

of silk shaded with red; that of the Buddhas a harsh thick yellow. Drawing refined, and work generally well finished.

The *side-scenes* are uninscr. but correspond to those on R. of *Ch. lii. 003, representing the Seven or Eight Calamities, and are drawn in the same Chin. secular style. Those preserved are: (i) Bodhisattva kneeling on lotus before a Buddha (?) on lotus (destroyed). (ii) Man and woman seated on either side of tripod caldron; a demon kneeling between them in background, and stretching out hand to woman. In his other hand some unintelligible object; cf. Ch. lii. 003. x. (iii) Man plunged in water, only head and arms out; as Ch. lii. 003. vii. (iv) Man sitting on high seat on L., and demon with uplifted stick leading before him by rope a man clad only in long white trousers and a white cloth tied over his head and face; cf. Ch. lii. 003. iv and v. (v) Sick man supported on couch by woman, while two monks read to him from scrolls; as Ch. lii. 003. iii. (vi) Man kneeling on sitting-platform and leaning forward with his hands on its edge and look of dismay, while a demon rushes up to him with hands outstretched; as Ch. lii. 003. x. (vii) Man on seat on R., R. hand raised as in blessing, while another with falcon on R. wrist talks to him; cf. Ch. lii. 003. v. (viii) Man running encircled by pyramid of flame; as Ch. lii. 003. vi. (ix) destroyed. 3' 10" x 3' 6". Pl. LVI.

Ch. liii. 003. Large painting on fine linen representing *Paradise of Amitābha* (or *Śākyamuni?*), with side-scenes showing legend of Ajātaśatru and meditations of Queen Vaidehī. General conception and treatment as in *Ch. 0051, etc. Much effaced and broken; remains of silk damask border down each side, dark purple patched with another purple and fawn.

Orig. purple damask has design showing Sassanian influence and consisting of circular (?) medallions, c. 6" in diam. and 1" apart vertically, with disc-spotted borders, and conventional leaf and bud design within. In centre smaller disc-bordered circle; and in interspaces between medallions another conventionalized flower group, not completely traceable. Second purple damask shows Chinese all-over design of wave-like lines. Fawn damask is of lozenge lattice-work pattern, the diagonals formed of chain-like links with small four-petalled rosette at crossings, and larger flattened rosette (also four-petalled) within lozenges. At bottom this pattern goes off into cloud-like border pattern, not completely preserved.

Paradise corresponds entirely in arrangement with *Ch. 0051, having two subsidiary Buddhas in bottom corners, and two short-haired haloed disciples in close attendance on central Buddha. There are also two shaven disciples behind the chief Bvas.

Workmanship has been careful, but drawing is much effaced, and of colour only traces of bright red, besides blue and mauve, remain.

The *side-scenes* represent—on R.: (i) Mount Gṛdhra-kūṭa; Śākyamuni not represented; (ii) prob. Bimbisāra and Vaidehī doing homage to Śākyamuni; they appear in foreground waving their arms; upper half of Śākyamuni seen in sky above; (iii) Ajātaśatru pursuing his mother; the minister

and physician appear in front; (iv) as in Scene v. of *Ch. 0051; subject uncertain. Ajātaśatru (?) on horseback, and a man wearing the cangue led before him by two others; (v)–(viii) obliterated.

On L. Vaidehī meditating on *Sukhāvātī*: (ix) on Sun, and Water (running); (x) on Water as ice (?), a tank; (xi) on the Earth, a green square surrounded by a coping; (xii) on Jewel-tree; (xiii) on jewelled canopy; (xiv) on Flowery Throne, a lotus growing in tank; (xv) on Lake of Eight Virtues, a tank without flowers; (xvi) on Rebirth in *Sukhāvātī*, a soul rising from tank in an opening lotus; (xvii) on Avalokiteśvara; (xviii) on Mahāsthāma; (xix) on Buddha Amitābha; (xx) obliterated.

In L. bottom corner, remains of donors: women with crimson head-dresses, and monks or nuns. 4' 5" x 3' 7" (with border).

Ch. liii. 005. Large silk painting representing *Avalokiteśvara* (Kuan-yin) standing; no donors or attendants. Complete except for border and extreme top and bottom of painting; in good condition. Fig. untouched, a very fine example of 'Indo-Chinese' type of Bodhisattva.

Fig. stands slightly to L., eyes gazing down, R. hand raised holding willow spray, L. at hip holding flask; no Dhyāni-buddha. Hair, fig., and dress follow Indian traditions, but their original formality is infused by Chinese artist with an air of particular grace and gentleness.

In detail dress and colours are much the same as in *Ch. 0088. Short tight over-skirt is found again, and in same colouring, Indian red, sprinkled with blue and white rosettes. Over it an additional narrow band or cord looped in wide festoons across front and hanging in loops and streamers at sides. One side of this is painted in curved bars of red, white, and slate-blue suggesting rounded surface; other side the same covered with small network of black lines. It is not clear whether this represents a fabric, or some other substance. The long skirt and shoulder draperies are orange, girdle olive-green, scarf across breast Indian red, narrow stole dark chocolate, jewellery reddish brown, hair black, and flesh white outlined and shaded with red.

Face short and round; eyes wide apart and almost level, but with finely recurved line both to lower and to almost closed upper lid; mouth somewhat larger than usual, with tiny moustache and tuft of beard. Halo is circular, outer slate-blue border orn. with a ring of 'enclosed palmettes' in blue and white. Blank yellow cartouche for inscr. on L. upper edge.

4' 8" x 1' 10". *Thousand Buddhas*, Pl. XXI.

Ch. liv. 001. Silk painting with Chin. inscr. representing *Thousand-armed and Eleven-headed Avalokiteśvara* with attendant divinities and donors. Border gone; also R. top corner, part of R. side, and R. half of bottom of painting with part of dedicatory inscr. and all male donors. Remainder fairly preserved.

General design and treatment of central fig. as in *Ch. 0023, etc. Avalok. here eleven-headed; profile heads