

Over inner side was pasted sheet of paper, the L. half of which has been torn off. It evidently however contained a painting, as remains of streamers and scarves of fig. remain on edge of part preserved. This R.-hand half otherwise is blank except for four Chin. chars. signifying the 'Eight Vajrapānis'.

On loose leaf found inside cover, but detached, and measuring $5\frac{3}{4}'' \times 4''$, is painting above referred to. It shows *Bodhisattva of the Sun* standing $\frac{3}{4}$ to R. on a pink cloud and attended by two unhaloed women divinities carrying flowers. Bva. has R. hand in *vitarka-mudrā* and carries long-handled fan in L. On his head Sun-bird with outspread wings; his black hair done in top-knot behind it; flaming halo surrounds head. From his delicate features, rosy cheeks, and patches on forehead he seems to be represented here as a woman.

The two attendants, with same complexion and type of features, are certainly women from their distinctively feminine coiffure, hair being dressed in two high loops like Queen Vaidehī's in *Ch. 0051, etc. All three wear trailing white under-ropes, and $\frac{3}{4}$ length blue-bordered pink jackets with wide sleeves, a costume worn both by women and by male officials.

Background green, with line of steep pine-crowned mountains at horizon. In L. top corner red disc of Sun containing (two-legged) Sun-bird and showering red rays upon group below. In R. bottom corner kneel man and woman holding censer and flowers; dress, etc., like that of donors in *Ch. 00102, etc.; but man's coat purple, woman's pink.

Gay colouring of green, pink, blue, and crimson; clever rapid drawing; dainty execution; fair condition.

Ch. 00212. Fr. of illustrated Chin. MS.; upper edge only of roll with upper end of painting at R. end. This shows man in long-sleeved coat and black hat, $\frac{3}{4}$ R., holding roll of paper in arms. Roughly drawn. To R. of fig. two short cartouches for inscr., blank; to L. one cartouche inscr. with 7 Chin. chars. Rev. blank. $4\frac{1}{2}'' \times 1' 2''$.

Ch. 00213. Miniature Chin. MS. book with sketch of demons or monsters inside cover. Drawing a mere scribble. Book made of paper ruled for full-size manuscript roll, cut up and sewn together. Sixteen foll.; three first covered with writing, remainder blank. Size of fol. $2\frac{1}{2}''$ sq.

Ch. 00214. Fr. of Chin. MS. roll, interspersed with rough sketches of human and griffin-headed monsters; palm-tree with monster resembling horse or unicorn; human heads forming centre or apex of diagrams based on trigrams, and other diagrams built up of small squares, arranged upon straight lines, etc. Text prob. magical, covering (with drawings) both sides of paper. Only upper half of roll preserved. $6'' \times 1' 7''$. Pl. XCVIII.

Ch. 00215. Lower end of silk painting mounted on paper in the fashion of a Kakemono, with wooden roller at bottom. Shows only two lotuses, blue and carmine, foot of *Bodhisattva* on the latter, and hanging end of stole. Chin. char. on back. $10''$ (incomplete) $\times 10\frac{1}{4}''$.

Ch. 00216. Large silk painting with Chin. inscr., fragmentary but, so far as preserved, in exceptionally fresh condition, representing *Paradise of Amitābha or Śākyamuni*, and with side-scenes showing the legend of Ajātaśatru and Meditations of Queen Vaidehī as in *Ch. 0051, etc. Incriptions refer to side-scenes only, giving no date. Side-scenes divided from main picture by broad band of vermilion, covered with trailing bunches of leaves and flowers in vivid blue, orange-red, copper-green, and pink or grey stems. Row of scenes also along bottom, separated from upper part by band of hexagonal diaper in blue and green, hexagons containing rosettes in red and pink. Painted border round whole, of dark brown orn. with bold groups of entwined tendrils in orange-red. L. upper corner, L. lower corner, L. centre, and most of R. half preserved.

Of Buddha only R. elbow, side, and knee remain. He sat cross-legged, with R. arm stretched out from shoulder and bent up at elbow. Only its under-side as far as elbow, wrapped in mantle, is preserved. This pose nowhere else found amongst paintings of Collection. On L. remains of *Bodhisattva* offering flowers, adoring *Garuḍa* with blue ruffled wings, red-feathered legs, and *Bodhisattva*-like bust and arms, and standing monk; above, traces of another standing monk and *Bodhisattva*. In front remains of altar, of large vase filled with flowers standing on tiled floor, of edge of lake with infant soul rising from it, and of fragmentary inscr. defining his rank in new life as in Ch. xvii. 001.

At top remain steeply curved indigo roofs of celestial mansions and galleries, and sky. Latter deep blue, sprinkled with gilded stars, and filled with small seated Buddhas; umbrella-canopies; flying white streamers from central pavilion; flaming jewels on lotus pedestals; and drums painted dark brown and tied with red ribbons. Drums are cylindrical, or of narrow-waisted shape, and have strings stretched outside for production of different note by pressure under arm; while one has also projecting staff with cross-hammer which fell and hit strings, seen in modern (Indian?) examples. In upper L. corner is also small seated fig. of *Samantabhadra* on elephant, doubtless one balanced by *Mañjuśrī* on opposite side when painting was complete.

Sides of picture occupied by three groups of divinities with attendant *Bodhisattvas*: above, pair of seated *Bodhisattvas* (*Mahāsthāma* and *Avalokiteśvara*); beneath them pair of Buddhas seated behind altars; and in bottom corners pair of standing Buddhas. Behind each group cluster of red-flowering trees as descr. in *Ch. lii. 003. The Buddhas, where their hands preserved, have them usually raised with thumb and third finger joined. *Bodhisattvas* attendant on seated Buddhas have their hands in pose of adoration; those attendant on standing Buddha in L. corner clasp finger of R. hand within those of L. The only one whose hands are preserved, in R. corner, carries dish of flowers.

Between standing groups at bottom came musicians and dancer on small front terrace; but dancer lost, and part only of six musicians on one side, and three on other, remain. Instruments visible are flute, pipe, lute, psaltery, and drum, all of same type as in *Ch. lii. 003.