

printed black lines, turning them grey; the eyes afterwards reinforced with black, and eyebrows with grey, brush work. This is also used freely to soften contour lines and give additional folds to drapery.

Paper is double, of wove texture, discoloured to dark buff and much fly-marked. All edges torn or rotten; R. heel of second figure and farther trestle of bench missing; two large holes eaten through near figures. A sharp knife-cut has divided the picture (now joined) between figures. R. edge, best preserved, has strip of paper pasted over it, either marking the connexion with a continuation, or denoting the limit of picture in that direction or both. Very fine design. H. 13", width 7 $\frac{3}{4}$ ". Pl. LXXIII.

Kao. 06-9. Three frs. of painted paper. Three frs. and one of cursive Uigur (?) script. Painted pieces backed with crimson silk.

Largest piece, composed of two of the frs. Two donors (?), male and female, kneel $\frac{3}{4}$ to R. p., the man with close-cropped black hair, hands together, and dressed in robe of Buddhist monk. Woman, to his L. p., in red dress and probably long hair. They turn towards a red throne (corner only present) above which portion of red-robed figure (?) on green lotus. Above, a robed figure, nimbate, in attitude of adoration. On smaller fr. two heads and part of third, nimbate, of adoring figures. Traces of other figures on all three frs. Very ragged and defaced. Drawing delicate and good. 06 + 07, 2 pieces together 4 $\frac{3}{4}$ " x 5 $\frac{3}{4}$ ". 08, 1 piece 1 $\frac{1}{4}$ " x 3". 09, script 3 $\frac{3}{4}$ " x 2".

Kao. 011. Frs. of fine bamboo matting. Made of split strips of bamboo with alternate strands of silk laid side by side as a warp and bound together by closely woven weft of silk yarn, as in *Ser. iv.* Pl. CVI, MS. roll-cover Ch. xx. 006, and ii. p. 1014, Ch. iii. 0012. a-b. Weaving here covered whole of mat. Ground yellow, with symmetrical cloud scroll and floral pattern, in blue green and plum colour, arranged in bands, now hardly distinguishable. Brittle. All frs. c. 4 $\frac{1}{2}$ " wide, gr. length 2". Pl. LXXXVII.

Kao. 012. Stucco and wood, colossal R. hand, gilded; fingers extended, index finger advanced slightly in front of others. Fingers with long nails all made of wood, each a separate piece; their thick rough roots inserted into a hollow 'fibrous' stucco palm, and strengthened by extra bandages of canvas round junctions and palm.

This hollow palm, a mere shell, seems to have been made on a mould, and is coated with c. $\frac{1}{8}$ " white plaster, perfectly smooth and gilded. The mould would seem to have been of the nature of a movable core, and the external plaster to have been applied after the fingers were in position. Fingers coated very thinly as they are fully modelled in the wood. The whole represents a completely worked out technique. 12 $\frac{1}{2}$ " x 7". Pl. VIII.

Kao. 013. Jade fish; carp (?). Short thick body, with broad slightly upcurved tail; fins, eyes, &c., indicated by incisions. Pale green mottled with black. Length 3 $\frac{3}{4}$ ", H. 1 $\frac{7}{8}$ ". Pl. LXXI.

Kao. 015. Bronze ornament; oblong plaque or thin foil, with winged beetle or butterfly in high repoussé in centre. 1 $\frac{9}{16}$ " x 1 $\frac{3}{16}$ ". Pl. LXXI.

Kao. 016. Steatite mould of heart-shaped leaf, dull greenish-grey, with incised midrib and veins, and raised edge. Hole sunk at base of midrib, but not pierced through. Prob. used for moulding in thin metal foil. Length $\frac{3}{4}$ ", gr. width $\frac{5}{8}$ ", thickness just over $\frac{1}{4}$ ". Pl. LXXI.

Kao. 017. Fr. of jade ornament. Portion remaining suggests pair of pomegranates (rather unequal in size) parting from top of common stem. On under surface of each are small incised leaves, with veins and midrib; and on tip of one, small projecting growth. Traces of stem broken off below. Rough irregular work. H. $\frac{3}{4}$ ", width tip to tip 1 $\frac{5}{8}$ ". Pl. LXXI.

Kao. 018-19. Two frs. of glass; inferior, greenish, semi-translucent. Gr. M. $\frac{13}{16}$ ", thickness $\frac{1}{8}$ ".

Kao. 020. Elliptical bronze strap-loop (?); with hollowed back from which project three short pins. Corroded. $\frac{15}{16}$ " x $\frac{11}{16}$ ".

Kao. 023. Wooden seal; oblong block with shank at back pierced for string. Fret design in rilievo on face. 1 $\frac{3}{16}$ " x $\frac{15}{16}$ " x $\frac{1}{4}$ " to $\frac{1}{2}$ ". Pl. LXVI.

Kao. 024. Stucco woman's head, in round. Very fine fibrous stucco, with wooden core which projects through fracture at top. Hair black with traces of gilding, drawn up at back and done in plain topknot. Ears not shown.

Face delicately modelled, with full cheeks and small mouth; narrow slanting eyes shown by painting in black and only slight modelling. Nose rubbed off. Flesh painted white with red on mouth, pink on cheeks, and yellow and red flower (?) on forehead. Surface worn. H. 2 $\frac{3}{8}$ ". Pl. LXIX.

Kao. 025-7. Three frs. of wooden relief carving (subsequently broken into smaller pieces). Part of open-work floral panel or frieze, showing curving leaves with curling pointed, or rounded two-lobed, ends; not much detail. Edges of leaves chamfered towards inside or out, and gilded. Remains of white priming and bright or dark red paint over surface. Insect-eaten. Gr. fr. (025) 10" x 4 $\frac{3}{4}$ ". Pl. LXVI.

Kao. 028. Bronze mace-head, cast solid. Main part of head forms in plan (outline) a quatrefoil imposed on a square; the quatrefoil being formed of four four-sided pyramidal points, which project horizontally from the four sides of central rectang. body. But these sides are themselves cut inwards to give more prominence to the leaves of the quatrefoil, so that the eight (upper and lower) corners of the rectangular body form in their turn eight short three-sided pyramidal points.

A simple ring moulding connects head—below, with short round tang or shank; above, with dome-shaped member which expands again into small mushroom knob. Cf. *Ser. iv.* Pl. VII, Yo. 0081. Good condition. H. 2 $\frac{1}{4}$ ", gr. diam. 1 $\frac{7}{8}$ ". Pl. LXXI.