

and also attired as Bodhisattvas. They have small moustaches and beards, enlarged eyes, and coarse features, but are not of developed Tantric type. They carry club, eight-pointed wheel, lotus bud, coin, much conventionalized example of skull sceptre, and pole prob. of an axe, of which the head is indistinguishable.

Prevailing colours are dull green, orange-red, dull pink and yellow, on greyish-green background; flesh pink and white; metal-work all gilded; workmanship mediocre and somewhat stiff.

Lower end of painting contains central panel with dedicatory inscr., 12 ll., fairly preserved; see Petrucci, Appendix E, II. On either side donors kneeling, three men on R., three women on L.

Their dress is characteristic both in form and colour of tenth-century donors, and identical with that in Ch. lviii. 003 (A.D. 963); lvii. 004 (A.D. 983), etc. For the men it consists of wide-sleeved black coat, girt with red belt round hips and continued in long skirts below. These fall apart as the figs. kneel, showing underneath short gathered skirt of yellow or white, spreading over thighs, and finished off by black and red border. White breeches appear below covering knees; coat sleeves bordered by strips of red flower-patterned stuff and lined with yellow or white. On their heads are black hats with plain round crown rising in blunt upward peak at back, wide stiff brim or two stiff flat ears projecting at sides. As hat is always seen from same point of view, form of this member remains uncertain.

Women wear under-bodices crossed over breast, long trailing skirts girt under arms, and jackets with very wide sleeves which fall to knees when they join their hands on their breasts. Over their shoulders are narrow stoles, often of figured material, and round their necks strings of black beads and in many cases elaborate netted necklaces. Skirts are of any colour (here olive-green and dull blue-grey); jackets are always black, sometimes sprinkled with flower patterns and finished at sleeves with bands of flowered stuff like men's. In this instance the second woman's is sprinkled with red rosettes and sprays of yellow leaves; but those of other two are plain.

Most elaborate part of costume is their coiffure. Hair is done low on either side of face, and in large mass round head, sloping generally upwards towards back. Over forehead is placed metal orn. in the shape of double horizontal band, from which a forest of flower orns. rises above, and four or six long pins project horizontally at sides. Whole is painted in yellow or white and was apparently of metal. In overloaded examples (see Ch. 00167) this has cumbersome effect; in the simpler it is comparatively graceful.

The men's flesh (as in secular scenes by side of large Paradise pictures, *Ch. lii. 003, etc., and in banners of Life of Buddha, Ch. 0039, etc.) is always painted uniform flesh-pink; the women's white with red cheeks and lips; hair and eyes of all are black. Women's figs. and features often gracefully and delicately drawn. All donors usually hold offerings: here men hold censer, flask (?) or miniature Caitya (?), and lotus bud, and foremost women an outspread lotus on dish.

The others have their hands muffled in their sleeves upon their breasts. $3' 7'' \times 2' 10\frac{3}{4}''$. Pl. LX.

Ch. 00103. Remains of large silk painting, evidently representing *Six-armed Avalokiteśvara* seated, with attendants. Type of Ch. 00105, etc. Much broken and repaired in antiquity; drawing and colour almost effaced. Traces remain of attendant Bodhisattvas, Nymph of Virtue, and Sage (on R.); floating nymphs in upper corners. Frs. of broad (5") silk damask border along top and one side; buff, woven in small lozenge lattice-work and printed with large designs in greenish indigo: along top, medallions bordered with interlacing band pattern and enclosing animals; at side, large repeating lozenge-shaped rosette or flower group. $4' 7'' \times 3' 4''$.

Ch. 00104. Remains of large silk painting, representing *Paradise of Amitābha or Śākyamuni*, with side-scenes showing legend of Ajātaśatru and meditations of Queen Vaidehī, as in *Ch. 0051. Composition and general treatment similar, but 'Indian' style marked in certain figs. Picture prob. on smaller scale than usual, as groups are much compressed from top to bottom. Whole of centre up to side-scenes on either edge preserved, and lower portion of L. side; but somewhat broken, and surface worn.

The presiding Buddha holds Śākyamuni's rice-bowl in L. hand; his R. is in *vitarka-mudrā*; flesh yellow shaded with bright orange; hair (with small moustache and imperial) slate-blue. The two chief Bodhisattvas are of entirely 'Indian' style, their dress, haloes, orns., and physical type being those of the 'Indian' banners Ch. lv. 004, etc., and the attitude of both being the Indian 'Enchanter's Pose'; cf. Ch. lvi. 0034. Both have Dhyāni-buddha on front of tiara, but one, on L., prob. Avalokiteśvara, carries also a long-stemmed scarlet and white lotus. His head also leans over one shoulder in characteristic 'Indian' pose. Between these two and the central Buddha appear on each side heads of two other Bodhisattvas, the faces of two of whom are painted dark blue. One of these (nearest to Avalokiteśvara) has an ordinary small pink and white lotus on the front of his tiara; but the tiaras of the other three carry a row of narrow upright red-tufted orns. resembling burning candles, and not seen elsewhere in the paintings. The same emblems appear crowning an offering which a Bodhisattva below is presenting to the central Buddha on an open lotus. This offering has a circular gold base and green pyramidal centre, in top of which are stuck the three 'candles'; round sides of it rest three green jewels which stand upon their edges in gold circular settings.

The majority of the attendant Bodhisattvas are of the *Ch. lii. 003 type; but two of them, who sit holding up glass jars evidently intended for lotuses, have no tiaras or top-knots, their hair being drawn back flat over top of their heads and tied in drooping knot behind.

Before Bodhisattva group on either side kneels a nymph, with back to spectator, playing on musical instrument; the one on L. upon a lute, which she seems to hold under her chin like a violin and plays with a plectrum; the other on