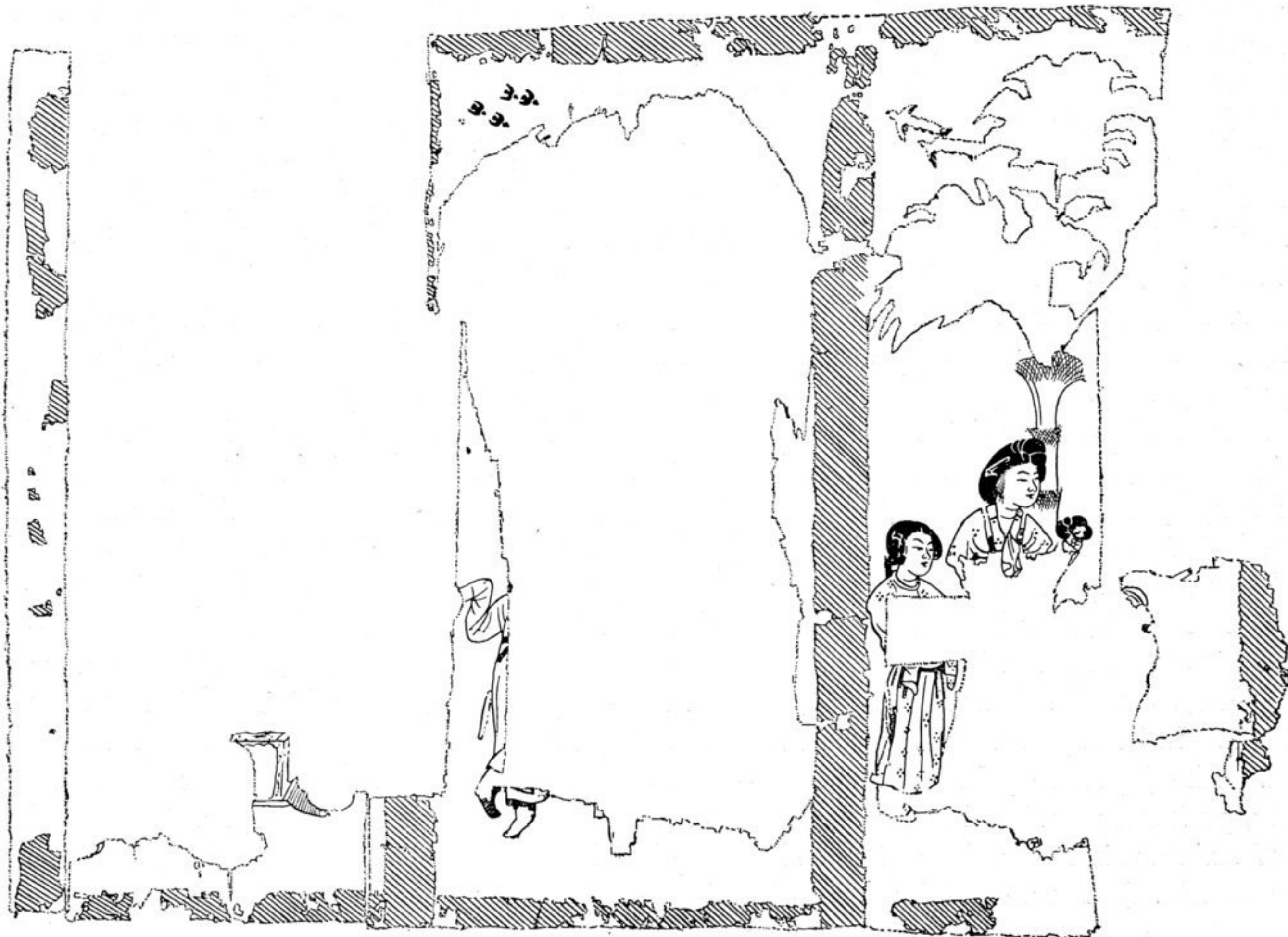


fragments, not arranged with any attempt at conjectural reconstruction of the composition but merely assembled for convenience of photography. By joining up the large piece already referred to with fragments which show a continuation of the framework of brown silk strips originally dividing the whole picture into panels, it has become possible to indicate in the sketch below the approximate arrangement and proportions of these panels.

The 'General Note' which Mr. Andrews has included in the List below, besides his full descriptions of individual fragments, would have, in any case, allowed me to restrict my remarks here to essential points. But my task in this respect is still further lightened by the fact that the



SKETCH-PLAN SHOWING ARRANGEMENT OF PANELS IN SILK PAINTING AST. iii. 4. 010.

character and art interest of this painting have been lucidly summed up by so competent an expert as Mr. Laurence Binyon in the article with which he accompanied the preliminary publication of the plates made by me in the *Burlington Magazine*.¹⁰ It seems best to reproduce here, with Mr. Binyon's permission, those of his observations which have a direct bearing on the subject of our picture and its importance for the student of Far-Eastern art.

'The general scheme of the painting seems clear. It was a frieze-like composition, whether meant to be rolled or not, divided into compartments by strips of thin brown brocade pasted on to the silk, and framed at top and bottom by a narrow border of the same material. One of the upright strips has been preserved entire, so that we know the height of the picture to have been about 21 in.; we can also tell that the width of one compartment, and possibly of all, was about

Mr. Binyon
on subject
and scheme
of painting.

¹⁰ See 'Remains of a T'ang Painting, discovered by Sir Aurel Stein, described by Laurence Binyon', *Burlington Magazine*, June, 1925, pp. 266-75.