

xxii. 0016, and also in the fragmentary silk paintings Ch. 00461; iii. 0013; Lokapālas alone or together with Bodhisattvas in Ch. 0054 (*Thousand B.*, Pl. XXIV), 00121 (*ib.*, Pl. XLIII); xlvi. 0014. In the last-named picture there appear also two juvenile figures. These may correspond to the Good and the Evil Genius distinctly named by inscriptions in Ch. lvii. 004 (Plate LXVI) and there represented as young men standing on either side of Avalokiteśvara.<sup>36</sup> They may be represented also by the two men in peculiar head-dress who are seen standing by the side of Avalokiteśvara in Ch. 00124.

Paintings of  
Four-armed  
Avalokite-  
śvara.

Of the relatively few paintings in which the Four-armed Avalokiteśvara is represented all but one show him carrying the symbols of the Sun and Moon with his two upper hands.<sup>37</sup> We find these celestial bodies and the Bodhisattvas personifying them specially associated with Avalokiteśvara also elsewhere. In the silk painting Ch. lvii. 001 (Plate LXVIII) the figure of Avalokiteśvara conforms in all respects closely to Indian tradition, whereas the two youthful attendants, probably meant for the Genii just referred to, as well as the figures of the side scenes showing the 'Calamities' from which the Bodhisattva preserves his worshippers, are in thoroughly Chinese style. Among the paper paintings, Ch. 00395, 00397, 00522, the last shows Avalokiteśvara surrounded by Bodhisattvas and small four-armed divinities.

Six-armed  
Avalokite-  
śvara.

Very large is a class of paintings which present Avalokiteśvara's figure as six-armed. In most of them it appears seated, and in physical type, pose, and dress conforming with Indian tradition. But several sub-divisions may be distinguished according to the number of heads displayed by the Bodhisattva. He appears with a single head in numerous pictures<sup>38</sup>; in most of them the upper pair of arms carry the symbols of Sun and Moon, while the rest display diverse attributes or 'Mudrās'. In all silk paintings except one there are shown divine attendants of varying character and number, including Bodhisattvas, Lokapālas, and the 'Nymph of Virtue' and the 'Sage' to be mentioned below. In Ch. xl. 008 attendants are replaced by side scenes representing 'Calamities'. Among the attendants also found in several of the paintings on linen and paper we meet again with the Good and the Evil Genius already mentioned.<sup>39</sup> Ch. xx. 004 is curious as showing the Bodhisattva Maitreya in worshipping attitude and facing the donor below. A nine-headed form of Avalokiteśvara is found only once, Ch. 00385, a paper painting which shows no other noteworthy divergence.

Avalokite-  
śvara with  
eleven  
heads.

A numerous sub-division again is formed by the paintings where Avalokiteśvara, six-armed, is made to carry eleven heads.<sup>40</sup> Two of these are discreetly shown in profile by the side of the chief head; the remaining eight, all small, are arranged to form a pyramid above the tiara, the one at the apex usually representing the Dhyāni-buddha.<sup>41</sup> Among these paintings, which all share the conventions as regards type, hands, etc., already referred to, only two show Avalokiteśvara singly without attendants. The well-preserved linen painting, Ch. xxi. 005 (Plate LXXXIX), which is one of them, may serve as a good illustration of the group. With this we must finally mention two silk paintings, \*Ch. 00102 (Plate LX) and xxii. 0010, in which the eleven-headed Bodhisattva is given eight arms instead of six. \*Ch. 00102 is a particularly sumptuous composition. It shows in

<sup>36</sup> For the interpretation of these youthful figures, which M. Petrucci takes for attendants of Tantric character representing the benign and the terrible activity of the Bodhisattva and corresponding to the Japanese *Dōjin*, cf. his remarks in Appendix E, III. x. See also Chavannes, *App. A*, V. B.

<sup>37</sup> Regarding the Chinese legends of non-Buddhist origin, from which these symbols are derived, cf. \*Ch. 00102 in List below.

<sup>38</sup> Paintings on silk are: Ch. 00103, 00460; xx. 004; xxii. 002; xxvi. 001 (*Thousand B.*, Pl. XXIII); xl. 008; lv.

003; lviii. 002; on linen: Ch. 00125, 00127, 00131; on paper: Ch. 00404; i. 0017 (Pl. XCI) -18; xvii. 002.

<sup>39</sup> See Ch. 00125; i. 0017 (Pl. XCI).

<sup>40</sup> Paintings on silk are: Ch. 00105; xxi. 0014; xxii. 0025 (?); xxviii. 004; xxxvii. 001; xlvi. 0013; on linen: xxi. 005 (Pl. LXXXIX); lxii. 001; on paper: 00184, 00389-90; lxvi. 002.

<sup>41</sup> For Indian representations of Avalokiteśvara with eleven heads, cf. Foucher, *Iconographie bouddhique*, i. p. 106, note 2.