

Paintings of
Amitāyus'
Sukhāvātī.

the paintings Ch. lv. 0023 and xx. 005, dated A. D. 864 and 891 respectively.²⁶ Hence the attribution of this painting to the later part of the T'ang period becomes probable.²⁷ With the Sukhāvātī of Amitābha must be classed also two large silk paintings, Ch. lvi. 0018, 0034, which show us the Paradise of that Buddha represented as *Amitāyus*, the 'Giver of Longevity'. The scheme of composition in the main part of the picture, as well as in the side-scenes, agrees in all essentials with that in the previous series, except that by the side of the central Buddha we find here Vajrapāṇi on the left and Mañjuśrī on the right, the two chief Bodhisattvas associated with this particular form of Amitābha.²⁸ The pose and general treatment of their figures are distinguished by a much closer adherence to the hieratic 'Indian' style, and their special attributes help to fix the identification. The same peculiarly 'Indian' type is also noticeable in the figure of Amitāyus.

Paradise of
Śākyamuni.

But Amitābha : Amitāyus is not the only Buddha whose Paradise is represented among our paintings. If M. Petrucci's identification is right, we may recognize in two interesting and relatively well-preserved pictures the Heaven presided over by Śākyamuni himself, the historical Buddha whose mystic counterpart Amitābha is supposed to be.²⁹ The two paintings, Ch. xxxviii. 004; liv. 004, are distinguished from the rest of the Paradise pictures by showing on their side panels scenes drawn from the legend of Kalyāṇaṃkara and Pāpaṃkara. The lengthy inscriptions accompanying these scenes in Ch. liv. 004 have been recognized by M. Chavannes as partly taken from a Chinese Sūtra text which he had published in 1914, and all were to be treated along with the illustrations in the separate volume which he was preparing.³⁰ The general scheme in both paintings agrees with that found in Amitābha's Sukhāvātī, but there are some significant minor differences. Thus in Ch. liv. 004 the places of the subsidiary Buddhas in the corners below are taken by groups of musicians on separate terraces. The central figure of the Buddha is here attended by two chief Bodhisattvas, two disciples with shaven heads appearing on either side of him. Among these disciples, one of whom is represented as old and emaciated, M. Petrucci recognizes Śāriputra and Maudgalyāyana distinctly named by inscribed cartouches at the side of Śākyamuni in Ch. xxxiii. 001.³¹

In Ch. xxxviii. 004, which is somewhat simpler in composition,³² we find again a peculiarity of arrangement in the foreground. The bottom corners are occupied by two graceful Garuḍa figures, while on a large terrace between them appears a seated Buddha of unusual type, taken by M. Petrucci for Śākyamuni, with representations of the Sun and Moon on his shoulders and of Mount Meru in front. In both pictures the figures of the donors are preserved, and it is of interest to note that their costume agrees with that seen in the dated paintings of A. D. 864 and 891,³³ while differing from that of the tenth-century donors.

²⁶ See above, pp. 880; 885, note 10.

²⁷ The same holds good also of Ch. xxxviii. 004, showing the Paradise of Śākyamuni (?); see below.

²⁸ Cf. Grünwedel, *Mythologie des Buddhismus*, p. 118, Fig. 92.

²⁹ Cf. *Annales du Musée Guimet*, xli. p. 129; below, Appendix E, III. vii.

³⁰ In a letter dated June 11, 1917, M. Chavannes referred me to his translation from the *Ta fang pien fo pao ngen king* in *T'oung-pao*, 1914, pp. 471 sqq.; also to his *Cinq cents contes et apologues*, i. pp. 81 sq., for some other scenes. [For M. Chavannes' translations of the inscriptions in Ch. liv. 004, see now Appendix A, V. A.]

³¹ See above, p. 882. On the strength of the inscribed

Bodhisattva figure in Ch. xxxiii. 001 M. Petrucci took the Bodhisattva on the right in Ch. liv. 004 for Ākāśagarbha (Viśvapāṇi), the one on the left for Kṣitigarbha; cf. *Annales du Musée Guimet*, xli. p. 129; below, Appendix E, III. vii.

³² See *Thousand B.*, Pl. VII. Here only two disciples are found by the side of the central Buddha, both of childlike appearance. The type of the chief Bodhisattvas resembles that usually found by the side of Amitābha.

³³ See Ch. lv. 0023 (*Thousand B.*, Pl. XVI); xx. 005; cf. also above, pp. 880; 885, note 10. It must be mentioned, however, that in Ch. xxxviii. 004 three of the men wear the peaked and tailed caps usual in the side-scenes, which, as explained above, p. 851, seem to belong to a somewhat earlier period.