

alone is found in pictures attended by his demon-host. Thus in a fine painting (Fig. 100) executed by the hand of a master, we are shown Vaisravana advancing on a cloud across the heaving ocean and followed by an imposing suite of attendants, some human, some demonic.

I cannot pause to indicate all the numerous points of interest, artistic as well as iconographic, which this exquisite little picture offers. It impresses the eye by the sure delicacy of the drawing, the harmonious colouring and the perfect balance observed in the disposition of the figures. The Lokapala's crown recalls the royal head-dress of a Sasanian 'king of kings' and is unmistakably derived from Iran. In the majestically rolling waves of the sea and the mountain range on the horizon admirably conveying distance, special gifts of Chinese pictorial art find striking expression.

Among the large number of paintings which show us Buddhist divinities of higher rank depicted in specific functions or in hieratic assemblies, I may introduce one at the outset as a significant illustration of the difficulties which at present beset the dating of such specimens of early Buddhist painting in China. It is the beautiful picture showing Avalokitesvara in the act of guiding a soul to his heaven (Frontispiece). It is a noble composition, drawn with grace and dignity. On account of the coiffure and dress of the lady whose graceful figure, bowed in devout reliance on the divine guide, symbolizes a devout soul, this fine picture had at first been assumed to date from post-T'ang times. The supposed indication has, however, been disproved by the remains of a very remarkable painted scroll discovered by me at Turfan in a Chinese tomb (see Ch.