

Ch. 00101. Silk painting, with Chin. inscr., representing *Bhaiṣajya-buddha* seated, with donors. Complete and in excellent condition, but without border.

Buddha sits with legs interlocked on variegated lotus raised on low circular stand; R. hand raised in *vitarka-mudrā*, L. on knee holding transparent alms-bowl. Begging-staff fixed upright in wooden stand in L. background. Circular halo and vesica of plain concentric rings of different colours, and tasselled canopy. Donors stand in bottom corners, woman on L. with hands in adoration, man on R. holding censer. Woman's dress as in *Ch. 00102, etc., but brightly coloured in pinkish red, blue, and green, and with no flowers on head-dress orn.; man's, a dark-brown belted coat reaching to feet, and peaked black cap with tails.

Chief interest of painting lies in colouring and in dedicatory inscr. Former shows same striking blend of carmine, cobalt (?) blue, and apricot, seen only, apart from this painting, in Thousand-armed Avalok., Ch. xxxiii. 002. Colours here even more brilliant, and with them has been combined a certain amount of copper-green now mostly flaked off. Workmanship good.

Inscriptions consist of (1) salutation to Bhaiṣajya, one l. in R. top corner; (2) name of woman donor, one l., on cartouche in front of her; (3) dedication, 3 ll., on oblong panel on R. edge; cf. Petrucci, Appendix E, II. 2' 4½" × 1' 9½".

***Ch. 00102.** Silk painting with Chin. inscr. representing *Eleven-headed and Eight-armed Avalokiteśvara* (Kuan-yin), seated, with attendants and donors. Complete and in good condition with border and suspension loops of coarse brown linen.

Avalok. sits in middle on variegated lotus rising from small tank, from which also rises before him altar with sacred vessels. In pose, physical type, dress, colouring, arrangement of heads, and treatment of vesica, halo, and canopy, he is typical of practically all six- or eight-armed seated Avaloks. in Collection, and one of best preserved. For others, see Ch. 00105; xx. 004; xxi. 0014; xxii. 002, 0010; xxviii. 004; xxxvii. 001; xl. 008; xlvi. 0013; also for two-armed seated Avaloks., Ch. 00167.

His legs are interlocked; his first pair of hands uplifted, supporting on open palms symbol of Sun and Moon,—Sun here on R. hand, Moon on L., though L. hand as place of greater honour is usually assigned to sun. The symbols themselves embody original Chinese non-Buddhistic myths (see Mayers, *Chinese Reader's Manual*, ss. 235 and 957), and consist of two discs, red and white resp.; the former containing three-legged Sun-bird, the latter tree of immortality, hare pounding drug of immortality in mortar, and frog. Sun-bird, always of phoenix type, with crested head, long neck and legs, outspread upcurling wings and long tail sometimes represented by quasi-floral scroll curling over his back. Second pair of hands in *vitarka-mudrā* on either side of breast, each holding long-stemmed pink and white lotus between finger and thumb; third pair are held out at sides, R. hand supporting flask, L. flaming jewel; fourth pair lie on knees, R. holding noose, L. rosary.

Heads arranged with two large ones in profile on either side of chief head, and pyramid of eight small heads on top. Of latter seven are Bodhisattvas', and one at apex in centre of top row represents Dhyāni-buddha Amitābha. Heads in profile are (in this instance and most of others) coloured resp. olive-green and light blue; owing to curious convention of drawing profile by line of cheek, and adding nose and under-lip as excrescences, a grotesque effect is produced. Amitābha's head is here gilded (usually yellow); small Bodhisattva heads correspond in colour to main head.

In this case head and fig. of Avalok. are deep pink, outlined with darker shade of same and shaded with orange. Hair is black, falling in mass behind shoulders, eyes almost shut and quite straight, with black pupils and red irises. Dress that of the 'Indian' type of Bodhisattva, as seen in *Ch. lv. 0014; with crimson skirt, olive-green girdle, crimson scarf across body, pink and white drapery hanging behind shoulders, heavy chased necklace and armlets, and narrow olive-green stole winding in wide flat curves about arms. Hair is bound with crimson fillet, set with three rosettes and falling in short streamers about ears.

In all instances Avalok. wears string of black beads round throat; usual jewelled chains gathered into central orn. below waist. All jewellery was here gilded apparently over layer of pale blue paint; but only traces of either remain. Skirt and reverse of stole were also sprinkled with gilded rosettes; skirt further orn. with ornamental flower-caps over knees. Halo and vesica are always circular, orn. with waving rays, straight vandyked rays, petal and jewel ornaments as in Paradise pictures, *Ch. lii. 003, etc.; canopy hangs on two of red-flowering trees also descr. in above.

Attendants vary in number according to size of picture, but seldom form as large a company as here, where they comprise: in upper corner ten small seated Buddhas representing Buddhas of ten quarters of the three worlds; two Lokapālas; two monkish disciples; four Bodhisattvas distributed evenly upon either side; and two demonic kings, enveloped by flames, sitting cross-legged on either side of tank. Before each of eight principal attendants is well-preserved inscr., which explains their identity as follows:

(i) Two kings, who alike carry swords, are *Dhṛtarāṣṭra* on L., and *Virūdhaka* on R. Both of ferocious aspect; their armour as in Lokapālas of banners; see *Ch. 0010.

(ii) Two monkish disciples, standing with their hands in adoration immediately beside Avalok., are *Subhūti* and *Śāriputra*. Both are haloed, have short-cut black hair, and wear dark brown, yellow, and crimson robes. Features of Subhūti are slightly grotesque. The two figs. seem to bear some relation to the Good and the Evil Genius, who accompany Avalok. in other paintings; see Ch. lvii. 004; Appendix E, III. x.

(iii) The attendant Bodhisattvas have no distinctive emblems, and inscriptions convey only epithets of general significance. Two have robes and hair of 'Indian' type, two of the more flowing *Ch. 002 type; their hands in adoration or in *vitarka-mudrā*, all carrying lotus buds.

(iv) The demonic protectors below are four- or six-armed