

dish to receive the hair. Four men holding rolls of paper stand behind on man's side, and four women or girls with hands in adoration on woman's. In corner on R. men's three horses, one red and two white, held by groom; on L. palanquin with four bearers. Palanquin is hexagonal, with pagoda roof, and its upper part divided into small square panes coloured scarlet, green, and blue.

The seated persons wear white under-ropes, crimson tunics or under-jackets, chocolate over-jackets, and white scarf (or barber's towel?) round shoulders. The dress otherwise as descr. for civilians in Ch. lv. 009, side-scenes of *Ch. 0051, etc. The ladies' hair done in top-knot with two high loops; the girls' in bunch on either side of head with short lock hanging from each, as the boy's in Ch. liv. 006. Women's complexions white with vermilion on cheeks, men's a uniform brownish pink. Horses well drawn, with small heads, thick necks, well-developed chests and croups, and slim legs. Their harness consists of simple head-stall and reins, breast-band, crupper, and saddle with high pommel back and front covered with long saddle-cloth, which may hide other details of harness.

As a picture the painting suffers from overcrowding of detail and lack of insistence on any main fig. or group. Colouring a mosaic chiefly of dull red, green, slate-colour, and flesh-pink, with coarse light blue used profusely on haloes in conjunction with white; workmanship of second class.

4' 6" x 3' 10". Pl. LVIII. *Thousand Buddhas*, Pl. IX.

Ch. lviii. 002. Fr. of large silk painting representing *Six- or Eight-armed Avalokiteśvara* seated with attendants, but both colour and drawing almost effaced. On L. edge traces of central deity holding up Sun or Moon disc; further to R. attendant Bodhisattvas and monk, more distinct. Remainder shows confused traces of various subjects painted over each other, and all practically obliterated.

3' 11" x 2' 2".

Ch. lviii. 003. Dated silk painting with Chin. inscr., representing *Kṣitigarbha* as Patron of Travellers and Lord of the Six Gati, with attendants and donors. Inscr. dated A.D. 963. Complete with border of (faded) purple silk gauze and suspension loops, and for most part excellently preserved. For similar representations, see under *Ch. 0021.

K. sits facing spectator on scarlet lotus veined with white, L. leg pendent, R. bent across; R. hand holding beggar's staff, and L. transparent ball of crystal. Under-robe shaded red and green; mantle of red and black inwoven on white ground, and barred with black; head-shawl dark grey orn. with yellow spot pattern and having scarlet border figured with green and white wheel-like flowers. Flesh is faintly coloured with pink over green-grey of silk; face full, heavy, and straight-featured as in *Ch. 0021.

In front of him, on flat-topped rock covered with flowered altar-cloth, stands large green bowl containing open lotus; and on either side sits or kneels, in adoration, Bodhisattva in scarlet skirt. These are designated in inscriptions beside (see Petrucci, Appendix E, III. ix), but type not individualized.

From either side of K.'s circular red and green vesica rise above Bodhisattvas three waving rays of scarlet; on each stand small figs. representing Six Worlds of Desire. These are, on R.: (i) man for World of Men; (ii) four-armed deity holding up discs of Sun and Moon, for the World of Gods; (iii) a *preta* amongst flames for World of Hell. On L.: (iv) Bodhisattva for World of Demi-gods; (v) silk broken; (vi) demon with pitchfork and caldron for World of Demons.

Donors (two women kneeling on L. and two men on R.) finely drawn and among best examples of type *Ch. 00102 in dress, colouring, and coiffure. For particulars of inscriptions relating to them and of dedicatory inscription, see Petrucci, Appendix E. II. Cartouche for latter here takes form of a stone slab on sq. lotus base.

2' 3" x 2'. Pl. LXVII; *Thousand Buddhas*, Pl. XXV.

Ch. lviii. 004. Painted silk banner; much cracked, upper end of painting and all accessories lost, but colour fresh.

Subject: *Bodhisattva*. Stands $\frac{3}{4}$ L. on yellow and red lotus, shoulders thrown back and head erect; hands joined before girdle, palms towards each other and slightly raised, fingers of each straight, pointing upwards, and crossing regularly with fingers of other. Top of head, and all above, lost. Good example of highly finished 'Chinese Buddhist' type of *Ch. 001, etc., and very decorative owing to its bright colours and flowery adornment of dress and jewellery. Colouring chiefly rich crimson and blue (on shawl-like stole and most of the minor details), with moss-green on scarf, salmon-pink on skirt, and green on skirt-border figured with half-rosettes alternately orange and purple. Lotuses strung on long chains, crimson, blue, purple, and green.

Face of more character than usual, owing to thinner contour of cheek, and well-marked chin and angle of jaw. Inside of ears and hands, and soles of feet, outlined red. Cartouche to L. of head blank, but two Chin. chars. inscr. lower down on L. edge. 2' 4 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ ". Pl. LXXXI.

Ch. lviii. 005. Lower end of painted silk banner, with two bottom streamers of discoloured green silk.

Subject: *Bodhisattva*. Fig. preserved below knees only, standing $\frac{3}{4}$ L.; draperies and style of work as in *Ch. 002. Colours preserved; scarlet, olive-green, pale blue.

Painting 8 $\frac{1}{2}$ " x 7", length with streamers 3' 6 $\frac{1}{2}$ ".

Ch. lviii. 006. Large silk painting in bundle, showing condition in which most were originally recovered. This painting, however, has suffered less than some, owing to an (original?) backing of strong paper which it still retains. Subject apparently a *Sukhāvalī* on lines of *Ch. 0051, etc., with Vaidehī legend at sides, and workmanship of mediocre quality.

Length of bundle as rolled up c. 1', girth c. 1' 5".

Ch. lviii. 008. Fr. of paper painting in two pieces, representing a draped valance, hung with vandyked tabs, streamers, tassels, and jewelled chains; cf. silk valances Ch. 00278-9. Fabrics patterned with repeating rosettes; colours dull red, blue, yellow, and olive-green. Paper