

workmanship. Fig. broader and more masculine in build. Tib. inscr. the same. $1' 2\frac{1}{2}'' \times 5\frac{1}{8}''$.

Ch. xlvi. 0011. Fr. of painted silk banner with Tib. inscr. All accessories and lower half of painting lost. Fair condition.

Subject: *Bodhisattva*. Upper half only, $\frac{3}{4}$ L.; R. hand holding up purple lotus bud, L. horizontal at breast, fingers extended and palm downwards; head bowed. From same series as *Ch. 00108; xlvi. 0010; and similar in style of fig., colour, and workmanship. Tib. inscr. the same. $10'' \times 5\frac{1}{8}''$.

Ch. xlvi. 0011. a. Linen painting with Chin. inscr. showing *Avalokiteśvara* standing. Fair condition; no border. Fig., pose, dress, and emblems as in *Ch. 0052; similar colouring; poor workmanship. $4' 1\frac{1}{2}'' \times 1' 7\frac{3}{4}''$.

Ch. xlvi. 0012. Lower end of painted silk banner, all accessories lost, showing fig. below waist of *Bodhisattva* standing $\frac{3}{4}$ L. Draperies and style of work as in *Ch. 002. Colours chiefly dull blue, pink, copper-green, pale green, and blue, all fresh. $11'' \times 7\frac{1}{4}''$.

Ch. xlvi. 0013. Silk painting with Chin. inscr., representing *Eleven-headed and Six-armed Avalokiteśvara* (Kuan-yin), seated, with attendants and donors. Date given by inscr. A. D. 957. Made of one width of silk (selvedge to selvedge $24''$); border lost; painting almost intact, but exceedingly rubbed and dim.

Pose, dress, and accessories of central fig. generally as in *Ch. 00102; altar, but no tank. Upper hands, R. and L., hold up respectively discs of Sun and Moon, traces of three-legged bird still visible in one, and of tree, hare, and frog in other. Second pair of hands in *vitarka-mudrā* on either side of breast; lower outstretched on knee, apparently open with thumb, second and third finger joined. The eleven heads are treated as in *Ch. 00102, except that Amitābha's head is green; and vesica and halo are bordered with flames.

Attendants consist only of *Bodhisattvas*; two small ones kneeling in upper corners, and below them on each side two larger ones, upper pair seated cross-legged with hands in adoration; lower kneeling and offering scarlet lotus flowers. Upper pair wear robes and tiaras of type *Ch. 002; lower, like Avalok., 'Indian' arrangement of dress. Short inscr. by each of these.

Lower end of painting contains oblong central panel with dedicatory inscr., 5 ll. rather worn, and kneeling donors, a monk and a civilian on either side, with small girl (?) standing at back on L. In front of four kneeling figs. also narrow cartouches containing inscr., but these are now illegible except in case of civilian on R. Monks nearest the middle. The one on R. kneels on low-legged sitting platform instead of mat, his shoes lying by his side, his R. hand raised with first and second fingers extended, L. hand carrying censer. The other seems to hold front of his gown. Both have shaven heads (painted grey and green) and wear usual monkish robes, grey, yellow, and black lined with crimson or white. Civilians wear same dress as in *Ch. 00102; the child

a long skirt and wide-sleeved jacket, her hair done in side-knots with projecting ends as in Ch. 00224. For inscr., cf. Petrucci, Appendix E, II.

Colouring chiefly dull crimson, dark olive-green, grey, dark purplish pink, and yellow (on jewellery and cartouches); but almost effaced over whole of picture. Drawing in accordance with usual conventions, but seems to have been rather rude. $2' 11\frac{1}{4}'' \times 2'$.

Ch. xlvi. 0014. Silk painting representing Two-armed Avalokiteśvara (Kuan-yin), seated, with attendants and donors; a simplified form of *Ch. 00102 (q. v.). Border lost and painting broken about lower end, but otherwise in fair condition.

Avalok. sits with legs interlocked on variegated lotus behind large altar; R. hand at his breast in *vitarka-mudrā*, a spray of willow held between finger and thumb; from L. hand below hangs flask. Dhyāni-buddha does not appear on his tiara. Fig., dress, orns., halo, vesica, and canopy are treated generally as in *Ch. 00102, but *Bodhisattva's* hair is light blue, his eyes slightly oblique; he has a small rippling moustache and imperial, and his flesh is painted glowing pink outlined and shaded with light red.

The attendants consist of two Lokapālas and two small *Bodhisattvas*, none of whom carry any distinctive attribute. *Bodhisattvas* seated below, facing spectator, with hands in adoration; head and shoulders only of Kings are visible. Heads are of ferocious type, and wear heavy tiaras and accoutrement as in Lokapālas of banners (see Ch. xlix. 007). *Bodhisattvas* treated like central figure.

The only unusual feature of picture occurs in two infant boys, who stand on lotuses at either end of altar with hands in adoration. These, perhaps, represent the Good and the Evil Genius, who take the form of young men in Ch. lvii. 004. This is the more prob. as infant on R. has a squint and broken nose, and is evidently intended to represent wickedness in some form or other. They must also, however, have some connexion with the plump and the ugly monk in *Ch. 00102. They have short black hair, are unhaloed, and wear red shoes, short red tunics leaving arms and legs bare, and narrow olive-green stoles.

Colouring as a whole consists chiefly of orange-red, dark green, and some slate-blue, white, grey, and dark pink on ornamental Padmāsana, halo, and vesica. Workmanship coarse.

Dedicatory panel is uninscr. Donors kneeling on either side consist of two men and boy on L., two monks (?) and woman on R. Men and woman wear same style of dress generally as in *Ch. 00102; except that foremost man's hat is in form of black dome-shaped cap with stiff upturned brim standing up close round it (see also Ch. xx. 005), and woman's head-dress consists only of frontal orn. and pins without flowers and leaves. Boy is bare-headed, his hair done in side-knot fashion seen in Ch. 00224; his dress otherwise same as men's.

The two 'monks' on R. may be nuns; they resemble the probable nuns of Ch. 00124 in dress and appearance, and this would account the more easily for their being placed on