

Ch. xxi. 001. Silk painting with Chinese inscription, representing *Avalokiteśvara* standing, with side-scenes and donors. Date given by inscription A.D. 963. Painting fairly intact (without border), but surface much worn and discoloured.

Fig. stands leaning slightly from waist to L. p., facing spectator, on flat stiff *Padmāsana*, raised six inches above bottom of picture. Behind, elliptical vesica framing fig. to ankles, and horseshoe halo, with peak of flame. R. hand raised in *vitarka-mudrā*, holding between finger and thumb long-stemmed lotus which supports *Dhyāni-buddha*; L. by side, carrying flask. Dress and jewellery of 'Indian' *Bodhisattva* type (see *Ch. lv. 0014), with skirt raised by jewelled chains to show ankles and anklets. Flask white with red outlines, hair light blue. Small canopy overhead with hovering nymph on either side throwing flowers or carrying censer.

Down sides of picture, scenes of danger or calamity. These are in Chinese secular style, and represent: on R. (i) above, man with head, hands, and feet imprisoned in boards; (ii) man pursued by camel; (iii) man pursued by another flourishing sword; on L. (iv) above, man pursued by rider on horseback with sword; (v) small, man fallen in river between steep banks; (vi) woman with baby on shoulder fleeing from long-bodied black beast (wolf?); (vii) man fleeing from long-bodied yellow beast (panther?). Scenes divided from each other informally by groups of hills fire-outlined. Men in long trousers, long-sleeved belted coats with skirts cut up in tails, and black-tailed caps or square black head-dresses; woman in curious garb of loose red trousers coming up under arms with girdle and straps over shoulders; bare arms and neck.

On either side below stand donors—man and woman in each case, with small boy also on R. Dress as of donors in *Ch. 00102; one woman's jacket ornamented with carefully painted red and yellow flower sprays, and both with patches on cheeks; boy in red tunic with pleated frill at bottom and long white trousers. Inscriptions consist of dedication, 10 ll. on panel between donors and four cartouches above chief donors' heads with inscription almost effaced; cf. Petrucci, Appendix E, II.

Painting of interest owing to markedly Indian character of Avalok. and his appurtenances, combined with Chinese style of remainder. Workmanship indifferent; colouring dark green, red, black, and opaque light yellow and blue on dark greenish background; the yellow and blue confined chiefly to Avalok.'s vesica and jewellery. Cf. for side-scenes, Ch. xl. 008; lvii. 001. 3' 6" x 2'.

Ch. xxi. 002. Silk painting representing *Śākyamuni* between *Bodhisattvas*, with donors. Considerably broken and worn; border of blue-green silk partially preserved on three sides. Upper part shows *Śākyamuni* between two *Bodhisattvas*, all three seated cross-legged on *Padmāsanas* facing spectator. No altar, trees, or canopies; but blank cartouche for inscr. on R. of each fig.'s halo, and spaces of background broken by pink and white lotus flowers with leaves; ground beneath *Padmāsanas* painted grey, with lozenge tiles outlined in white. Ś. holds alms-bowl in L.

hand, and in pose, dress, and colouring resembles exactly Buddha of Ch. 00224, except that his flesh is shaded with dark pink instead of orange. *Bodhisattvas* also of corresponding type; their outer hands are in *vitarka-mudrā*; their inner hands concealed by the edge of Buddha's vesica.

This and three haloes are circular, edged with flame, and show remains of petal, vandyke, and waving ray ornamentation as in large Paradise pictures (see *Ch. lii. 003, etc.). Like petals of *Padmāsanas* they were painted in terra-cotta, dark pink, grey, black, and white; but material of this picture is soft plain-woven silk, not gauze; paint has accordingly caked more on surface and flaked off. Blue on lining of Buddha's mantle and on *Bodhisattvas*' stoles has in this way practically disappeared, and most of pink and white of latter's flesh. Drawing hasty, and workmanship generally rough.

Donors in dress, head-gear, and physical type same as in *Ch. 00102, etc. They sit cross-legged instead of kneeling, the man on L., his hands in adoration with lotus spray held between; woman on R., her hands muffled in sleeves before breast. Behind her stands boy in red skirt and long-sleeved jacket tied with a white girdle. His hair is black, cut close to the head; two red ears (apparently of ribbon bow) stand up on top of his head. Man's and woman's dress is painted entirely in black, white, grey, Indian red, and very dull olive-green. 1' 10" x 1' 5".

Ch. xxi. 003. Large triangular head-piece to silk painting, of cream silk damask, doubled, woven with large naturalistic floral design, of which fr. only appears. Border and suspension loop of fine plain silk, dark purple faded to brown. Tags of white and saffron silk attached to loop. Painted on each side with Buddha seated in meditation on lotus rising on straight stem. Angles filled with sprays branching from same plant, and detached flowers above. Oval halo and vesica; hands and feet invisible. Mantle covering both shoulders dark terra-cotta; under-robe light brown and white; flesh solid yellow. Lotus sprays and leaves light brown, flowers tipped with red; halo light brown, vesica in bands of dark brown, yellow, and light green. Buddha has slightly oblique eyes and oval face with youthful expression. See also Ch. 0086. H. 1' 8", base of triangle 3'.

Ch. xxi. 005. Linen painting representing *Six-armed and Eleven-headed Avalokiteśvara*, standing, with donors. Red linen border and suspension loops. Good condition. Fig., pose, emblems, and dress as in Ch. 00125 except for eleven heads; cf. also paintings enumerated under *Ch. 0052. Sun on R. hand; moon on L., showing only tree; no willow in middle hands. Colouring orange, yellow, green, and crimson. Donors, three men on R., three women on L., standing, in dress of donors of *Ch. 00102, etc. (With 3" border) 4' 10" x 2' 2". Pl. LXXXIX.

Ch. xxi. 006. Painting on fine linen, with remains of brown silk border, showing *Thousand-armed Avalokiteśvara*, seated, with attendants and donors. Figs., accessories, and general treatment as in silk paintings descr. under *Ch. 00223. In R. and L. top corners appear resp. *Bodhisattvas* of Sun