

corslet ground and borders of coat of mail. Minor parts of dress mostly in dark olive-green or brown. Colouring very fresh and clean, and work carefully finished; but tints are opaque and somewhat hard. Inscr. on yellow cartouche to L. of head.

2' 1" x 7 $\frac{3}{4}$ ". Pl. LXXXIV.

Ch. lv. 0047. Large silk painting with Chin. inscr., representing *Paradise of Amitābha (or Śākyamuni)*, with side-scenes showing legend of Ajātaśatru and meditations of Queen Vaidehī. General arrangement and treatment as in *Ch. 0051, etc. Complete at top and sides except for border, and generally well preserved; but lower end broken and in poor condition. Silk of coarser texture than usual, and paint accordingly more thickly laid on.

Pose of presiding Buddha same as in Ch. v. 001. Two chief Bodhisattvas have no distinctive attributes; their outer hands are in *vitarka-mudrā*; their hands near the Buddha have fingers in same position, but are held out or before the body, with palm uppermost. Four haloed shaven disciples stand behind the Buddha. Rest of company consists of usual Bodhisattvas, dancer, and musicians; with subsidiary Buddhas and Bodhisattvas in bottom corners; a large peacock before dancer; and a white crane (?) and two Garuḍas on rocks rising from lake in foreground.

Musicians and Garuḍas play on clappers, mouth-organ (teapot-shape), lute, pipe, flute, and psaltery; all of same type as in *Ch. lii. 003. A beribboned lute and mouth-organ also float between roofs of celestial mansions above. In upper story of the middle pavilion appears a small seated Buddha; two others rise on clouds at side. Very little of lake seen; no infants rising from it and no lotuses or trees.

Colouring well preserved, though somewhat hard and opaque owing to solidity of paint; drawing of conventional style and without special distinction. Flesh of the three Buddhas gilded, as are also altar-vessels; much of gilt remains. Flesh of Bodhisattvas, dancer, and musicians white shaded with light red. Chief colours otherwise, intermingled crimson, blue, and green, no one hue predominating.

The *side-scenes* (see *Ch. 0051), treated in usual secular Chinese style, represent on R.:

(i) Former incarnation of Ajātaśatru, as a hermit, being beaten outside door of his hut by man with stick; (ii) former incarnation of Śākyamuni, as white rabbit, pursued by huntsman on horseback, with falcon; (iii) Bimbisāra worshipping the Buddha, who appears on cloud; setting of this and all following scenes on R. is a verandahed gallery in background, with verandahed pavilion alternately on R. or L.; (iv) Bimbisāra and Vaidehī kneeling with hands in adoration and listening to discourse of Maudgalyāyana, who sits before them on platform in guise of monk; (v) Ajātaśatru pursuing Vaidehī with sword (almost effaced); minister in profile in foreground, also with sword; (vi) Vaidehī taking food to Bimbisāra; she is walking in courtyard with golden wreath in her hand, evidently garland from which she gave him drink; see also Ch. lv. 0033. v; (vii) Ajātaśatru on horseback, in courtyard, meeting man who bows before him;

cf. *Ch. 0051, scene v, etc. In foreground wall with closed door, and two warders outside with axes over their shoulders.

On L., Queen Vaidehī meditating on *Sukhāvatī*, as follows: (viii) on Setting Sun, two rays of which fall upon her face (ix) on Water as ice (?); sq. white enclosure with black marks as in Ch. liii. 003. x; lv. 0033. x, etc.; (x) on Flowery Throne (?), a lotus growing in tank; (xi) on Lake of Eight Virtues (?), a sq. indigo tank enclosure within chequered border; (xii) on Ground of *Sukhāvatī* (?), a block of variegated cubes: cf. Ch. 00216; lv. 0033. xi; (xiii) on jewelled canopy, three-tiered; (xiv) on Jewel-tree, supporting another canopy; (xv) on Mansions of *Sukhāvatī*, represented by pavilion; (xvi) on monk, unhaloed and shaven, seated on mat—Maudgalyāyana or Ānanda (?); (xvii) on Avalokiteśvara or Mahāsthāma; (xviii) on Buddha Amitābha, almost effaced.

Costumes, etc., as in *Ch. 0051; but the Queen's hair is done in a small top-knot, with plain gold fillet finished with three upright elliptical orns. in front.

Bottom of painting occupied by dedicatory inscr. on central panel, and kneeling donors, four men on R., four women on L., with separate small inscr. by each. Dresses, head-gear, and coiffures plain, like those of Ch. xxxviii. 004 (q. v.); but whole, including inscription, almost effaced.

5' 6" x 3' 11". Reproduced in *Journal of Indian Art*, Oct. 1912, vol. xv, New Series, No. 120, Pl. IV.

Ch. lvi. 001-10. Ten painted silk banners, forming a very distinctive class, primitive in style, and akin, but much inferior in execution, to series *Ch. lv. 004. Cf. illustrations of Nepalese MSS. in Foucher, *Étude sur l'Iconographie bouddhique de l'Inde*, i. Pl. IV-VI, which these paintings much resemble in style of painting and type of jewellery and garments.

All are painted on pale grey silk, edged at sides with somewhat darker silk; head-pieces and side streamers in all cases lost, though a few traces of bottom streamers remain. Subject always a single fig., standing squarely on both feet and facing spectator, on single large lotus; one arm usually in attitude of charity or protection, the other carrying an attribute.

The fig. short-bodied with slender waist, rounded hips, and long thin arms and legs, the latter exceedingly stiff and straight. Face long and round-chinned, with broad nose, level eyes, and turned-up mouth; but owing to lack of skill in drawing the features are exceedingly irregular in form and position. All have elongated ears and *ūrṇā*. The hair falls on the shoulders in thin straggling locks or ringlets, and shorter locks wave by side of ears, outlining face. Top-knot usually hidden by tiara, but beneath its lower edge the hair appears on forehead in bandeaux or a fringe of short curls. The feet are large, shapeless, cushion-like appendages, broadest across toes, and joining oddly on to meagre legs. Flesh painted white, green, or yellow, according to divinity represented; soles of feet, palms of hands, and all outlines usually indicated in red. Eyes white, with large black pupils, often very effective.

All wear practically same dress and ornaments, former