

resting on knee (palm inwards), or (once) before body, palm downwards and fingers curled up, or (once) horizontal before body, with palm uppermost and fingers extended, empty. Mantle drawn partly over R. shoulder, and R. arm otherwise bare except in one instance, when it is covered by end of under-robe. Circular halo and vesica, and jewelled canopy overhead. Hair black with crimped edge, eyes straight, flesh shaded with pinkish purple. Colouring otherwise scarlet, true green, copper-green, and slate-grey, with black edge to under-robe. Rough workmanship.

Prob. pasted at beginning of manuscript rolls, as one end always shows signs of pasting, and the other is sometimes stiffened by gumming round a strip of bamboo. Paper same as used in Ch'ien-fo-tung MSS. of T'ang period. Average size $11\frac{1}{2}'' \times 15\frac{1}{2}''$ to $16\frac{1}{2}''$.

Ch. 00397. Paper painting, with border of dark green silk preserved along top and sides, and linen suspension loops. Shows *Four-armed Avalokiteśvara* (Kuan-yin) seated with donors; general style throughout as in *Ch. 00102, but coarse workmanship. Discs of Sun and Moon in upper hands contain resp. bird and tree with two lumps below representing hare and frog. Lower hands in *vitarka-mudrā* on either side of breast. Donors consist of woman on L. and monk and civilian on R., kneeling either side of tall green stalk from which Avalok.'s Padmāsana opens. This end of painting torn and incomplete. Colouring orange-red, slate-blue, crimson, and green, all now dull. With border $1' 8'' \times 1' 3''$.

Ch. 00398. Paper painting with Tib. inscr. forming *Buddhist magic diagram or charm*; has been folded in four, and one quarter lost. Plan same as in *Ch. 00190, etc., but in place of eight-petalled lotus at centre four crossed Vajras forming eight-pointed star, with circle in middle, contents of which are obliterated. No figs. of divinities appear, only lotus buds or Buddhist emblems resting on lotuses and orn. with flying streamers.

These comprise: (i) in three remaining spandrels of inner square (which has Vajra border), arrow-head (?), bow, and censer; (ii) in first of outer squares, rice-cake (?) symbolizing the Universe (see Waddell, *Buddhism of Tibet*, p. 296), trilobate jewel, lotus, vase, and willow, Vajra, three-armed symbol resembling the Manx emblem, crossed Vajra, conch-shell, trident, wheel, and one or two objects indistinguishable; (iii) in three extant corners of second outer square, sword, standard, and object indistinguishable; and (iv) in three extant corners of outermost square, heads of crossed Vajras. Remainder of outer square filled with alternate lotus buds in arched compartments and sections of lotus flowers appearing between arches. T-shaped figs. in middle of each side painted red criss-crossed with black, or uncoloured and criss-crossed with red. Tib. inscs. appear on blades of Vajra at centre, and on T-shaped figs. of outer square.

Drawing rude; colouring only red and yellow in places; paper stout brown, two thicknesses pasted together. $1' 10\frac{3}{4}'' \times 1' 10''$ (where complete).

Ch. 00399. Illuminated Pōthī leaf, showing flaming

jewel in centre. On either side Buddha seated on lotus, turning towards jewel, with R. hand raised in *vitarka-mudrā*, or with thumb and second finger joined. Behind each again is monk in parti-coloured mantle and yellow under-robe, also haloed, hands in adoration. Figs. separated by bamboos. Coarse work. On rev. one l. scattered Tib. words or chars. $1' 4'' \times 1\frac{3}{4}''$.

Ch. 00400. a-c. Three paper paintings representing (a) *Śākyamuni* with attendants, (b) and (c) *Avalokiteśvara*, seated behind altars. Ś. has black hair, small moustache and imperial, R. hand in *vitarka-mudrā* at breast, L. below it holding alms-bowl filled with rice. On either side stands Bodhisattva with hands in adoration; behind two monkish disciples, one of normal aspect, other with open mouth and distended eyes. On either side of Avalokiteśvaras are conventional willow trees. Workmanship of roughest, but following conventions of *Ch. 00102 type. Colouring dingy, limited to crimson, dirty greenish brown, yellow, and white much blackened. All three paintings have been gummed on to some rough flat surface, and torn by removal. $11'' \times 8\frac{3}{4}''$.

Ch. 00401. Fr. of paper painting from same series as Ch. 00376-7, and in same 'Indian' style, showing female divinity, prob. *Tārā*. Fig. seated on yellow lotus, with feet just crossed at ankles. R. hand over knee, holds long-stemmed white flower with back-turned pointed petals; L. hand behind thigh, holds tall pink lotus. Head bent over R. shoulder; eyes looking down. Dress and jewellery that of 'Indian' Bodhisattva, including anklets; black hair done in high cone and in straggling ringlets on shoulders. Skirt coloured pink, girdle faint green, stole grey, and scarf over breast yellowish brown; but flesh and jewellery are untouched and existing colours all faint. Halo oval, red in centre and yellow towards edge. Top and bottom of painting lost. Gr. length $11''$, width $10''$.

Ch. 00402. Paper painting showing *Buddha* seated on Padmāsana; legs in adamantine pose, R. hand in *vitarka-mudrā*, L. in lap. Flesh painted yellow, hair black, mantle (covering L. arm and corner of R. shoulder) red lined with grey and white. Plain circular vesica and halo of green and grey, and conventional flower spray above. Smudged remains of Tib. chars. upside-down at side, pin-holes in corners. Rough work. $11\frac{1}{2}'' \times 5\frac{3}{8}''$.

Ch. 00403. Fr. of paper painting showing upper half of standing *Avalokiteśvara*. He faces spectator, R. hand (raised) holding willow branch, L. (hanging by side) lost. Dhyāni-buddha on front of tiara. Rough example of 'Chinese Buddhist' style, outlines and colouring much destroyed. The latter apparently consisted only of light red (on flesh and inner robe) and grey. Two Tib. chars. on rev. $1' 2\frac{1}{2}''$ (incomplete) $\times 10''$.

Ch. 00404. Fr. of paper painted roll showing a series of Bodhisattvas. Of these two remain: *Kṣitigarbha* as Protector of Souls in Hell (complete), and *Six-armed Avalokiteśvara* (incomplete). K. is seated on lotus behind altar, begging-staff in R. hand, flaming jewel in L. He wears black-barred red and buff robe, and dark shawl over his