

flowers, on each of which is seated a Bodhisattva figure. On the uppermost newly opened lotus is seen dancing a new-born infant. That this represents the soul in its happy rebirth, so eagerly prayed for in the votive inscriptions of the pious, is not subject to doubt.<sup>80</sup> Its association with the lotus, the symbol of the mounting soul, is both felicitous and artistically expressed here.

## SECTION V.—BUDDHAS AND BODHISATTVAS

Indian type of Buddha figures preserved.

Among the paintings of a specifically 'iconographic' character and consecrated to single divine figures the first place may be suitably allotted to those representing Buddhas. That the number of such pictures is relatively small offers no occasion for surprise; for we know that Mahāyāna worship has in all periods and countries tended to turn its attention elsewhere. On the other hand, it is of interest to note that in these representations of Buddhas the type of physical appearance, pose, and dress, as fixed originally by Indian hieratic convention, is throughout preserved with more care and uniformity than in the case of any other class of divinities represented among our paintings. The same observation, I may add, applies also to the wall-paintings of the 'Thousand Buddhas' Caves'. It seems as though local piety, whether Central-Asian or Chinese, if attracted far more by other and humanly nearer divinities, had treated with special conservative respect the supreme figures of Buddhist faith. The subject is too large to be more than touched here. But attention may be drawn at least to the drapery, which almost always reproduces the type fixed by the fashion prevailing among Gandhāra representations of the Buddha.<sup>1</sup>

Representation of different Buddhas.

The uniformity of the pose, which is mostly that of the *vitarka-mudrā*,<sup>2</sup> makes it still more difficult than it would be otherwise to determine which particular Buddha is intended. For Ch. 00101, however, an inscription gives us the name of Bhaiṣajya-buddha, while Gautama Buddha and his 'Dhyāni-buddha' Amitābha suggest themselves for the figures meant in Ch. i. 001 and Ch. xxiv. 005 (Plate LXXXIII) respectively. Ch. xlvi. 009 is of interest as showing a Buddha (Maitreya?) seated in European fashion, with small moustache and some hair on the chin. Among the paper pictures of Buddhas, which are somewhat more numerous and apparently often either taken from the beginning or end of manuscripts or intended for pasting up as votive deposits,<sup>3</sup> I may specially mention the series Ch. 00191-202, which shows seated Buddhas with different *mudrās* of the hand and with short Chinese inscriptions evidently explaining the latter. The small Buddha figures which are frequently met with painted on triangular head-pieces of banners<sup>4</sup> may, in view of the position they occupy relative to the Bodhisattvas represented below them in the picture proper, be assumed with some probability to be meant for Dhyāni-buddhas.

Leaving aside the big paintings which show Buddhas sharing celestial scenes with other deities, we find only once a Buddha not represented as a solitary figure. It is in the silk painting

<sup>80</sup> The same figure of a dancing infant is found in the fragment of a large paper painting Ch. 00373 (*Thousand B.*, Pl. XLVI) showing the torso of a demon, as well as in a painting of the Western Paradise, \*Ch. lii. 003 (*Thousand B.*, Pl. II), and in the woodcut, Ch. 00158 (Pl. C).

<sup>1</sup> Cf. Grünwedel-Burgess, *Buddhist Art*, pp. 172 sqq., with regard to the robe covering both shoulders of the Buddha. In the small paper picture Ch. 00160 (Pl. XCII), evidently from an illuminated manuscript, we see a Buddha, however, with the R. shoulder bare.

<sup>2</sup> Silk banners with standing Buddha figures are: Ch. 00115, 00466; i. 001; xx. 002; xxiv. 005 (Pl. LXXXIII); xxvi. a. 0012, this last a mere fragment. For a Buddha seated in *dhyāna-mudrā*, see Ch. 0057. Of larger size are Ch.

00101; xlvi. 009. Banners on linen are Ch. xx. 0010; lvi. 0021 (Pl. LXXXIX).

<sup>3</sup> For paper paintings, mostly of small size, see Ch. 00122, 00160, 00191-202, 00356, 00378, 00392, 00396. a-i, 00402, 00406-408, 00413; xi. 004; xxi. 0015; xxviii. 005.

In Ch. lvi. 0027-31 (Pl. XCII) we find all the five Dhyāni-buddhas represented with their five-lobed crowns and in Bodhisattva costume.

<sup>4</sup> For such Buddha figures in tops of linen banners, see Ch. 00135-41; \*i. 0016; iii. 0015, etc.; in miniature paper banners, Ch. 0056. a, b. Such triangular tops of silk banners, found detached, are Ch. 0072, 0086; xxi. 003; of linen banners, 0080. a-c; xxi. 0012.