

soles up; wear 'Indian' Bodhisattva's dress and orns. and five-leaved crown with its seated Buddha figs. (cf. Grünwedel, *Mythologie des Buddhismus*, p. 98). Gauzy patterned materials of dress also characteristically 'Indian': skirts being of scarlet and white lattice-patterned stuff, with grey-blue rosettes printed on top; girdles and scarves across breasts, scarlet spotted with yellow. Jewellery comprises bead necklaces of black and green, besides wide gold necklets, armllets, bracelets, ear-rings, and anklets plentifully set with green, yellow, and red jewels. All except 0027 have also ribbon-like stole spotted with yellow hanging from shoulders to lap. Hair black, done in high cone and falling behind shoulders; faces round, with straight eyes and small features; waists slim and curved. Vesicas are circular, haloes oval with oge point at top; both are painted in variegated rings of green, grey-blue, or yellow, and whole outlined with scarlet flame. Beneath each, except 0027 (torn), pair of snakes, scarlet or yellow, flying outward, with flaming jewel on head, and open jaws.

0027. *Vairocana*, on smaller scale than others, with flaming jewel in apex of triangle, and signs of others in adjoining triangles. Holds wheel before breast; flesh yellow shaded with red. Bottom torn off. $8\frac{1}{2}'' \times 5''$. Pl. XCII.

Ch. lvi. 0032. Frs. of painted silk banner, with painted floral head-piece cut in one with picture. All accessories lost.

Subject: *Scenes from the Life of Buddha*, extremely fragmentary. Banner divided into three or four panels by bands of leaf pattern in light blue, and bordered down sides by rosette, wave, or scale orn. in maroon, green, blue, and orange, varied in the alternate scenes. Blank cartouches for inscr. within border, on L.

Scene 1. Destroyed.

Scene 2. *Prince Gautama shooting at the Drums*; cf. Ch. xlix. 006. Four drums appear on a stand on R.; on L. the Prince (head and shoulder only preserved) shooting arrow. Head of another man behind; hills and tree in background. Prince wears red coat, and close black cap.

Scene 3. R. half only preserved, showing man, in white skirt and wide-sleeved red jacket, standing in profile to L. with both arms uplifted. Row of green hills behind him.

Some scattered frs. show broken figs., borders, and dividing bands, which belong to this or to a companion banner. Colouring light and clean; drawing rough and without detail. Main fr. $2' \times 7\frac{3}{4}''$.

Ch. lvi. 0033. Paper painting with accompanying charm or invocation in Chin. Border of angular Chin. wave pattern, left in buff of paper on black ink background; panel within divided horizontally into two sections by band of red. Upper section contains two painted figs.: on R., upon orange cloud, young woman standing facing spectator, R. hand raised holding writing-brush, L. writing-tablet. She is unhaloed; wears green under-robe, and long black and scarlet wide-sleeved jacket, orn. down front with flowers and tied with white girdle under arms. On her shoulders orange tippet; her black hair elaborately dressed with red

flowers, yellow hoops, and yellow pins, something like that of women donors of *Ch. 00102, etc. Her skin white, lips and cheeks scarlet, and features carefully drawn. On R. upon green cloud, turning towards her, stands demon with hands in adoration; dress, features, etc., as in silk banners (see Ch. i. 004, etc.). To L. of each yellow cartouche, covered with inscr. in red, addressed to stellar divinity and entreating protection.

Lower section contains charm or invocation also in red, partly in Chin., partly in rectang. signs based on seal chars. $1' 4\frac{3}{4}'' \times 11\frac{5}{8}''$.

Ch. lvi. 0034. Large silk painting representing *Paradise of Amitāyus*; with side-scenes showing legend of Ajātaśatru, and meditations of Queen Vaidehī. An elaborate representation, in arrangement and treatment most resembling *Ch. lii. 003, but workmanship not so refined, and now much effaced. Painting also considerably broken; found with coarse linen backing and border (now removed).

Distinguishing features of this Sukhāvātī are the representation of Amitāyus instead of Amitābha as presiding Buddha and the exceptionally Indian treatment of his two chief Bodhisattvas, Vajrapāṇi and Mañjuśrī. The latter are seated in Indian 'Enchanter's pose', with one leg pendent, their heads leaning towards Amitāyus. Their features, dress, ornaments, and hair are like those of 'Indian' banners *Ch. lv. 004, etc.; the striped *laṅgōṭī* covered by gauzy flower-orn. skirts veiling legs to ankles, and their haloes of elongated horseshoe shape. Vajrapāṇi, on R. with dark blue flesh, holds Vajra in his R. hand; Mañjuśrī, on L. white (?), has his R. hand in *vara-mudrā* on his knee, and from his L. resting on Padmāsana rises narrow-petalled blue lotus. Amitāyus' fig., largely destroyed, shows his hands at his breast apparently in a form of *dharmacakra-mudrā*.

The attendant Bodhisattvas, nymphs, musicians, dancer, Garuḍa, and accessories are all as in *Ch. lii. 003; but in place of armed Kings in bottom corners are two subsidiary seated Buddhas with attendant Bodhisattvas. No infants appear on lake, but two are struggling up gangways on to main terrace. The larger wears boots and short tunic covering only middle of body; the smaller wears boots only, and carries in his arms a lotus almost as large as himself. Both are painted white, with light blue on heads to represent down. Traces of mandarin ducks, crane, etc., remain in foreground.

The *side-scenes* (see *Ch. 0051), incomplete, show on R.: (i) Former incarnation of Ajātaśatru and Śākyamuni; former, as hermit, lying outside his wattled hut, and a man in coat and top-boots apparently dragging him along by hair. Śākyamuni, as white rabbit, pursued at full gallop by horseman with falcon on wrist; spirited drawing. Horseman's costume noteworthy, consisting of long skirt or skirt-like trousers, short cross-over jacket, and on head crimson scarf only, binding hair; cf. parallel scenes in Ch. 00216; (ii) destroyed; (iii) Ajātaśatru pursuing his mother with sword in courtyard of palace; Candraprabha and Jīva not shown; (iv) Bimbisāra in imprisonment receiving visitor (unidentified), of whom skirt-hem only remains; (v) Vaidehī visiting Bimbisāra in imprisonment and taking him a bowl (of food); (vi)