

head (facing spectator) of *Kṣitigarbha* as monk; lips and robe crimson, shaven head and chin light blue; same type as Ch. xxi. 0013; for other representations, see *Ch. i. 003. 7" (incomplete) × 7".

Ch. xl. 007. Paper painting showing *Thousand-armed Avalokiteśvara* (Kuan-yin) standing on lotus; ascetic with staff and nymph offering flowers seated upon smaller lotuses on either side. In upper corners red lotus sprays. Avalok. has only one head, and wears 'Indian' type of Bodhisattva dress as in Ch. 00125. Thousand hands form halo reaching to knees, and hold usual emblems as in Ch. lvi. 0014, etc., and one rather unusual, the writing-brush. Hands at breast hold blue lotuses, not pink.

Nymph has her hair done in two loops like Queen Vaidehī's in *Ch. 0051; ascetic leans back holding up R. hand in gesture of salutation. Execution coarse; colouring only orange-red, dark blue, light yellow, and green, red and yellow being used for Avalok.'s face and body. 1' 4" × 11½". Pl. XCI.

Ch. xl. 008. Silk painting representing *Six-armed Avalokiteśvara* (Kuan-yin), seated, with side-scenes and donors. Complete and in perfect condition; with border and suspension loops of coarse linen (now removed).

Avalok. sits on pink and scarlet-tipped lotus with legs interlocked. His upper hands hold up discs of Sun and Moon, Sun in R. hand showing three-legged bird, Moon containing only tree; middle hands in *vitarka-mudrā* on either side of breast; lower hands on knees, R. holding rosary, L. flask. In front is small altar. He has only one head, crowned with massive tiara, on front of which is Dhyāni-buddha.

His person, jewellery, robes, and hair treated as in *Ch. 00102, etc., but halo and vesica painted in plain concentric rings of white, orange, and pale green; canopy consists of branch of pink and white lotuses and scarlet star-shaped flowers with brownish-green leaves. In upper corners are resp. outspread lotus and lotus bud; down either side come scenes of miracle representing Calamities from which Avalok. saves his worshippers.

These correspond wholly in style and partly in subject to series of scenes on R. side of large 'Maṇḍalas' of Bhaiṣajya-buddha, *Ch. lii. 003 and liii. 002; and also to side-scenes in Ch. lvii. 001; cf. inscr. in *Ch. lii. 003. Here scenes accompanied only by blank cartouches. They are, from above down:—On R. (i) Man, naked except for loin-cloth and with his hands tied behind back, held by two others, while fourth brandishing sword is about to cut off his head.

(ii) Two men fleeing with their arms over their heads, while thunder-cloud in sky showers black drops on them.

(iii) Man standing calmly with hands upon his breast, in midst of pyramid of flame into which another appears to have pushed him.

On L., (iv) Man being pushed by another over precipice; but half-way down it he is seen again seated composedly on cloud with his hands on his breast.

(v) Man, naked except for loin-cloth, kneeling in little hut

with *cangue* round neck, while in front of him lie wooden pillory-like instruments for fettering hands and feet.

(vi) Man standing as in (iii), surrounded by snake, scorpion, and tiger.

Scenes, where necessary, divided from each other by mountain ranges, and drawing of figs. animated and expressive. Avalok. himself very carefully drawn, and painting well-finished throughout. Colouring well preserved and rather unusual, consisting only of terra-cotta red (on Avalok.'s skirt, scarf, and head ribbons, flowers of canopy, and coats and flames in side-scenes), harsh light yellow (on jewellery and blank cartouches for inscr.), white shaded with very light pink (on lotuses and Avalok.'s flesh), and very dark brownish olive (on Avalok.'s stole, altar-cloth, and leaves of canopy). No blues, purples, or bright greens or pinks are used; silk itself of specially dark greenish-brown.

Lower end of painting occupied by donors, who kneel on either side of blank yellow panel for dedicatory inscr.: two men on R., woman and child on L. Foremost man holds censer; others have their hands in adoration with lotus buds between. Figs. in excellent condition, and good examples of costumes described in *Ch. 00102. But women's head-dress consists only of central framework and pins, without flowers or leaves, and is painted red and white. Little boy standing behind her has same dress and coiffure as boys in Ch. lvii. 004; tunic here of flowered pink and white.

2' 9" × 2' 0¼". *Thousand Buddhas*, Pl. XXII.

Ch. xl. 009. Wrongly entered as Ch. xi. 009, q. v.

Ch. xli. 001-4. Four paper pounces like Ch. 00159, each showing *Buddha* seated on *Padmāsana* under draped canopy hung upon flowering trees. Haloes and vesicas circular; in 001 and 002 orn. with borders of trefoil or petal shapes, in 003 and 004 plain. *Buddha* in each has his mantle drawn partly over R. shoulder; poses of hands various. In 001 L. hand lies in lap, while R. placed horizontally, palm to breast, with second and third fingers curled in to palm. In 002 and 003, R. hand in *vitarka-mudrā* at breast, L. in *bhūmisparśa-mudrā* over knee. In 004 R. hand in *vitarka-mudrā* at breast; L. horizontal below it, palm up, second and third fingers bent. Whole design drawn in with ink in 004, and part of halo and vesica decoration in 001-002. On back of 004 also drawn roughly *Buddha* in same attitude as one in front. All in good condition. 001 and 002, 1' 9½" × 1' 2¾"; 003, 1' 0¾" × 8¼"; 004, 1' 0½" × 10½".

Ch. xliii. 003. Woodcut on paper, with Chin. text, and fig. of *Amitābha Buddha*. Same as Ch. 00203 (q.v.). Good condition. 10½" × 6¾".

Ch. xliii. 004. Woodcut on paper, with Skr. and Chin. text containing *Buddhist charm*. Date given by inscr. A.D. 980.

In middle, within small circle, is seated *Bodhisattva*, eight-armed, holding emblems (extra emblem on L. side as if for ninth arm, evidently mistake). Round circle are printed nineteen concentric rings of *Buddhist liturgical Skr.*, prob. containing charm but too corrupt to be decipherable, and