

good specimen of psaltery, on which five bridges and strings are marked. These nymphs' head-dresses are again unusual, consisting of red bronze-bordered cap completely covering the hair except round forehead, with hole at corner of head through which top-knot escapes.

Before altar are the usual musicians and dancer group and at bottom of fr. on L. remains a subsidiary standing Buddha, with Bodhisattvas, a nymph, and a pair of Bodhisattva-headed Garuḍas, one of whom plays on clappers. The orchestra play on clappers, harp, flute, lute, and psaltery, all of *Ch. lii. 003 type; the dancer has her arms flung out in violent gesture about to strike a narrow-waisted drum which hangs at her waist. A number of infant souls disport themselves in water amongst pairs of mandarin ducks—chasing each other, clambering on to railings, and diving into lake. They are naked except for scarlet boots; heads painted blue-grey to represent down.

Colouring is rather coarse, and consists chiefly of orange-red, crimson, and green on the terraces and railings; same colours supplemented by grey-green and dark pink on robes and stoles. There is no blue except for faintly bluish grey hair of some of the figs. or of their stoles. Hair of all other figs. a peculiarly dense gritty black, their flesh white shaded with salmon-pink, which has largely worn off. Metal-work and jewellery mostly painted 'bronze'-colour as in *Ch. 0051; but the orns. of upper line of Bodhisattvas a coarse yellow. Drawing hasty, and workmanship generally careless in detail; but the figs. in movement show vivacity and character.

The *side-scenes* (see *Ch. 0051) are fragmentary, but appear to represent, on R.:

(i) Former incarnation of Ajātaśatru as hermit. He is bound and being beaten by three men outside door of his hut, while a dignitary on horseback looks on;

(ii) Ajātaśatru flying out of palace; rest of scene lost.

(iii) Ajātaśatru pursuing his mother with sword; the minister and physician in foreground, also with swords, ready to intervene;

(iv) Vaidehī visiting Bimbisāra in prison.

On L. are fragmentary scenes of Queen Vaidehī meditating on *Sukhāvatī*; the only objects of her meditation preserved being (1) the Sacred Lake with lotuses growing in it; (2) Buddha Amitāyus (or Amitābha) with smaller Buddha on his L.; a third was prob. beyond broken edge; (3) a conventionalized canopy (?); (4) a Bodhisattva seated in 'Enchanter's' pose; (5) a Bodhisattva in same attitude with three small Buddhas in sky over his head; (6) a Buddha standing on lotus in middle of tank; (7) a tank with large scarlet lotus in it. Vaidehī wears a white skirt and scarlet jacket, and has her hair done in high loops as in *Ch. 0051, etc., but with a curious framework of metal hoops containing the whole coiffure.

3' 6" × 3' 10".

Ch. 00105. Large silk painting representing the *Eleven-headed and Six-armed Avalokiteśvara* (Kuan-yin), with attendants and donors. Broken down middle, and round edges; much faded; details of R. half almost effaced.

Dress, pose, arrangement of heads, and general type of

central deity as in *Ch. 00102. Padmāsana raised on hexagonal pedestal behind altar; no tank. Upper hands L. and R. hold up resp. discs of Sun and Moon, their inhabitants effaced; second hands placed together at breast, palm to palm and pointing downwards, tips of thumbs and fingers joined; lower hands prob. both on knees; L. is lost, but R. holds rosary.

Attendants are those usually found accompanying the Thousand-armed Avalok. (see *Ch. 00223), and consist of two Lokapālas (in top corners), Bodhisattvas of Sun and Moon, Nymph and Sage, and two demonic Vajrapānis (in bottom corners). Lokapālas' accoutrement is that seen in banners (see *Ch. 0010; lxi. 001); Virūḍhaka on L., with club, seated on flat-topped rock widening from base; Virūpākṣa on R., of ferocious aspect, with sword. Bodhisattvas of Sun and Moon are not, as usual, small figs. seated on their geese and horses within their discs of red and white; but large Bodhisattvas of *Ch. 002 type, kneeling amongst rest of company with their hands in adoration, and with red or white disc floating above their heads. Nymph wears here white robe under long straight tunic of crimson, and on top wide-sleeved light red jacket with wide grey collar bordered with metal scroll-work. Her hair seems to be done in top-knot within circular metal tiara, but over it veil of crimson drapery, supported on some invisible framework to form stiff flat cover over top of head and falling in long straight streamer down back. Uplifted and foreshortened face of Sage, a good piece of drawing. Vajrapānis almost effaced; but flames about them arranged in yellow pear-shaped whorls containing in centre screaming bird's head from which radiate waving lines suggestive of plumage.

White cartouches (blank) for inscr. have been added by each fig. after painting had been finished. Whole has been painted over quite different original picture, prob. large Bodhisattva, traces of which are visible where paint is most worn. Latter has largely disappeared throughout, but consisted chiefly of light red, green, crimson, and grey on light grey ground. Drawing of somewhat freer and more flowing style than in *Ch. 00102.

At bottom, heads of three women and four (?) men donors, much worn, of same character as in *Ch. 00102.

4' 6" × 3' 7".

Ch. 00106. Lower half of painted silk banner, much broken, with tattered remains of three bottom streamers of plain indigo silk (detached). Colour well preserved.

Subject: *Vaiśravaṇa, Guardian of the North*. Stands facing spectator, on head and arm of seated demon, knees bent outwards, L. hand by side grasps pike-staff; R. arm and whole of fig. above waist, lost. Dress that of 'Indian' type of Lokapāla, Ch. xxvi. a. 006; see also *General Note*, *Ch. 0010. Part preserved shows narrow skirts of coat of mail reaching to knees with oblong scales shaded as if overlapping upwards; greaves; black shoes orn. with gold; traces of orange skirt, and stole of dull chocolate and blue.

A shaped tiger-skin falls in deep flaps over hips and in trefoil-shaped apron in front. Greaves are of scale-armor, scales round-edged, overlapping upwards, and arranged in