

An example of this figure, with slight variations, is that painted on an extremely interesting wooden panel, found by Stein at the ruined dwelling D. VII at the ancient desert site of Dandan-oiliq in 1900, and reproduced in colour on plate XL of *Ancient Khotan*. In that panel painting the figure looks the reverse way, and instead of a pomegranate in the right hand he holds a white object, which may be a drum (*ḍamarū*) but is probably a fruit. The positions of the two subsidiary heads are reversed: the smiling (female?) head to the left and the demon to the right. The positions of the sun and moon emblems (identified provisionally and probably wrongly in the panel painting as the *cakra* and *śankha*) are also transposed. In the panel the loins are covered by a tiger skin which rises to a point in front exactly as in our present figure. As everything below the knees is missing in our picture, comparison must stop there. It has been suggested that this figure, undoubtedly Śiva, and one of the numberless importations into Mahāyāna Buddhism from Brahmanic iconography, is adopted as one of the forms of the favourite Bodhisattva Avalokiteśvara.

Above, to the left, is a seated Buddha figure, closely resembling F. XII. 007 and 008; with the same heavy-lidded eyes, almost closed, and the rather incredulous lift of the eyebrows. His dark red robe is powdered with rosettes of three and four white dots. The grey-blue *padmāsana* is outlined with black and has light dots on the bases of the petals. Behind is a green-grey vesica, shaped like a lotus petal, surrounded by red-brown, and the nimbus is buff. To the left are traces of other figures, turned towards the right. At top right are the toes of a large right foot resting on a lotus with buff centre studded with red rings (seeds) surrounded by a red-brown band and pink petals. The red-brown background of the upper part of the painting is dotted with white sprigs, as is the dark red of the lower part.