

painted with repeated rosettes; draperies bunched up to give impression of gauzy material. Colouring only pale yellow, red, or pink, dull green, and greenish-brown. Torn round edges. $1' 5\frac{3}{4}'' \times 11\frac{3}{4}''$.

Ch. 00388. Paper painting showing *procession of two-humped camels and horse* advancing to L. Five sheets pasted together end to end, showing resp. three camels, horse led by an attendant, and another horse (incomplete) pasted on upside down. Figs. on large scale and very roughly drawn as in Ch. 00207, of which this is perhaps a part. Animals have leading ropes through their noses. Only colouring again consists in dashes of coarse red and light green on saddle-cloths. On rev. at one end is pasted end of another sheet, covered with large Chin. writing executed with heavy brush and interspersed with finer chars. $5' 4\frac{1}{2}'' \times 11\frac{3}{4}''$.

Ch. 00389. Paper painting, almost obliterated, showing *Six-armed and Eleven-headed Avalokiteśvara* (Kuan-yin) seated on red Padmāsana, with monk-donor below. Upper hands held discs of Sun and Moon, Moon in R. showing tree, hare, and frog, Sun in L. showing bird; middle R. hand in *vitarka-mudrā*, L. obliterated; lower hands on knees, but exact position indistinguishable. Fig. and dress were in 'Indian' style, eyes long and straight. On R. edge two blank cartouches for inscr. In R. bottom corner stands monk-donor, holding censer. He has short black hair, and wears yellow under-robe and black mantle lined with red. Painting much broken. $1' 2\frac{3}{4}'' \times 1' 0\frac{1}{2}''$.

Ch. 00390. Paper painting in two frs., showing *Six-armed and Eleven-headed Avalokiteśvara* (Kuan-yin) seated on scarlet lotus rising from tank. Tank filled with copper-green water from which rise crimson and purple half-open lotuses, and thick scrolled foliage of orange, purple, slate-blue, and green below Padmāsana. On upper fr., which all but joins lower, is Avalok. with circular halo and vesica, draped canopy, and blank cartouches for inscr., resp. green and yellow, on either side.

Fig., dress, jewellery, arrangement and colouring of heads, etc., as in *Ch. 00102; but emblems held and pose of hands somewhat different. The upper pair hold up, R. the Vajra-headed mace, L. beggar-staff; middle pair are placed facing each other before body, and pointing downwards, with thumb, first and second fingers hanging, third and fourth bent up. Lower hands lie on knees, R. holding willow spray, L. flask. Halo and vesica of concentric rings of variegated colours with flame border; lotuses in background. Colouring, Indian red, orange, copper-green, dull grey, and pale slate-colour in fresh condition. Painting mounted in Kakemono-fashion, with bamboo slip stiffening top, and wooden roller at unpainted lower end. $C. 2' 3'' \times 11\frac{1}{2}''$.

Ch. 00391. Fr. of painted silk banner mounted on paper; destroyed almost beyond intelligibility, but apparently a replica of the *Virūpākṣa* of *Ch. 0035, etc. Traces of his green eyes, red-brown beard, purple mantle, and of copper-green, soft blue, and crimson of armour and other draperies remain. In two pieces; together $1' 2''$, width $6\frac{1}{2}''$.

Ch. 00392. Paper painting of Buddha, perhaps Amitābha, in same style, workmanship, and colouring, as series Ch. 00191-00202. Legs in adamantine pose, R. hand in *vitarka-mudrā*, L. holding stemless red lotus bud before body. Robe chocolate with turquoise lining, drawn partially over R. shoulder; under-robe bright red. Inscr. on R. much broken and worn; brown stain over upper part turning turquoise to dark green. $10'' \times 7\frac{3}{4}''$.

Ch. 00393. Tattered remains of paper painting with Chin. inscr., showing *Avalokiteśvara* (Kuan-yin) seated on lotus behind altar and tank (mostly destroyed). No Dhyāni-buddha. Hands raised, each in *vitarka-mudrā*, on either side of breast; flesh yellow shaded with orange; background filled with flowers and flying birds. Workmanship of rudest kind and colouring limited to red, yellow, dingy green, and brown. Salutation to Kuan-yin on cartouche in L. top corner. $C. 1' 4'' \times 11''$.

Ch. 00394. a-b. Two paper paintings, each showing two standing figs. of *Thousand-armed Avalokiteśvara* (Kuan-yin); hands conventionally represented form halo round upper half of fig. as in Ch. 00386. Dress of 'Indian' Bodhisattva, as in Ch. 00125, with only draped scarf across upper half of body. Each holds up small discs of Sun and Moon, showing bird and tree; amongst other symbols represented are the willow, blue, pink, or white lotus, rosary, noose, conch-shell. Flask not shown.

Figs. single-headed with third eye upright in forehead; faces short and round; black hair done in low cone on top of head, and not showing below. On top also it is almost covered by head-dresses, which are made of clusters of round jewels in bead settings interspersed with flaming jewels, and set on red fillet which falls on either side of face in series of short red streamers. Avalok. on L. of (a) has also the Vajra set upright in front. Flesh brownish shaded with red; colouring otherwise a gay mixture of orange-red, deep blue, copper-green (on jewellery), true green, pale yellow, and pink, set off by broad band of grey-blue drawn across top and bottom of each picture. (a) $1' 4\frac{3}{4}'' \times 1''$; (b) $1' 5'' \times 1''$.

Ch. 00395. Paper painting showing *Four-armed Avalokiteśvara* (Kuan-yin) seated on lotus. Broad style of work without detail. General type and attitude of fig. as in *Ch. 00102, etc.; Moon's disc on R. upper hand shows tree, hare, and frog (the two animals mere blots); Sun's disc on L. shows good example of crested phoenix. Lower hands in *vitarka-mudrā* on either side of breast. No Dhyāni-buddha. Circular halo and vesica of plain rings of contrasting colour. Colouring only dull red, blue, green, and yellow; flesh uncoloured. Good condition. Paper tabs projecting sideways at corners, with pin-holes. $1' 7\frac{3}{4}'' \times 1' 3''$.

Ch. 00396. a-i. Nine paper paintings representing *Buddha* seated on Padmāsana; all on paper of peculiarly deep yellow, and identical in colouring, style of work, and pose of fig. except for *mudrā* of L. hand. Legs interlocked with soles of feet turned up; R. hand in *vitarka-mudrā* at breast; L. hand in lap or at breast holding red-tipped lotus bud, or