

colouring almost completely gone. Buddha seated on lotus cross-legged, behind altar, with R. hand in *vitarka-mudrā*; L. was horizontal before waist as in representation where he carries rice-bowl, but is destroyed, so that exact pose uncertain.

The two chief Bodhisattvas have their hair done in double-leaf form of top-knot, and carry flaming jewels in one hand, while the other is in *vitarka-mudrā*. Rest of assembly consists of the Ten Kings, six shaven Arhats, and twelve Bodhisattvas (not individualized), all with hands in adoration. No musicians, dancer, or nymphs, and no lake as in Sukhāvātī paintings; so Buddha prob. not Amitābha. Below altar runs band of rhomboidal orn., below which remain in middle two small seated Buddhas attended by Bodhisattvas (and one of them also by fig. holding begging-staff). Before them are small figs. in Chinese secular dress, incompletely preserved, but suggesting scenes of judgement. Stūpa and monk also traceable by Buddha on R.; grass hut and corner of enclosure on L.; and two ducks (?) in centre. Workmanship indifferent. 2' 11" (incomplete) × 4' 1½".

*Ch. 00223. Large silk painting, representing *Thousand-armed Avalokiteśvara* (Kuan-yin), seated, with attendants. Broken and faded; fr. of border of purple silk damask, woven in lozenge lattice-work, preserved round R. upper corner.

General Note. The painting is one of a number representing same subject and all arranged on practically same scheme. These consist of Ch. 0029, 00452, 00458-9; iii. 004; xxi. 006 (linen); xxviii. 006; xxxiii. 002; xxxviii. 001; liv. 001; lvi. 0014, 0019; cf. also Six-armed Avalok. Ch. 00105. In middle is large fig. of Avalok. seated with legs interlocked, on lotus, under draped and tasselled canopy. His inner hands hold multiplicity of sacred emblems; his outer form circular nimbus enclosing whole fig. In two of the more decorative examples (Ch. xxviii. 006; lvi. 0014), fig., with hand-halo and Padmāsana, is further enclosed in circle of white, singling it out from background and surrounding figs. Outer hands empty but open, with open eye in palm of each.

Avalok.'s dress, ornaments, and coiffure are always those of more 'Indian' type; fig. shows either one head or eleven. In latter case these are arranged as in paintings of Eight-armed Avalok.; see *Ch. 00102, etc. Chief head, body, and inner hands and arms are usually painted yellow, shaded with red, while outer rings of hands are red or pink; hair black or bright blue, occasionally brown; eyes usually almost straight, with third eye upright in centre of forehead; small moustache and wisp-like beard, green over black. Dhyāni-buddha appears always on front of tiara where there is one head; and as topmost of small heads where there are eleven, except in Ch. liv. 001 and lvi. 0019, where it still appears as small seated fig. in middle of lowest row of heads.

Chief emblems held are Discs of Sun and Moon (as in *Ch. 00102, etc.); flask of ambrosia (a two-handled or handleless vase with stopper, or a tall long-beaked jug; Ch. xxviii. 006 shows an example of a bird-headed jug);

seated Buddha; bowl of rice; begging-staff; trident; Vajra and Vajra-headed bell; flaming jewel; willow branch; Stūpa (in form of Chinese pavilion); looking-glass; Wheel (of the Law); skull-headed mace; bird-headed mace; Vajra-headed mace; sword; pike; bow and arrow; buckler (oblong or round; Ch. xxviii. 006 shows Gorgon-faced shield); sacred book and sacred roll; conch-shell; noose; rosary; coin; set-square; bunch of grapes; red, blue, and white lotuses; and less commonly, quiver (Ch. 00452), cloud, fly-whisk, and Padmāsana.

Whole disc containing Avalok. rises on cloud of vapour from tank, in which stand two *Nāgas*, in armour or modification of Bodhisattva dress, supporting cloud on either side. In front of tank is often draped altar with sacred vessels, as in Paradise pictures (*Ch. lii. 003, etc.). On either side of it usually (but sometimes higher in picture) an emaciated old man in ascetic garb with long beard and uncut hair (usually white) or bald-headed, and red-cheeked Nymph in dress of Chinese woman, or of dancer in Paradise pictures. Old man usually sits or kneels with R. hand at head in gesture of salutation, and is drawn with realism and individuality. Nymph is of conventional type and offers dish of flowers. From inscriptions on Ch. lvi. 0014 they appear to represent the *Sage of the Air* (?) and the *Nymph of Excellent Virtue*.

In bottom corners are demonic many-armed forms of *Vajrapāṇi*, straddling against background of flame, and brandishing Tantric emblems such as skull-headed mace, bell, Vajra, rosary, wheel, trident, and noose. They are painted dark blue, red, or grey, with fiery hair, tusks, and snakes or chains of skulls wreathed about their arms, necks, and legs.

Sides of painting, where not empty, are filled by seated or standing Bodhisattvas and Lokapālas, mostly not individualized; in upper corner are usually *Bodhisattvas of Sun and Moon*. Latter are of small size, seated with hands in adoration—in all cases but Ch. lvi. 0014—on their five white (or red) geese and five white (or red) horses, but the allocation of the 'Vāhanas' is in some cases reversed. Nimbus of Moon bordered with white, that of Sun with red.

Small painting Ch. 0029 contains only figs. of Avalok. and donors; Ch. xxxiii. 002, the same with addition of Bodhisattvas of Sun and Moon; Ch. xxxviii. 001 is too fragmentary and in too bad condition to show identity of figs. composing it; but in all other cases the *Nāgas*, *Vajrapāṇis*, *Nymph*, and *Sage* are found, and in all but *Ch. 00223 and 00452 Bodhisattvas of Sun and Moon. Attendant impersonal Bodhisattvas and Lokapālas vary in number according to space available and fancy of artist, and in some cases are entirely omitted. In Ch. lvi. 0014, 0019, however, they form an important element in picture, and contain representations of Brahman, Indra, and other Hindu gods.

In types of figs. and treatment of accessories (haloes, canopies, Padmāsanas, etc.), series follows same conventions as series of Paradise pictures and shows same variation of skill in workmanship. Style in majority corresponds to that of paintings descr. under *Ch. 0051; the highly