

dress, coiffure, and three-leaved crown recall banners of 'Indian' type; see *Ch. lv. 004, *0014. Effect coarsened by open texture of gauze, which necessitates use of very thick paint. Predominant colours are strong orange and dull deep blue referred to above, which are repeated in lotus underfoot. For other representations (with lion), see Ch. 0036.

2' 3" (length with head-piece) × 7 $\frac{1}{4}$ ".

Ch. xxii. 005-7. Misc. frs. of large silk paintings, including part of Paradise with musicians, dancer, Bodhisattva, canopy, and side-scenes showing Queen Vaidehī in meditation; feet and lower robes of large standing Bodhisattva; part of large standing Lokapāla (?), and fr. of hand. Halo of Thousand-armed Avalokiteśvara holding emblems. Style as in more complete pictures.

Gr. fr. 1' 7" × 9 $\frac{1}{2}$ ".

Ch. xxii. 008. Remains of painted silk banner, broken and much worn, showing three of the 'Simultaneous births'; only example of subject amongst paintings of Collection. Banner is one of series enumerated under Ch. 0039. Three pairs of animals remain: above, sheep suckling lamb; in middle, cow being milked by woman and licking head of its calf; at bottom, mare suckling foal (Kaṅṭhaka). Signs of another scene at top. The animals seen in profile, against background of grassy ground sprinkled with red-flowering plants; groups divided by miniature ranges of mountains in red, blue, and green. Sheep and horse and their young are white, horse and foal having red manes and tails; cow and calf red. Woman milking partly obliterated, but remains of blue skirt and green and red jacket. Drawing of considerable charm. 1' 4" × 7 $\frac{3}{4}$ ". Pl. LXXVI.

Ch. xxii. 009. Remains of silk painting, representing *Paradise*, prob. of Amitābha. Largest fr. shows head and R. shoulder of central Buddha, with head of attendant at side and part of trees and Paradise buildings behind. Other fr. shows head of subsidiary Buddha and attendant Bodhisattva. General type as in *Ch. 0051, etc. Gr. fr. 8 $\frac{1}{2}$ " × 10".

Ch. xxii. 0010. Silk painting representing *Eleven-headed and Eight-armed Avalokiteśvara* (Kuan-yin), seated, with donors. Made of one breadth of silk, 1' 10" from selvedge to selvedge; border lost, broken at top and bottom, surface worn and colour much dimmed.

Dress, pose, and accessories of chief fig. generally as in *Ch. 00102; Padmāsana rises from small tank; no altar. Upper hands, L. and R., hold up resp. the emblems of Sun and Moon, former containing three-legged bird, latter only tree. Second pair of hands hold tridents; third pair at breast, prob. in *vitarka-mudrā*, but painting too worn to show; fourth pair on knees, R. hand hanging downwards with thumb and forefinger joined, L. holding rosary.

The eleven heads treated as in *Ch. 00102; Amitābha's at top yellow, small Bodhisattva heads white and red; large heads in profile pale blue and green resp. Avalok.'s flesh otherwise is deep pink shaded and outlined with red; his dress and jewels dark crimson and green; same colours with addition of some purplish pink and pale blue (much effaced)

repeated on halo, vesica, Padmāsana, and canopy. Metal-work of orns. red-brown picked out with yellow and black as in *Ch. 0051, etc.; vesica edged with creeping flame.

Work well drawn and finished, but details now effaced. On each side a short (blank) cartouche for inscr., beneath which kneel donors, man on R. and woman on L. These two, much effaced, show same costumes and head-gear as in *Ch. 00102; beneath each stands small fig. of same sex and in corresponding dress. Hair of both the latter done in side-knot fashion with projecting tails descr. in Ch. 00224. 2' 5" × 1' 10".

Ch. xxii. 0015. Drawing on silk with Tib. inscr., forming *Buddhist magic diagram or charm*. Plan same as in *Ch. 00190, etc., but only inner square and parts of two outer squares remain. In centre, within many-petalled lotus, is seated fig. of Avalokiteśvara with worshipper. Avalok. 'Indian' in style, seated in attitude of 'royal ease' with R. hand hanging over raised R. knee, and L. hand on ground behind thigh holding long-stemmed lotus; head bent over R. shoulder; oval halo and vesica. Worshipper Chinese, as in silk paintings *Ch. 00102, etc., wearing wide-brimmed hat and belted coat, and carrying censer. Round lotus are six concentric rings of Tib. writing containing prayer; spandrels of inner square, Vajra-bordered, filled with flaming jewels floating on waters of *Sukhāvati*, from which rise lotuses. Outer squares, so far as preserved, filled with seated Bodhisattvas interspersed with Buddhist emblems and lotuses. Among former are noteworthy: above, in inner of two rows, Bodhisattvas of Sun and Moon on their respective goose and horse Vāhanas; below, Bodhisattva with lute; on all four sides, so far as preserved, two Nāga divinities with vesicas of serpent heads. Tib. inscr. transl. by Dr. Barnett; see App. K.

Fair condition, torn; drawing refined in line. (As preserved) 1' 9" × 1' 9".

Ch. xxii. 0016. Remains of silk painting representing *Two-armed Avalokiteśvara* (Kuan-yin), seated, with attendant Bodhisattvas and donors. Painting much broken and in very bad condition. Border of coarse greenish-blue linen preserved complete with four suspension loops above and three below of green linen or silk.

Avalok. sits with legs interlocked on lotus behind altar; R. hand was at breast prob. in *vitarka-mudrā*, L. is on knee (pose uncertain). Dress and orns. apparently treated as in Ch. 00167, but most of fig. and head lost. Attendant Bodhisattvas kneel one above the other, two a side, upper pair with hands in adoration, lower offering lotus flowers on platters. Narrow cartouche (blank) for inscr. on each side of central fig. Below is usual panel for dedicatory inscr. (also blank), with two men donors kneeling on R. and two women (partially preserved) on L.; their costumes and head-gear same as in *Ch. 00102.

Work throughout was rough, and colouring (crimson, black, and olive-green) is now mostly lost. 2' 3 $\frac{1}{2}$ " × 1' 9 $\frac{1}{2}$ ".

Ch. xxii. 0017. Fr. of painting on closely woven linen, representing *Avalokiteśvara* seated, with attendants. Of interest owing to purely 'Indian' style as in Ch. lv. 0024,