

Parts preserved show (R.) *Mañjuśrī* and (L.) *Samantabhadra*, mounted respectively on white lion and elephant, which advance towards centre surrounded by a host of attendant Bodhisattvas, Lokapālas, demons, and nymphs. Their mounts are led by Indian attendants, and preceded by pair of musicians with uplifted heads, playing on flute and mouth-organ. The whole assembly is carried on purple clouds.

The chief Bodhisattvas sit on their steeds with one leg pendent, their outer hands raised and their inner held out palm uppermost, thumb and forefinger joined in all. The attendant Bodhisattvas, like them, are pale-complexioned with peaceful expressions; but demon followers have grotesque features and colouring of deep red. Amongst those on R. *Virūdhaka* (?) with club; and two of others have helmets crested resp. with the dragon and the snake; the latter also carries sword. On L. is *Dhṛtarāṣṭra* with his arrow, and peacock crest upon his helmet. The attendant walking in lower outer corner of each fr. wears the dress of Chinese dignitary (high-waisted under-robe and wide-sleeved jacket), but coiffure and halo are those of a Bodhisattva. Each carries a fly-whisk and is attended by two unhaloed nymphs carrying white towels. The animals' leaders are painted chocolate-brown, not black, and have features of very coarse type. The soles of their feet and palms of their hands are pink. Dress, jewels, and accessories throughout are of 'Chinese Buddhist' type (as descr. in \*Ch. 001, etc.); drawing delicate for large size of picture. Types throughout conventional, and arrangement of groups also follows well-established lines. Colouring generally light in tone, dresses and jewels being chiefly light green or red, grey, or yellow, with a large amount of white and flesh pink on animals' haloes and bodies of Bodhisattvas. The only heavy colour lies in the dense black hair of the majority of the figs. (*Samantabhadra's* alone is cobalt-blue) and the dark brown of animals' leaders.

L. half (005) is considerably broken, but R. is almost complete except for R. bottom corner; surface well preserved.

Shape of picture puts free hanging out of the question; probably intended to occupy back of vaulted alcove, or of aisle of antechapel.

003. 6' 6" × 3' 5". 005. 7' 2½" × 3' 7". *Thousand Buddhas*, Pls. IV, V.)

**Ch. xxxvii. 004. Remains of large silk painting,** with Chin. and Tib. inscr. (illegible), showing apparently Maṇḍala of Avalokiteśvara. Incomplete all sides, but unbroken in itself except at corners, and in fair preservation.

Above is Śākyamuni seated on Padmāsana with legs interlocked, R. hand in *vitarka-mudrā*, L. holding alms-bowl in lap, attended by two seated Bodhisattvas, four shaven disciples (two old and emaciated, two young), and an assembly of lesser Bodhisattvas kneeling with hands in adoration. Before him is low altar with kneeling Bodhisattva on either side; and below this a large yellow panel with dedicatory inscr. in Chin. and Tib. completely illegible.

Lesser Bodhisattvas are of conventional 'Chinese Buddhist' type, but the two seated Bodhisattvas distinctively 'Indian'. They are seated in the Indian 'enchanter's' pose with one leg pendent; and their angular attitude, long oval haloes, coiffure, jewellery, and robes are those of Bodhisattvas in 'Indian' banners Ch. lv. 007, etc. Flesh of one white, that of other yellow (mostly lost). The latter holds in L. hand the flaming jewel; both have their hands next to Śākyamuni in *vitarka-mudrā*; white Bodhisattva rests R. hand on knee also with thumb and forefinger joined. One of old disciples' heads has been almost destroyed; other three are complete, though faded, and drawn with subtlety and expressiveness.

Below *Samantabhadra* and *Mañjuśrī*, on the elephant and lion respectively, advance from either side towards centre of picture, escorted by Bodhisattvas and boy musicians. They too are seated with one leg pendent; S. with L. hand in *vitarka-mudrā*, R. horizontal at breast; M. with R. hand held out palm uppermost, L. over knee with thumb and forefinger joined. They and their attendants are of 'Chinese Buddhist' type. One armed King (without attribute) attends each, and their mounts are led by striding Indians in crimson *dhōtis* tucked up to the knees. The young musicians in front are in Bodhisattva dress and play on clappers, pipe, flute, and both types of mouth-organ (see \*Ch. lii. 003); foremost of all march two Indian boys carrying bronze vessels. About their canopies, on either side, sweeps down bevy of tiny Bodhisattvas clustered within a wreath of purple cloud; and gracefully drawn *Gandharvīs* (*apsaras*) float in spaces of air. Above, groups of mountains fill corners of picture.

Lower end divided off by heavy band of rhomboidal orn., but its straight line broken by haloes of three large Bodhisattvas rising from below. About half of central fig., a thousand-armed Avalokiteśvara, remains, and face and two (upper) hands of Bodhisattva on L.; but that on R. is completely lost.

No other composition like this exists in the Collection, except the incomplete and much inferior Ch. 00222. The balance of groups and colours and even pose of individual figs. follow well-established lines; but the workmanship is of finest quality throughout, and composition instinct with exceptional dignity and breadth of spirit. The chief element in colour a peculiarly luminous crimson, which is widely distributed on robes and canopies, and forms with brown of background the dominant colouring of picture. The white, now almost entirely lost, of elephant and lion and of faces and figs. of the Bodhisattvas must originally have added a third note of almost equal importance. The yellow of Śākyamuni's flesh and of the central inscr. panel forms a fourth; minor colouring carried out chiefly in dull purple, a lighter red, and some very dull bluish grey. Black, found only in hair of all figs., in alms-bowl, and in figs. of Indian guides and acolytes, serves to solidify and hold together the several groups.

The drawing is of great delicacy and sureness of touch, and naturally shows its scope most in the expressive drawing of faces and heads, though even these are limited only to pensive and quiet types owing to subject of picture. The