

with attendants and donors. Narrow border of brown silk preserved; painting almost intact and in fairly good condition.

Dress, pose, and accessories of central fig. generally as in \*Ch. 00102; Padmāsana rises from small tank; no altar. Upper hands, L. and R., hold up symbols of Sun and Moon, former containing three-legged bird; latter, tree, frog, and hare. Middle hands in *vilarka-mudrā* on either side of breast, holding each, between thumb and forefinger, spray of pink and white lotus. Lower hands placed palm to palm, pointing downwards, before lower part of body; thumb bent and touching, fingers extended and meeting at tips; see also Ch. 00105. Flesh deep pink shaded with orange-red; same colouring used for seven Bodhisattva heads on top, while heads in profile are resp. yellow and dark olive-green, and Dhyāni-buddha's head yellow with red cheeks.

Attendants consist of fourteen small Bodhisattvas seated or kneeling seven a side, with hands mostly in pose of adoration and with no distinctive emblems, and of four Lokapālas ranged in row in background. Small seated Buddhas on clouds fill upper corners. The Kings are of ferocious aspect, with grotesque eyes and bright red complexions; their armour that of Lokapālas in banners; see \*Ch. 0010. Vaiśravaṇa with Stūpa is distinguishable on L. and Virūpākṣa with sword on R.; other two carry no distinguishing emblems.

Four of Bodhisattvas have shawl-like stole, opaque under-ropes, and white girdles of \*Ch. 002 type; rest like Avalok. wear Indian variety of Bodhisattva dress; flesh of all deep pink like his. This pink, dull crimson, and dark green and grey form practically whole colouring of picture; though vesicas and haloes show traces of pale blue now almost entirely lost. Avalok.'s ornaments are painted entirely in dark green, and were perhaps orig. gilded over this. Jewellery of attendant Bodhisattvas is red-brown picked out with yellow and black as in \*Ch. 0051, etc. Work throughout rather rough.

Lower end of painting contains central panel (blank) for dedicatory inscr. and eight kneeling donors, four men on R., four women on L., with a narrow cartouche, also blank, before each. All wear costumes and head-gear of donors in \*Ch. 00102. This end of painting, however, much worn, and figs. hardly distinguishable. 3' 6" x 2' 3".

**Ch. xxxvii. 002. Silk painting,** with Chin. inscr., representing *Progress of Vaiśravaṇa* and attendants over the ocean; cf. Ch. 0018. Complete with border of greenish-blue silk, and in excellent condition.

Vaiśravaṇa gallops to R. on white horse with scarlet mane and tail, turning back in saddle to his followers, with R. hand raised (thumb and third and fourth fingers joined) and L. grasping reins. He is young and human in appearance, with sq. face, straight nose and eyes, and wide mouth, open as if calling to his followers. His hair, including recurved eyebrows, moustache, and tufts of beard and whiskers, is dark brown; iris of his eyes light blue.

He wears long close-fitting coat of scale-armour reaching half-way down shin, yellow with scarlet straps and border;

and arm-guards and greaves of same. Scales represented by conventional three-armed crosses as in Ch. xxvi. a. 001 (see also note on V.'s armour in Ch. 0018), and cover corslet as well as coat, but prob. by accident. A leather skirt-piece, orn. with flowers, and not meeting in front, is secured round body by lower belt. Beneath coat floats out long olive-green under-robe. On head a high three-leaved crown, while streamers of flame fly from shoulders.

Horse has ornamented saddle with stirrups, crupper cloths, and frontlet of scale-armour attached to its head-stall and covering its face. Its accoutrement otherwise consists of breast-band, to which as to crupper are attached numerous knobs as seen on horse in D. vii. 5 (*Ancient Khotan*, i. p. 298; ii. Pl. LIX). Its head small in proportion to neck and body; its legs short. On its head a pair of black and white feathers.

In front march two Rākṣasa carrying red pennons; behind come a host of others carrying a large flag similar to that of Ch. 0018; a miniature Stūpa; a battle-axe, and bow and arrows. These all have grotesque faces (two with animal jaws, etc.), and are mostly attired in coats of scale-armour like Lokapālas of banners. Most have their legs bare below the knee; but a few have leggings or high boots, or are cross-gartered, with shoes on feet.

At the rear stand two human figs. in Chinese secular dress consisting of white under-ropes and long wide-sleeved scarlet jackets. These prob. represent the donors, man and wife. The man has three-leaved mitre-like head-dress, and carries a roll (of office or of sacred writings?); the fair-faced woman has her hands in adoration, and her hair done like that of women donors in \*Ch. 00102. In foreground are more Rākṣasa, and three savage semi-nude goblins with jars and brazen vessels under their arms, apparently quarrelling with the Rākṣasa and with each other. Coins (square-holed) and jewels are scattered amongst them. One of them attacks one of Rākṣasa with a branch of coral (or Nāga tree); so they evidently represent the Nāgas from whom Vaiśravaṇa won his treasure. ●

Whole host swept along on cloud from Vaiśravaṇa's palace (represented as a Chinese pavilion in L. top corner) over the sea, which is bounded in background by mountain range and in foreground by cliffs. In water here float scarlet lotuses, infants, ducks, a shark-jawed monster, and a nymph offering flowers, while on cliffs appears a deer. Flowers are scattered in the air above.

The workmanship good and well finished throughout; the colouring, which is in good condition, consists almost entirely of yellow (scale-armour), scarlet (robes, straps, and borders), and white (robes, horse, infants, and pavilion) on the greenish brown of the background.

Chin. inscr., 2 ll., fairly preserved, on yellow cartouche in R. corner.

2' 2" x 2' 0½". Pl. LXXIII; *Thousand Buddhas*, Pl. XXVI.

**Ch. xxxvii. 003 and 005. Two large pieces of silk painting** with curved tops, forming respectively R. and L. sides of one arch-shaped picture. The centre is lost, but must have contained a seated Buddha.