

Scene 3. *Descent of Gautama Bodhisattva*. Here is shown a court of palace of Kapilavastu. In L. bottom corner green rush-blinds of a projecting wing are rolled up, showing Māyā wrapped in a crimson robe and lying on R. side asleep upon a couch; for Māyā's position on R. side, which does not accord with tradition, cf. Foucher, *L'art du Gandhāra*, i. p. 293. Over palace roof appears infant Bodhisattva kneeling with clasped hands on back of white elephant, which gallops towards Māyā with legs outstretched. The Gautama has fig. of baby and is painted white, naked except for white loin-cloth; behind fig. and head, haloes drawn in outline. Two kneeling divine figs. without halo accompany him. Whole visionary group contained within circular space unpainted, and its passage through air marked by trail of cloud, red, blue, and yellow.

Scene 4. *Return of Māyā to her father's palace*. Māyā, distinguished by disc-shaped gold orn. upon her head (which marks her also in companion banner, Ch. lv. 0010), is seen walking with woman attendant from palace of Kapilavastu, a corner of quadrangle of which fills R. upper corner. Immediately behind her small sq. pavilion or shrine (?) with tapering tee of Chattras. Both women wear ordinary Chin. women's dress of long robe and wide-sleeved over-jacket, tied in under arms, in which they muffle their hands. Attendant's dress is orange and blue, Māyā's crimson and copper-green. Lower edge of scene lost.

Painting purely Chinese in workmanship and type of architecture, dress, etc., represented. With its companion it is one of the most characteristic of the more finished of Buddha Legend banners.

Buildings are long and low, painted white, with red poles and shutters; outside verandah raised a few feet above ground and built up by slate-coloured wall. Roofs are gabled, with long upcurling eaves, and painted a deep Prussian blue. Secular dress where found accords with Chinese type.

The women's coiffure in scene (4) is characteristic, the hair being done in forked top-knot at corner of head, and ends turned in at nape forming heavy roll round neck. In Māyā's case no top-knot is visible, being prob. dispensed with owing to orn. Their flesh is painted white, while men's is flesh-pink. Straight wisp of hair falls before ear in case of divinities and humans alike.

Drawing done in neat fine pen strokes; colouring carefully painted in in strong clean but opaque and somewhat crude tones. Chief colours used are a rich crimson, deep Prussian blue, orange, yellow-green, copper-green, and slate. Painting of details not entirely finished; e.g. a lattice-work fence and trees in background of scene (4) are traced only, and tracing not strengthened by subsequent ink lines as is the case of all figs. and principal architectural details.

A yellow cartouche (blank) for inscr. lines side of each scene, alternately on R. and L.

For another representation of the Encounter, see Ch. lv. 0016, and of Descent of Buddha, Ch. 0019, 0039. Scenes (1) and (4) are not elsewhere represented.

1' 11½" × 6¾". Pl. LXXIV.

Ch. lv. 0010. Painted silk banner, with Chin. inscr.

Companion to Ch. lv. 009 and in same excellent condition, except that parts of top and bottom scene are lost.

Subject: *Scenes from Life of Buddha*.

Scene 1. *Divinities (?) adoring the unborn Buddha (?)*. Māyā is shown asleep on couch as in scene (3) of the preceding; in L. bottom corner appear three figs., kneeling with hands in adoration. They wear Chinamen's dress of long-sleeved jacket and under-robe green, orange, and crimson; their hair done in top-knot; their heads without haloes like those of attendant deities in scene (3) of Ch. lv. 009. The cloud on which they kneel shows them to be a vision.

Scene 2. *Māyā on her way to Lumbinī Garden*. M. sits in open palanquin carried by four bearers, who advance with long strides towards gate of garden, visible in L. bottom corner. Two other men carry trestles on which to set palanquin down. They are passing over high open ground, from which is seen in background long low-lying plain. Bare mountains fill horizon, and in middle distance to L. are wood-crowned hills. Palanquin surmounted by gay red and green canopy culminating in fig. of phoenix; crimson streamers hang at the corners.

Scene 3. *Birth of Buddha*. Scenery like that of previous scene, but disposition reversed. On high ground in front grows a single tree, under which M. stands with R. arm stretched up grasping a bough. Through mouth of her wide-hanging sleeve the infant springs downwards, arms outstretched. A woman attendant (prob. Prajāpati) kneels to receive him, holding out a blue cloth, on which a white lotus appears where he is about to fall. Two other women stand behind M., one holding her L. hand; all wear Chinese women's dress.

Scene 4. *The Seven Steps*. This scene alone bears an inscription, which confirms its identification as above. Most of background lost, but scenery was that of preceding scenes. Cracks across middle are sewn together with white and red silk. To R. stands Māyā, her hands muffled in her long sleeves, head turned back towards middle of group; to L., two women attendants with bowed heads and hands raised in wonder or adoration. In centre, infant Bodhisattva steps forward, L. arm upraised, four scarlet lotuses lying behind him, and two beneath his feet. He has here fig. of young child, and wears a white *dhōṭī*.

Style of whole identical with that of Ch. lv. 009. The men in scene (2) are clad in long white trousers; coats of white or pale yellow tied in at waist, with long skirts or tails, black shoes, and black-tailed caps. Dress and coiffure of M. and her women are the same as in lv. 009; their faces and hands painted white. Colours used for their dress are grey, orange, crimson, copper-green, and blue; and in scene (3) M. also wears a deep white belt, pleated vertically from top to bottom and covering body from arm to hips. The landscapes in the background are painted in various tints of grey and greyish green, and form one of the great charms of the banner, giving an extraordinary effect of width and distance. As in Ch. lv. 009, all details are not painted in; e.g. gate of park and uprights of palanquin in scene (2).

For other representations of the Birth or the Seven Steps,