

Some idea of their extent and varied interest may be deduced from the fact that though their examination was started very soon after my return to England early in 1909, with the eager help of quite a number of very competent expert collaborators, and though a large part of the results has since been published in my *Serindia* volumes and elsewhere, there are still certain tasks awaiting completion.

Obviously the plentiful remains of ancient Buddhist paintings and drawings which had once served for the decoration of the sacred caves or been deposited there as pious ex-votos have most claim to the interest of the general public. All of these art remains, numbering close on 500 pieces, apart from small fragments, have been carefully treated by expert hands at the British Museum and rendered safe for future preservation. Descriptive lists of all of them have been embodied in my publication, *Serindia*, and characteristic specimens fully illustrated and discussed by Mr. Laurence Binyon and myself in the portfolio of *The Thousand Buddhas*. In a volume published by the British Museum, Mr. A. Waley has furnished a detailed catalogue of all these pictorial relics. A cursory account of them will be given in the next chapter.

It is impossible to find room here for a description of the manifold decorated silk fabrics comprising a great variety of figured silks besides tapestry work, embroideries and prints recovered from the walled-up chapel (Fig. 90). So great is the abundance and interest of these fine products of China's ancient and justly famous textile art. But I may at least give some indication, however cursory, of the wealth of manuscript remains brought to light there. It will help to illustrate that remarkable interchange of influences from