

by white colouring of flesh of all Bodhisattvas, dancer, musicians, Garuḍas, and infants, and by orange, pale blue, and purple used on stoles and haloes. The latter and stone foundations of pavilions elaborately decorated; effect of whole gayer than in most of Paradise pictures. Black is used on some of stoles, on roofs of pavilion, and on floor of main terrace making background to chief group of figs.

For inscriptions, and interpretation of *side-scenes*, see Chavannes, Appendix A, V. A. The scenes in secular Chinese style throughout, dress of King and Queen corresponding in all essentials to that of Ajātaśatru and Vaidehī in *Ch. 0051 series. Queen's hair, however, done in long crest-like top-knot, like that of dancer's in banner Ch. xlix. 005; the Prince's done in four-pronged fork form seen in case of Prince Siddhārtha in banners Ch. lv. 0011; lxi. 002, etc.

In bottom corners kneel the donors: on R. two men, on L. a woman. The foremost man is bald or clean-shaven, and clad in long purple mantle and under-robe; the other seems of same type, but is mostly destroyed. The woman wears plain purple skirt, and a yellow and red jacket with comparatively narrow sleeves. Her hair is tied on top with plain band, and done in wide flat knot; she has no jewels. For parallel costumes, see Ch. xxxviii. 004, and cf. types of *Ch. 00102, etc.

5' 9½" × 4'. *Thousand Buddhas*, Pl. VI; also *J. of Indian Art*, Oct. 1912, vol. xv, No. 120, Pl. V.

Ch. liv. 005. Remains of silk MS.-roll cover, as Ch. xlvi. 001, etc. Rectang. main piece only preserved, of thin silk, with bands of figured silk at end and border of same at sides, and of these the borders are torn away. Silk of main piece an extremely fine damask, red, woven in lozenge lattice-work with clusters of four small lozenges forming rosettes at crossings of diagonals alternately with smaller sq. dots. Ground plain, pattern small twill; very fine regular weaving. Torn and patched at edges with plain dull crimson silk (glazed).

Figured silk is of same weave, pattern, and colouring as Ch. 00171, except that ground is deep blue. Well preserved. Bands at end are lined with yellowish-green silk damask the same as that of main piece except that in the pattern smaller clusters of lozenges take the place of sq. dots.

Length c. 2' 1½", main piece (incomplete) 1' 2¼" × 10½". Pls. (figured silk) CVI and (pattern of damask) CXXI.

Ch. liv. 006. Silk painting with Chin. inscr., representing *Avalokiteśvara* (Kuan-yin) and two donors. Date given by inscr. August 22, A. D. 910. Broken round edges, but otherwise in excellent condition, and colouring very fresh.

Avalok. stands facing spectator on scarlet and white lotus, which floats on lake or stream. R. hand hangs by side carrying flask; L. is in *vitarka-mudrā* at breast with willow spray held between finger and thumb; Dhyāni-buddha appears on front of tiara. Fig. stiff, with disproportionately large head and short legs, in latter point resembling the more Chinese *Ch. 0088.

Dress and orns. also same as in *Ch. 0088, except for absence of shoulder draperies; but whole treatment more formal, and colouring in bright crude tints solidly laid on. Fig. outlined with light vermilion; flesh painted white shaded with vermilion; hair and borders of garments ultramarine; skirt light vermilion and white; over-skirt and scarf across breast Indian red, former spotted with white rings; girdle, skirt frill, and one side of stole a bright green verging on copper-green; other side of stole very dark purple-brown; jewellery light yellowish brown set with blue and green stones. Eyes almost straight, line of eyelashes drawn black and of eyebrows green over black. Halo a plain disc of shaded green.

On L. (Avalok.'s R.) stands the donor, nun, with close-cropped head painted ultramarine, holding censer; opposite stands her attendant, boy, offering scarlet lotus on dish. Nun's flesh painted white; she wears wide-sleeved yellow under-robe with flowered band across breast, black shoes, and purplish-brown mantle covering greater part of robe and whole of L. shoulder and arm. Boy wears belted long-skirted coat of same dark brown; skirt slit up at side and showing underneath dress of boy in Ch. xxxvi. 001: long wide white trousers half covering feet, short full skirt also white, reaching to knees. His hair is also done in two bunches at the sides with projecting tails, like boy's in Ch. 00224, xlv. 008, 0013, etc. Both nun and he stand on mats upon water; behind is green land on which grows row of tall bamboos filling background.

The inscriptions consist of: (i) 5 ll. on large white oblong cartouche over nun's head; (ii) 3 ll. on large copper-green cartouche in R. upper corner; (iii) 2 ll. on small white cartouche over head of boy. See Petrucci, Appendix E, II. 2' 6" × 1' 7½". Pl. LXIX; *Thousand Buddhas*, Pl. XXII.

Ch. liv. 007. Dated silk painting with Chin. inscr., representing *Tejaprabha-buddha* on chariot attended by planetary divinities. Date given by inscr. A. D. 897. Apparently was mounted as a Kakemono, the band of purple silk remaining at top, but lost at bottom together with lower end of painting. Latter somewhat broken, but otherwise in good condition.

Buddha sits cross-legged on blue lotus, on open two-wheeled cart drawn by white bullock which is advancing to L. over blue, green, and crimson clouds. An altar with gilded vessels is placed across shafts in front of him; two flags on slanting poles hang out stiffly over back of cart. Buddha has R. hand raised and held out with thumb, third and fourth fingers joined; L. hand rests on ankle. He wears customary greenish under-robe covering R. shoulder, and crimson mantle lined with blue; hair blue; flesh was gilded, but gilding has almost all disappeared. There is no definite halo or vesica, but rays of blue, green, and crimson radiate from his whole person. Overhead draped canopy waving in his advance. The bullock is led by Indian attendant, as is the case of Samantabhadra and Mañjuśrī in banners, but here carrying begging-staff in place of goad. Head of a second bullock appears beyond.

Five planets are referred to in inscr., but the genii of four