

opportunities of expressing something more shrewd or eager, in the heads of priests or boy musicians, are fully realized. 5' x 5' 10". Pl. LIX; *Thousand Buddhas*, Pl. III.

Ch. xxxviii. 001. Fr. of large silk painting representing *Thousand-armed Avalokiteśvara*; broken all edges, and subject hardly distinguishable through fading and discolouration. Contains, however, head and fig. almost complete of Avalok. with inner series of arms preserved on L. p. side; and on other, whole of arms, hands, and halo, with seated Nymph holding platter of flowers and head of second fig. beyond; also shoes of Lokapāla with traces of drapery of other figs. above.

General design same as in series described under *Ch. 00223. Avalok. here single-headed, with Dhyaṇi-buddha on tiara. Face, body, and inner arms and hands were strong yellow, hair light blue (?), robe and shoulder draperies crimson; outer hands flesh pink outlined with red. But paint discoloured to almost general dark brown; workmanship at best was coarse. 3' 4" x 3' 7".

Ch. xxxviii. 002. Upper half of painted silk banner, fragmentary, all accessories lost.

Subject: *Bodhisattva*. Fig. above waist only remains, $\frac{3}{4}$ to R., R. hand raised holding long-stemmed blue lotus; L. arm by side, hand lost. Face of 'Chinese Buddhist' type, with oblique eyes, full cheeks, and small mouth. Dress of 'Indian' variety (see *Ch. lv. 0014), with scarf (crimson and green) knotted across breast, white draperies behind shoulders, armbands with semicircular shield on outer arm, heavy necklet with three pendent jewels, and tiara in form of solid metal fillet with three large elliptical jewels upstanding in front. Hair done in high rounded top-knot, and falling behind shoulders.

Colouring unusual, and well preserved; consisting of warm flesh-pink on flesh, dull blue on hair, orange picked out with white on metal-work, with light blue and green on stones. Broad outlines throughout of very faint grey, which throw into prominence the black eyes overshadowed by strong black lines of eyebrow and eyelash. Latter are the outstanding feature of fig. Workmanship good.

Behind, remains of circular halo (green); and above, of fluted valance in floral and vandyked band.

12 $\frac{5}{8}$ " x 6 $\frac{7}{8}$ ". Pl. LXXXI.

Ch. xxxviii. 004. Large silk painting representing *Paradise of Śākyamuni or Amitābha*, with side-scenes showing legend of Kalyāṇamkara and Pāpaṅkara as in Ch. liv. 004, and donors. Complete with border of yellowish-green silk, but lower end of painting broken; remainder in good condition, and colour fairly preserved. In general composition and treatment similar to *Ch. 0051; *lii. 003, etc., but simpler.

Pose of presiding Buddha (Śākyamuni, cf. App. E, III. vii; *Annales du Musée Guimet*, xli. p. 129) same as in Ch. v. 001; Avalokiteśvara, on R., has hands in adoration; Mahāsthāma, on L., R. in *vitarka-mudrā*, L. horizontal below it. Between them and the Buddha on each side is small shaven disciple, of childish appearance, haloed, with hands in adoration. Rest of company consist of Bodhisattvas,

musicians, and dancer, grouped together on terrace; musicians playing on reed-organ, lute, psaltery, and clappers—all as in *Ch. lii. 003 (for musical instruments see Miss Schlessinger's note, App. H). One pavilion only represents the Paradise. Background above plain, sprinkled only with orange flowers, and seated Buddhas rising on clouds. Lotus rise from lake, but there are no infants.

Like Ch. liv. 004, however, this Paradise differs from the *Ch. 0051 series in arrangement of foreground. In place of subsidiary Buddhas, bottom corners are occupied by good examples of Garuḍas with plummy semi-floral tails, and hands in adoration, standing on rocks. On large isolated terrace in centre foreground appears a seated Buddha of unusual type, with a small Bodhisattva and shaven disciple kneeling in adoration on L. and R. resp. The Buddha wears crimson robe lined with white which covers him closely to neck, ankles, and wrists. On it are painted: on L. shoulder, red disc of Sun showing traces of Sun-bird; on R. shoulder, white disc of Moon with the tree of immortality; on front of body, Mount Meru, and on either side of last a man in white loin-cloth—on L. standing, with two pairs of arms, upper raised, lower with hands in adoration; on R. seated cross-legged with hands in same pose. Disciple has halo and vesica like Bodhisattva, and wears monkish robes with addition of necklace.

Drawing good and refined, especially in faces and hands of Bodhisattvas and women donors, etc.; detail otherwise not highly finished. Colour again chiefly crimson on dull light green, with orange on Bodhisattva robes and tiles of terrace, turquoise blue on altar cloth, and dark brown on piles supporting terrace. Altar vessels and some of jewellery, dark red; remainder of jewellery 'bronze' colour or light green (not finished).

The *side-scenes* are in usual Chin. secular style, and run as follows:

On R. (i-iv) correspond exactly to scenes (ii-v) of Ch. liv. 004; scene (i) of latter is not found;

(v) shows only palm tree on open ground amongst mountains, and red flower rising from ground, but seems to be separate scene, as it has separate cartouche;

(vi) is same as scene (vi) of Ch. liv. 004. Head-dress, coiffures, and robes also the same throughout.

On L. (from bottom up):

(vii) King and Queen seated on ground with bag before them; prince sitting upright on low isolated rock, clad only in red loin-cloth; cf. Ch. liv. 004. vii.

(viii) King and Queen still seated near bag, and near it prince, in same guise as preceding scene, kneels with hands in adoration or supporting offering.

(ix) Bag has disappeared; King and Queen walk away; in background is prince seated on rock, cross-legged, and with hands in adoration, while white lion rears on hind legs before him brandishing its paws.

(x) Prince in same position; before him comes down, kneeling on cloud, personage in dress like King's.

(xi) Mountain peaks only; but may be separate scene, because of separate cartouche.