

Śākyamuni appearing to Bimbisāra in imprisonment and bringing him bowl of rice; (vii) almost destroyed; but shows traces of Ajātaśatru on horseback meeting two men (incomplete); cf. *Ch. 0051. scene v, etc.; (viii) destroyed.

On L. is Queen Vaidehī meditating on *Sukhāvati*, as follows: (ix) on setting Sun (amongst mountains) and running Water; (x) on Water, as ice (?); a pond with irregular outline painted white and with white ball in middle; (xi) on the Buddha (Amitāyus); (xii) on Avalokiteśvara or Mahāsthāma; (xiii) on the Buddha (Amitāyus); representation same as in xi; (xiv) on Flowery Throne (?), mostly destroyed; (xv) on blue lotus bud, prob. symbol of rebirth, mostly destroyed; (xvi) on blue lotus bud; same as preceding; (xvii) on Water, perhaps as ice; pond of irregular outline as in x with black starfish-like marks on white; (xviii) on Water, or the Ground of *Sukhāvati*; a grey sq. within chequered border; (xix) on Lake of Eight Virtues; a tank subdivided into eight; (xx) on Ground of *Sukhāvati* (?); a low rectang. block divided into chequered cubes; (xxi) on the Jewel-tree; (xxii) on pavilion, representing Mansions of *Sukhāvati*; (xxiii) on jewelled canopy.

All side-scenes, buildings, costumes, and accessories in Chinese style as in *Ch. 0051. 5' 10" × 3' 10".

Ch. lvii. 001. Silk painting with Chin. inscr., representing *Four-armed Avalokiteśvara*, seated, with attendants, side-scenes, and donors. Complete except for border, and in good condition.

Avalok. sits on lotus raised on wide hexagonal pedestal; R. leg bent across, L. pendent and foot supported on small lotus. Upper arms raised with hands turned inwards supporting symbols of Sun and Moon (Sun with bird, two-legged, on L. hand; Moon with conventional tree only, on R.); lower R. hand at breast in *vitarka-mudrā* with willow spray between finger and thumb; lower L. hand on knee carrying flask. Dhyāni-buddha in trilobate setting on front of tiara.

Dress and fig. of 'Indian' type; for former see *Ch. 00102; *lv. 0014. Shoulders extremely broad and waist thin; face square with straight eyes; hair light blue spread over shoulders; jewellery hung with numerous chains of blue and green jewels. Circular halo and vesica of plain concentric rings of different colours; canopy of conventional flower spray hung with jewelled chains; altar in form of flat rock carrying dish of flowers.

On either side of pedestal stand two young attendants, unhaloed, in Chin. official dress, holding rolls of paper; hair parted and done in roll on neck with ribbon binding it as in girl donor of Ch. xxxvi. 001; prob. represent the Good and the Evil Genius as in Ch. lvii. 004, where identity is established by inscriptions.

Side-scenes in secular Chinese style show the 'Calamities' from which Avalok. preserves his worshipper. Above on R.: (i) bound man kneeling, while another holds him by hair and executioner swings sword to cut off his head; (ii) man surrounded by flame being pushed by another over bank into water—the 'fire' and 'water' perils run into one; (iii) man pursued by warrior with lance. On L., above: (iv) two

men fleeing from thunderstorm represented by Thunder dragon in circle of drums; (v) man standing surrounded by scorpions and snake; (vi) man standing while large leopard rears upon him, biting at his head. The two last make no attempt to protect themselves.

Donors at lower end consist of two men kneeling on R., and woman on L.; tenth-century dress of same type as in *Ch. 00102. Man in front shown blind on L. eye.

Narrow cartouches placed before donors retain inscrs.; cf. Petrucci, Appendix E, II. Panel in centre foreground for dedicatory inscr., and eight cartouches attached to side-scenes and attendants uninscr.

Colouring light and well preserved, consisting chiefly of bright red and light ultramarine blue, with smaller quantity of green and yellow, on greenish-grey background.

Cf. especially Ch. lvii. 004, and (for side-scenes) Ch. xl. 008 and Paradise pictures *Ch. lii. 003; liii. 002; also seated Avaloks. under *Ch. 00102 and 00167. 2' 10" × 1' 9". Pl. LXVIII.

Ch. lvii. 002. Silk painting with Chin. inscr., representing *Avalokiteśvara* (Kuan-yin) as Guide of Souls, with follower. Complete and in excellent condition; mounted as Kakemono on brown silk with suspension loops at top, but this mount now replaced.

Avalok. stands $\frac{3}{4}$ L., turning head and gaze back over L. shoulder; both arms bent up from elbows, R. hand carrying smoking censer, L. naturalistic spray of pink lotus and waving white banner with streamers and triangular top, like banners in Collection. Trailing dress, coiffure, and type of features as in *Ch. 001 class of Bodhisattvas; hair black; flesh white, shaded and outlined with pink; eyebrows, small moustache and imperial bright green over black; very small oblique eyes, black. Tiara elaborately orn. with crimson, blue, and pink lotuses, and tassels and borders of robes with bright rosette patterns. Circular halo painted in outline only, with outer peaked border of flame; no Dhyāni-buddha, vesica, or canopy.

Attendant soul on smaller scale stands behind, in guise of Chinese woman with head bowed and hands muffled in wide sleeves on breast. Dress: under-robe with trailing skirt; $\frac{3}{4}$ -length over-jacket with voluminous sleeves, and narrow stole drawn over elbows. Fig. unlike tenth-century type of *Ch. 00102, etc., in brilliant colouring of dress and in absence of metal head-dress and pins. Hair seems to be gathered up from back of head and done high and full above forehead as if over frame, a crimson ribbon apparently keeping front erection in place. It is powdered with gilt stars and other orns., but these are flat and evidently quite light.

Both figs. stand on purple cloud. This sweeps up behind them to top of picture, carrying eye to Paradise to which Avalok. leads his worshippers—a Chinese mansion resting on clouds in L. top corner. In R. upper corner is cartouche, with three chars. only at bottom conveying Bodhisattva's epithet; traces of others (incomplete) on edge.

Picture entirely free of Indian tradition, and in spacing and proportions of great grace and dignity. Colouring soft but bright, consisting chiefly of white, pink, vivid crimson,