramidal points. Altar shows good example of valance, like Ch. 00278.

Central triad all have small wisp-like beards and moustaches; Buddha's flesh yellow shaded with orange, and his hair grey-blue; flesh of all Bodhisattvas white shaded with salmon-colour, and their hair black. The eyes of the Buddha and all Bodhisattvas white with black pupils and red irises. Colour of robes and accessories consists chiefly of crimson, slate-colour, bright green, yellow, and white, and is exceptionally brilliant and fresh, but harsh in tone; drawing mechanically skilful, but lifeless.

Lower half subdivided horizontally by bend of lozenge orn., and resulting space subdivided again into five (?) vertical panels by long cartouches bearing Chin. inscr.; but large middle panel in each case completely gone.

In upper panels there remain on R.:

(i) Father on sitting-platform instructing his son; and a mother with baby in her arms, accompanied by a nurse (?).

(ii) Part of middle scene (?) now lost. Below, two men, above, three monks, kneeling side by side on mats, with hands in adoration and looking towards middle of picture. A Buddha seated on lotus, with hands in same pose, at end of row of monks. Three inscs. by these scenes.

On L.: (iii) Pendant to *ii*. Below, two women, above, three nuns, in adoration; male fig. in official dress (like magistrates in *Ch. 0021, etc.) kneeling at end of nuns' row. Below, also, man and woman walking away, but with backward look.

(iv) A father choosing a wife for his son; and a mother sitting with her daughters (?). Three inscs. by these scenes.

Of donors only parts of two (kneeling) women remain on R., head of one man on L., and parts of four inscs. Dress of same tenth-century type as in Ch. 00102; liii. 003, but, as shown in only complete woman's fig., peculiarly ornate. Her black mantle powdered with four-petalled red rosettes and triple yellow tendrils; her broad scarf of printed material vermilion, white, and yellow, stamped with scroll and plant motifs in grey and brown. She has a flowered under-robe showing at edge jacket, on neck elaborate necklace of netted red, white, and brown beads. Her head-dress, in addition to long white pins and heavy-metal floral orn. in front, has metal phoenixes flying out on either side and dangling triple chains from their beaks. Her complexion white, with red lips and cheeks; on latter two small patches in shape of birds, while on forehead are painted red flower and butterfly orn.

Dress of figs. in small scenes above is of same contemporary type; nuns' and monks' dress and coiffure of small boy as in Ch. liv. 006. 4' 5" x 3' 3". Pl. LXII.

Ch. liii. 001. Large silk painting representing prob. *Amitābha and attendants*, with donors. Complete except for corners and border, and in good condition. Simple in design, containing only thirteen figs. besides donors: Amitābha, Avalokiteśvara, Mahāsthāma, six shaven disciples, two smaller Bodhisattvas, and two nymphs. Cf. *Ch. 0051, etc.