

From each shoulder rises stiffly curving red flame or streamer, almost joining canopy above. In these latter points fig. exactly resembles the Vaiśravaṇa of Ch. 0087, but workmanship is better throughout. Of nymph on L. only head and part of breast remain, with upraised R. hand. She wears pink and white robe and coil-like head-dress of nymph offering flowers to Avalokiteśvara in Ch. 00105. Border preserved $2' 2\frac{1}{2}''$ (width complete) $\times 1' 3''$. Largest fr. of painting $9'' \times 7\frac{1}{2}''$.

Ch. 0032. Tassel of thick silk twist set in bronze holder. Latter consists of short tube with loose bell-shaped end, like inverted flower-cup, which covers top of tassel and attachment to tube. From upper end of tube issue strands of buff thread, bound round into cord with red and yellow silk and tied in elaborate knot. Silk of tassel, greenish brown. Length $4\frac{1}{2}''$. Pl. CX.

***Ch. 0035. Painted silk banner**; all accessories lost, also both ends of painting; edges much broken; remains in fair condition.

Subject: *Virūpākṣa, Guardian of the West*. Fig. almost intact; a fine representation and typical of the more Chinese Lokapālas. The chief characteristic of these, as distinguished from quasi-Indian type (see Ch. xxvi. a. 006; lv. 005), is the flowing line of the drawing which gives air of freedom and movement to figs. despite their stiff dress. This is attained by skilful treatment of what drapery exists, and by general pose. The latter is always $\frac{3}{4}$ profile; with head erect, back hollowed, body thrown out to waist, and legs slightly drawn back, giving a sweeping curve to whole fig. like that of Bodhisattvas of type *Ch. 002. The Lokapāla banners evidently belong to same school as these from their resemblance also in mechanical points, such as average size and pattern of rhomboid bands at their lower ends. The main points of dress in which they differ from the 'Indian' type have been enumerated in *General Note*, *Ch. 0010: coat of mail shorter, and in tunic not coat form; breastplate always in form of corslet, girt round body under arms; greaves and arm-guards are always of the whole-leather or plate variety with ornamental circular discs of different colours over calves; and the feet are shod with sandals or rope shoes. The figs. are burly; the faces sometimes bearded and inclined to monster type, sometimes clean-shaved and human; eyes often of glaring demonic type; but where normal they are oblique (Ch. 0040, lv. 0017). Haloes are always a plain disc of colour, and in most cases a characteristic Chinese scroll of clouds rises at its side and spreads overhead. There are no canopies.

Ch. 0035. Virūpākṣa stands $\frac{3}{4}$ L. on demon, of whom only red hair remains sprouting between feet. All below is lost, including greater part of Lokapāla's feet. Before him he holds a long-hilted sword in scarlet and blue scabbard, jewelled end of which rests apparently on demon's head. His L. hand grasps the hilt, his R. is laid on the jewel at top.

For description of dress, see *General Note*, *Ch. 0010. The scale-armour is in oblong scales both on skirt and body, with a small circle cut out of each scale high on R. edge (cf.

above, p. 483, M. i. xxiv. 0040, etc. Pl. L); it is painted white and blue, but very little is visible as the fig. wears a mantle muffling shoulders and knotted under chin. Mantle is dark purple, with copper-green on reverse side. Corslet light blue with crimson breast orns.; tunic rich crimson with blue border; stole blue and copper-green on reverse sides; the pleated bottom of coat of mail copper-green. Leg-covering (white) tied round the leg over greaves, which are painted crimson, blue, and green.

The hands are gnarled; head massive and set low on shoulders; face half human, half beastlike, the lower features lost in mass of reddish brown beard and whisker which sweeps upwards round cheeks, framing face to cheek-bones. Flesh painted brown; mouth, large and firmly shut, bright red. The round lidless eyes, with white balls, green iris, and black pupils, stare steadily to L. with half-savage, half-stupified expression. Tiara much destroyed, but traces remain of white fillet with horn-like streamers curling upwards at ears, of red and purple jewels, and of top-knot of red-brown hair. Halo pale copper-green, and traces of red, white, and blue cloud are seen rising on L.

Colouring much dimmed, but enough remains to show its original richness and effect of whole.

For an inferior replica, coarser in colouring and mutilated, but bearing inscr., see Ch. 0022; for a replica uninscr. Ch. xx. 0011; for fr. of replica Ch. 00117; and for other Lokapālas in the same style, Ch. 0040; xxiii. 001; xxvi. a. 002; xxxiv. 004; lv. 0017, 0018, and lv. 0020.

$1' 5\frac{1}{2}'' \times 6\frac{7}{8}''$.

Ch. 0036. Painted silk banner; top and bottom and all accessories lost. Silk split in places but otherwise well preserved, and colours fresh.

Subject: *Mañjuśrī*, on white lion led by Indian attendant. The whole $\frac{3}{4}$ L. Good example of preservation of Indian tradition in Chinese Buddhist art. For other examples (in Chinese style) see Ch. 0023; xxii. 001, and (without lion) Ch. xxii. 004. M. sits on scarlet lotus supported on gold pedestal on lion's back; R. leg bent across in tailor-fashion, L. pendent with small blue lotus under foot. R. hand on knee in *vara-mudrā*, L. resting on Padmāsana and holding long-stemmed narrow-petalled lotus, prob. intended for blue *utpala*, but coloured pink.

M. is entirely Indian in dress and physical type, as in pose; body feminine in contour and painted a dull pinkish yellow; palms of hands, soles of feet, and inside of ears a pinkish white. Hair light blue, unusually flat on top of head, and straggling on to shoulders in small ringlets. These are tipped black, as is row of small curls on forehead.

Dress consists of short crimson *langōṭī* flowered with blue rosettes, and over them a transparent skirt of purple gauze, draping legs to ankles. Fold of same crosses body from L. shoulder; round neck hangs 'triple cord', pale green spotted with white, as in Nepālese paintings Ch. lvi. 001-0010. Jewellery consists of double-hoop bracelets and anklets, earrings, serpentine armlets with high triangular orn. on outer arm, and double necklace from which hangs row of