

far earlier. The figure of the donor is shown below with the wide-brimmed hat characteristic of tenth-century male costume.

Among other fine silk banners, showing Bodhisattvas who, in the absence of inscription or characteristic emblem, remain anonymous, those shown in Figs. 87, 88 are remarkable for the grace of the delineation and the beauty of the rich colouring. The Bodhisattva on the left stands on a bluish-green lotus, with hands folded in adoration. Figure, attire and ornaments conform to the conventions of the 'Chinese' type of Bodhisattva. But the drapery of the garments, derived as always from Gandhara models, is treated with faultless ease, and the colour scheme is very harmonious.

Still more interesting is the Bodhisattva figure on the right (Fig. 88). The striking pose, combining dignity and sense of power with rapid movement, and the pronounced non-Chinese features of the Bodhisattva's face make it one of the most impressive figures in the whole array of this Buddhist Pantheon. The erect carriage of the body, the uplifted head and the weight thrown forward on the right foot admirably express force in movement. This is skilfully emphasized by the freely swinging tassels and bells of the canopy. The features of the face with its curious scornful expression are equally removed from the Chinese type prevailing among these divinities and the Hellenistic type of Graeco-Buddhist art propagated in its Indian adaptation. The strangely foreign look of the head is in strong contrast to the thoroughly Chinese workmanship displayed in the sinuous lines of body and garments. The whole conveys a delightfully puzzling impression.