

a pair of hands in adoration. No emblems except Dhyāni-buddha on front of tiara.

Fig., dress, and orns. those of 'Indian' Bodhisattva (see *Ch. lv. 0014), with flower-orn. caps over knees and twisted pearl-strung rope round neck instead of stole. Flesh originally gamboge shaded with red; hair very light brown. Circular halo and vesica of waving ray, vandyke ray, and petal orn., with inner trilobate flame border, and outer band of white bordered with small lotus orn. as in Ch. xxvi. 001. Between top of this and canopy is a second small fig. of Dhyāni-buddha with attendant disciple and Bodhisattva on either side.

The attendants of Avalokiteśvara comprise:

(i) In four corners, four armed Kings. Only Virūpākṣa (with sword) is preserved complete, in L. bottom corner; and legs of Kings (attributes destroyed) in upper corners. Armour and general type as in banners; see Ch. xlix. 007.

(ii) down sides, eight Bodhisattvas, seated or kneeling, with hands in mystic poses or holding censers or flowers. Majority in 'Indian' Bodhisattva dress like attendant Bodhisattvas in Paradise picture, *Ch. 0051; two in elaborate garments covering them to neck and wrists like dancer in same painting.

(iii) at Avalok.'s knees, two infants naked except for long stoles, floating down on lotuses with hands in adoration.

(iv) below Padmāsana, the Nymph (L.) and Sage (R.) as commonly found in paintings of Thousand-armed Avalok.; see series under *Ch. 0023.

(v) heads of two Bodhisattvas upholding Avalok.'s Padmāsana.

All figs. and accessories, with exception of Avalok. in centre, in 'Chinese Buddhist' style of *Ch. 0023, etc. Colouring chiefly crimson, grey, white, and orange, on greyish background; but almost gone. 4' 8" x 4' 2".

*Ch. lv. 004. Painted silk banner somewhat broken and faded; all accessories lost.

General Note.—This painting is a good representative of an 'Indian' class further exemplified in Ch. lv. 007, 008, 0029, 0030, 0031; and akin to *Ch. xxvi. a. 007 series. The paintings show many points of resemblance to miniatures of Nepalese MSS., as seen in Foucher, *Iconographie bouddhique*, i. Pl. IV, etc. Style is comparatively primitive, and colouring poor and limited in range. Dull red and green, black, white, yellow, dark brown, and pink are the only colours used; in all, paint much faded and lost.

In pose, physical type, nature, and arrangement of drapery, etc., the figs. are exceedingly like one another even in small details. All are standing, with their weight thrown on one hip, and body inclined more or less strongly to other side. Body itself is slender-waisted; legs thin and straight; face short and round with aquiline nose, arched eyebrows, and long narrow but almost straight eyes.

The dress consists of a skirt, draping fig. from waist to ankles and drawn closely about legs so as to show their form. It is usually of transparent material, striped or spotted, beneath which are seen short *laṅgoṭī* of thicker texture. Round hips girdle of drapery and leather (?) belt of several

thongs, usually with clasp in front to which girdle is attached. Narrow stole crosses breast from one shoulder, leaving whole upper part of body practically nude, and descending in stiff spirals and waves about arms to ground. A still narrower double or triple band of green set with diamonds (?)—and found only in paintings of this type—hangs round neck in loop to about knees. Jewellery massive in form, and comprises, besides usual bangles, necklace, and tiara, anklets and elaborate armllets on upper arm. Tiara and armllets set with distinctive ornaments, either of high triangular shape richly chased, or in form of tall spike set with jewels.

Hair done in high cone on top of head, and falls in loose black ringlets on shoulders. Flesh is painted in characteristic Indian fashion, green, red, or white according to deity represented. The halo is always oval, formed of rings of variegated colour and bordered with flame; underfoot a single lotus. Variations in detail are noted under separate descriptions. Blank inscr. cartouches are placed on L. upper edge. Paintings when complete show tasselled canopy above, and band of yellow rhomboids filled with rosettes below.

Ch. lv. 004. Subject: *Avalokiteśvara*. Fig. stands facing spectator, weight thrown on R. hip and body inclined to R. (spectator's); R. arm bent up at elbow with open hand upraised; L. extended by side carrying long-stemmed pink lotus. Head inclined to L., eyes gazing down. Nose broad and mouth wide. Row of short curls on forehead. Skirt of transparent white stuff, *laṅgoṭī* green, stoles of dull buff and pink gathered in knot on R. hip by clasp. Double-collar necklace and elaborate tiara. Flesh painted throughout light red. 1' 6" x 6¾".

Ch. lv. 005. Painted silk banner, both ends and all accessories lost. Remainder much faded and discoloured, but shows fig. intact from crown of head to knees.

Subject: *Dhṛtarāṣṭra, Guardian of the East*. Stands slightly R., bow in lowered L. hand, arrow (incomplete through fading and neither end visible) in R. From colouring and style of work evidently belongs to 'Indian' series *Ch. lv. 004, which otherwise (as preserved to us) contains only Bodhisattvas. Dress as described in *General Note*, *Ch. 0010, and in Ch. xxvi. a. 006.

On skirts and shoulders scale-armour outlined red on buff (much faded); but on body no scales marked and coat painted plain green. On shoulders are flaming jewels on short lotus stems as in Ch. xxvi. a. 006. Apron below hip-belt and flaps over hips are cut in one piece, of dark pink leather (?), apron being trefoil-shaped. Arm-guards also of plain leather, painted with disc pattern in shades of dark pink, and finished at top by stiff outstanding green ruff like the usual ankle-guard, corresponding to green pleated edge of coat of mail on upper arm. Sausage-shaped collar protects neck. On head a solid gold and jewelled crown, which allows the black hair only to be seen in festooned edge on forehead.

Face, with its conventionally twisted eyebrows, wrinkles over nose, and round glaring white eyes, tends to monster type, but features otherwise are human. Ears elongated and pierced, but without rings; mouth wide and compressed, with