

From K.'s person emanate on each side three clouds, on which stand figs. emblematic of Six Worlds as follows: on R. above (i) Bodhisattva for World of Gods, (ii) horse for World of Animals, (iii) demon stirring caldron for World of Demons; on L. above (iv) four-armed deity holding up discs (of Sun and Moon?) for World of Giants (?), (v) a man (in Chin. dress) for World of Men, (vi) a *preta* for World of Tormented Spirits. The meaning of all except (iv) and (vi) is established by small inscr. placed beside each fig., the cartouche of (vi) having been lost with L. edge of painting, while fig. (iv) is redrawn without inscr. on paper patch.

Lines drawn for dedication panel on lower edge of painting, but inscr. not filled in.

Painting mediocre as work of art. 4' x 1' 9 $\frac{3}{8}$ ".

**Ch. lvi. 0018. Large silk painting** representing *Paradise of Amitāyus*, with side-scenes showing legend of Ajātaśatru and meditations of Queen Vaidehī, as in \*Ch. 0051. In general conception and treatment similar to \*Ch. lli. 003, but 'Indian' style more apparent in certain figs. Complete at top and sides except for border; incomplete at bottom, and most of middle of picture lost except immediately round central Buddha. Remainder in good condition.

The pose of presiding Buddha is the same as in Ch. v. 001. The two chief Bodhisattvas sit European fashion, leaning their bodies forward; both wear 'Indian' type of Bodhisattva dress, orns., and coiffure, descr. under \*Ch. lv. 0014; their flesh painted bright flesh-pink shaded with salmon. Their eyes, however, are oblique; their hair black, and their haloes and vesicas circular. The one on L. holds Vajra upright on his L. hand, and is obviously Vajrapāni; the other prob. Mañjuśrī, the second Bva. associated in triad strictly with Amitāyus; see Ch. lvi. 0034. He holds the *ghanṭā*, or Vajra-topped bell.

Attendant Bodhisattvas mostly hold scarlet lotus buds, but in Mañjuśrī group one shown with fly-whisk and another with Pōthī. At M.'s shoulder sits youthful male fig. with Bodhisattva dress and necklace, but with black hair curling closely over his head and no top-knot or tiara.

Celestial mansions built in form of rectang. courtyard with high-roofed gateways at middle of sides, and at back corners two high towers crowned by small shrines containing Stūpas. Two Garuḍas playing on pipe and lute stand in court, with duck and phoenix painted conventionally scarlet and light blue. Small Buddhas and Bodhisattvas rise on clouds into sky, in which float beribboned musical instruments, while precipitous mountains are shown at the sides.

Below the dancer is lost, but orchestra of four remains, playing on flute, mouth-organ (or syrinx), lute, and pipe. On gangways going down into water stand a crane and a Garuḍa carrying purple lotus at his breast and red lotus bud in his mouth. The bottom corners, with subsidiary Buddhas and their attendants, are also partially preserved. Very little of lake is seen, no infants appearing in it nor trees.

Workmanship and drawing in style of \*Ch. lli. 003, but not on quite so high a level or so well preserved. Colouring gay, enlivened by plentiful blue and copper-green on ornamental lotuses, haloes, canopies, and trees in addition to

fundamental colouring of crimson, dull green, white, and black. As in Ch. lli. 003, the last used only for hair of all secondary figs., pavilion roofs, and floor of main terrace. Flesh of all Bodhisattvas in main group white shaded with pink; that of Garuḍas and musicians flesh-colour. The four varieties of tree descr. in Ch. lli. 003 also found here.

The *side-scenes* (see \*Ch. 0051) are in usual secular Chinese style, and exceptionally numerous. They represent on R.:

(i) Former incarnation of Ajātaśatru, as a hermit, being beaten outside his hut by dismounted horseman with stick; (ii) former incarnation of Śākyamuni, as white rabbit, pursued by huntsman who shoots arrow at him; (iii) Bimbisāra and Vaidehī kneeling before Ś., who appears seated on a Padmāsana; (iv) Bimbisāra kneeling, Vaidehī throwing herself on her face, before standing Buddha (Amitābha), from whose head stream rays of light; (v) Ajātaśatru pursuing Vaidehī with sword; Candraprabha and Jīva, with swords, in foreground, ready to intervene; (vi) Ajātaśatru receiving minister who remonstrates with him on his treatment of his mother (?); cf. Ch. lv. 0033. *iv*, etc.; (vii) Vaidehī visiting Bimbisāra in prison, and Maudgalyāyana descending on cloud in shape of monk; (viii) Vaidehī between two warders, sentenced to imprisonment by Ajātaśatru (?); (ix) Vaidehī led away by two warders.

On L., meditations of Queen Vaidehī on *Sukhāvatī*, as follows: (x) on Sun; lost, but its rays fall upon her; (xi) on Water; a green enclosure within chequered border; (xii) on Water as ice (?); white enclosure with black marks as in liii. 003. *x*, etc.; (xiii) ? white disc within green enclosure like xi; cf. Moon (?) in Ch. xxxiii. 003. *viii*, and lv. 0033. *viii*; (xiv) on Ground of *Sukhāvatī* (?); a sq. green enclosure divided into four; (xv) on jewelled canopy, three-tiered; (xvi) on Rebirth in *Sukhāvatī*; her own soul in guise of Chinese woman rising from lotus; cf. also Ch. xxxiii. 003. *xvi*; lv. 0033. *xix*; (xvii) on Jewel-tree; (xviii) on Mansions of *Sukhāvatī*, represented by a pavilion; (xix) on Avalokiteśvara or Mahāsthāma; (xx) on Buddha Amitābha or Amitāyus, standing; (xxi) on same, seated on Padmāsana; (xxii) on Mahāsthāma or Avalokiteśvara; (xxiii) on Rebirth in *Sukhāvatī*; a naked infant within pointed nimbus rising from lotus; (xxiv) on same, mostly destroyed.

The Queen's hair on R. is done in high loops as in \*Ch. 0051, on L. in plain top-knot. Blank cartouches for inscriptions, terra-cotta, yellow, and white, are placed by each scene. 5' x 3' 10".

**Ch. lvi. 0019. Large silk painting** with Chin. inscr., representing *Thousand-armed and Eleven-headed Avalokiteśvara* with attendant divinities. Most elaborate representation of this subject in Collection; complete (except along bottom), with orig. border of fawn silk, colour finely preserved.

For general design, list of similar paintings, and treatment of central fig., cf. \*Ch. 00223, and especially Ch. lvi. 0014. But attendant deities are here more numerous, and can mostly be identified with certainty owing to inscriptions. They are as follows:

(i) In upper corners on each side group of five small