

paintings of this class we find represented both the styles which have been distinguished above in the case of the banners as 'Indian' and 'Chinese'. Of the former the silk painting Ch. xviii. 003 (Plate LXX) must be mentioned as remarkable for grace and refinement.<sup>30</sup> The silk paintings Ch. 00157, 00221 show Avalokiteśvara seated. The great majority of Avalokiteśvara paintings on linen or paper belonging to this class also display features of the 'Indian' Bodhisattva type. \*Ch. 0052, iii. 0011 (both Plate LXXXIX) and xx. 009 (Plate LXXXVIII) may be quoted as characteristic specimens.<sup>31</sup> With the few examples of the 'Chinese' Bodhisattva type<sup>32</sup> may be mentioned also the large silk painting Ch. 0091 (*Thousand B.*, Plate XVIII), noteworthy as a work of considerable artistic merit. The figure of the standing Avalokiteśvara has here an impressive air of individuality, largely due to the delicate drawing of the youthful face, while the pose and dress closely reflect Indian models.

A combination of elements of both the 'Indian' and 'Chinese' Bodhisattva types is exhibited also by a number of silk and linen paintings all showing Avalokiteśvara standing. Among them the silk paintings \*Ch. 0088 (Plate LXIX), 00451 (*Thousand B.*, Plate XLIV), xxxvi. 001 (Plate LXVIII), liii. 005 (*Thousand B.*, Plate XXI), liv. 006 (Plate LXIX) may be specially noted on account of their fine workmanship.<sup>33</sup> We find also a mixture of 'Indian' features in dress and ornament with Chinese style in two interesting pictures of a peculiar type, Ch. i. 009, lvi. 0015. In them Avalokiteśvara appears sitting by the water on a bank under a willow and holding a willow-branch in his hand. Ch. i. 009 (Plate LXXIX; *Thousand B.*, Plate XXIV) is a paper painting of very fine design and execution. These pictures claim special iconographic interest because according to Far-Eastern tradition 'it was an Emperor of the Sung period who first in a dream saw' Avalokiteśvara as he is here depicted, 'and commanded the dream to be painted; but, no doubt, the subject is of earlier origin.'<sup>34</sup>

We now come to the group of paintings which show Avalokiteśvara in human form accompanied by attendants. Among them may be mentioned first two silk pictures in which the Bodhisattva appears standing or walking in the character of Guide of Souls, the soul being represented in each case in the guise of a Chinese lady following behind the god. Ch. lvii. 002 (Plate LXXI), treated entirely in Chinese style, is a painting of extreme refinement both in design and in its soft and harmonious colouring. The celestial mansion to which Avalokiteśvara leads the soul of his worshipper is seen above on curling clouds. The picture was mounted as a Kakemono, as was also Ch. lvii. 003, which shows the Bodhisattva attired in dress of 'Indian' type and carrying a banner. Here, too, there is on the top an indication of the celestial mansions, but only in a schematic fashion. Though carefully executed, this painting looks like an inferior version of the former. By itself stands the silk painting Ch. xxi. 001, dated A.D. 963. It shows an Avalokiteśvara figure of the 'Indian' type, standing within an elliptical vesica, outside which are ranged small scenes of danger and calamity such as are found also on some of the 'Maṇḍalas' to be mentioned below. They are meant to represent the risks from which the Bodhisattva is expected mercifully to deliver his worshippers.

The bulk of the paintings which belong to the above group show Avalokiteśvara seated and in figure, pose, and dress reflecting Indian tradition.<sup>35</sup> By his side are presented divine attendants of different kinds and in varying numbers. Bodhisattvas appear in Ch. 00167 (Plate LXI); xx. 005;

Avalokiteśvara of mixed type.

Avalokiteśvara sitting under willow.

Avalokiteśvara in human form, with attendants.

Attendants of Avalokiteśvara.

<sup>30</sup> For a reproduction in colour, see *Thousand B.*, Pl. XX.

<sup>31</sup> Other linen paintings of 'Indian' style are Ch. 00126, 00129-30, xxi. 007-8; xxxiv. 005; xlvi. 0011. a. For paper paintings, see Ch. 00384, 00387, 00393, 00400. b, c, 00411; liv. 0011.

<sup>32</sup> Specimens in this style are Ch. xxii. 0030; lvi. 0016, on silk, and Ch. 00403, on paper. In all the figure is standing.

<sup>33</sup> For other examples, see on silk Ch. 0028; on linen, Ch. 00128; lv. 0035.

<sup>34</sup> Cf. Mr. Binyon's note, *Exhibition of Stein Collection*, p. 12.

<sup>35</sup> The group comprises the silk paintings: Ch. 00121 (*Thousand B.*, Pl. XLIII), 00124, 00167 (Pl. LXI); iii. 0013; xx. 005; xxii. 0016; xxxiii. 0011 (identification uncertain); xlvi. 0014; lvii. 004 (Pl. LXVI). Ch. 0054 is on paper.