

copper-green, and dull transparent blue on dark greenish-grey of background. Drawing and workmanship generally of extreme refinement. Prob. amongst latest of paintings in date; cf. for type of colouring Ch. 00216. $2' 7\frac{1}{2}'' \times 1' 9''$. Pl. LXXI.

Ch. lvii. 003. Silk painting representing *Avalokiteśvara* (Kuan-yin) as Guide of Souls; an inferior and evidently later version of preceding. Complete and in good condition; also mounted as Kakemono, but orig. mount replaced.

Relative size and position of figs. same; Avalok. walks with face turned to spectator, carrying banner on long pole over R. shoulder and censer in L. hand. Dress of 'Indian' Bodhisattva type, with full skirt clearing ankles, and upper half of body mostly bare; fig. ill-proportioned.

Soul behind again in garb of Chinese woman, but stands stiffly erect and is overloaded by voluminous white skirt with long train, and full-length blue coat with large rosette pattern in red and maroon borders orn. with cloud scroll. Hair done in high narrow top-knot with few thin pins stuck through it and light flower orn. in front. Mass of cloud scroll under feet of both. Across top of picture three straight bands of shaded green and yellow, on which are distributed at regular intervals eight miniature pavilions representing Paradise to which Avalok. leads his devotee.

Colouring chiefly white (on flesh), orange, deep olive, crimson, and jade-green on light grey background; careful execution, but no line. $2' 9\frac{1}{2}'' \times 1' 9\frac{1}{2}''$.

Ch. lvii. 004. Silk painting with Chin. inscr., representing *Avalokiteśvara* (Kuan-yin) seated, with attendants and donors. Date given by inscr. A.D. 983. In good condition with border made of strips of thin silk, blue, pink, brown, and crimson, symmetrically arranged.

Avalok. sits on scarlet lotus with R. leg bent across, L. leg pendent; R. hand in *vitarka-mudrā* at breast, L. on knee holding flaming jewel. Large Dhyāni-buddha forms front of tiara. General type of fig., dress, and accessories as in Ch. 00167, but poorly drawn. Canopy of conventional flower spray, with naked kneeling infant descending on cloud upon each side. In front no altar, but flat-topped rock supporting dish of conventional lotuses. Attendants consist of two young men standing on clouds upon either side and holding rolls of paper; dress and coiffure as in Ch. 00124 (q.v.); see also Ch. lvii. 001. Inscriptions here describe them as 'The good youth worshipping', and 'The evil youth worshipping'; for their significance see Petrucci, Appendix E, III. x.

Chief interest of painting lies in donors, who are exceptionally numerous and represent entire family of an official of Tun-huang who dedicated the picture. They are ranged in two rows, standing; on R. above, the official, with three sons; on L. above, wife and daughters; on R. below, four grandsons; on L. below, daughter and granddaughter-in-law, also two young granddaughters (?). Dress of grown people is that of donors in *Ch. 00102, ladies wearing necklaces and patches by way of orn. The little girls wear skirts and

jackets like the women's, but their jackets are scarlet and sleeves less wide; the little boys wear long white trousers and scarlet long-sleeved tunics with green frill round hem and white belts. Hair of all children parted, and falls in two short locks on either side of face, while on top of head is orn. like wide scarlet bow with green centre.

For details of inscrs., consisting of dedication 4 ll., one short line by each donor, one by each of attendants (referred to above), and salutation to Kuan-yin, see Chavannes, App. A, V. B.

Colouring scarlet, green, pale yellow, and bluish grey, on almost white background, with black and bluish green in lower half; crude light tints, thinly applied; poor drawing. Painting $2' 11'' \times 1' 11''$, with border $3' 5'' \times 2' 6''$. Pl. LXVI.

Ch. lviii. 001. Large silk painting with Chin. inscr., representing *Paradise of Maitreya*; complete (except for side-scenes, if any) and in excellent condition. In composition follows general lines of *Ch. 0051, etc., but has series of legendary scenes from the *Maitreyavyākaraṇa-sūtra* along top. At bottom there is shown the construction of a Stūpa, with three-tiered umbrella above and long altar laden with flasks, begging-bowls, jewels, and bundles of manuscript rolls on either side. Two important groups in bottom corners represent conversions to the Law. These subsidiary scenes and groups are not formally separated from Paradise proper, but merge into it at bottom and are above only divided from it by range of pine-clad mountains.

Maitreya appears to sit in European fashion, but holes in silk make his attitude not quite certain. His R. hand is in *vitarka-mudrā* at breast, his L. horizontal below it, with fingers curved and palm downmost, possibly holding flask. His company consists of two principal Bodhisattvas; two monkish disciples, one of whom is grotesquely hideous, the other normal and round-faced; two Lokapālas (Virūpākṣa, Vaiśravaṇa) holding resp. sword and pike; two Dharmapālas in fury, one holding club; two nymphs at altar, offering flowers; and two subsidiary Buddhas, who are seated at side-altars with Bodhisattvas of their own.

The dancer is attended by four musicians, playing on clappers, flute, and mouth-organ of straight type; her arms flung out about to strike small drum which hangs at her waist. On small projection of her terrace stand two infant boys, attired in red tunics and scarlet boots, and holding up dishes of flowers. Whole terrace rises on piles from lotus lake shown with curling waves; no souls rise from its flowers.

Inscr. scenes at top and bottom are in secular Chinese style and illustrate episodes of *Maitreyavyākaraṇa-sūtra*. Cf. Petrucci, Appendix E, III. v; also for interpretation of attendant divinities.

The scenes below, which represent conversions to the Law and the construction of a Stūpa (see Petrucci, *Annales du Musée Guimet*, xli. p. 128), show a group of men with saddled horses on R. and another of women on L., with a palanquin. Chief personage on either side seated upright on square sitting-platform with hands on knees and feet on stool, while his (or her) head is shaved resp. by monk or nun. Attendants stand by with hands in adoration, or kneel holding a cloth or