

graceful design composed of rosettes, each of which is flanked by two pairs of life-like ducks.¹³ The same plate shows in Ch. 00227, 229 purely floral designs of naturalistic type which are frequent also elsewhere among the figured silks.¹⁴ We find a very interesting combination of naturalistic animal figures and flowers with more stylized forms in the fine figured silk band of the valance Ch. 00278 (Plate CIX), of which Plate CXIX shows the complete reconstructed design. The two pairs of galloping deer, admirably drawn in free movement, which form the most striking feature of each 'repeat', are characteristically Chinese and found also on textiles of the Shōsōin. The drawing below illustrates a similar combination, but with birds and conventionalized flowers, which is found in the design of Ch. 0076 (Plate CXI).¹⁵

Geometric designs in polychrome figured silks.

The 'geometric' designs found on polychrome figured silks also show considerable variety.



PATTERN OF FIGURED SILK CH. 0076
(SCALE $\frac{1}{4}$).

be mentioned that of Ch. 00178 (Plate CXI), with its diagonal rows of crimson hearts on

The specimens reproduced in Plate CVII from the patchwork Ch. lv. 0028 will best help to illustrate the different stages leading up from such simple patterns as bands of vandykes, quatrefoils, plain rosettes, etc., to more elaborate lattice-work which is apt to become florid. Other specimens are seen in Plate CX-CXII.¹⁶ For special notice may be singled out an elaborate pattern which recurs in a number of pieces with slight variations¹⁷ and is best illustrated, perhaps, by the drawing of Ch. 00181 in Plate CXVI. A. It is composed of circular 'spots', containing an octagon surrounded by volutes and flower-shapes, and of four-armed 'spots' of similar ornate type in the interspaces. The design is very common among the Shōsōin objects of T'ang times, and is obviously Chinese.¹⁸ It is hence of special interest that we also meet with it far away west in two fresco fragments from the ruined shrine of Khādalik.¹⁹ That in one of these it stands side by side with an oval medallion of the 'Sassanian' type looks like a curious symbol of the double art influences from the Far East and the West, of which Khotan was always a meeting-place. As a simple but very striking pattern may

¹³ For other specimens with similar motifs, differently used, see Ch. 0062. a, 168 (Pl. LV, CXVIII), 172 (Pl. CXI), 177. a (Pl. CXI).

¹⁴ See e.g., in Pl. CVII, Ch. lv. 0028. 2; Pl. CIX, 00278 (tab); Pl. CX, i. 0011, 20; Pl. CXII, 00165. a, 295, 296.

¹⁵ See also Ch. 00175; lv. 0028. 5, Pl. CVIII. The weave of Ch. 0076, a loose kind of satin twill, shows close resemblance to that of the valance band Ch. 00278, suggesting manufacture not far removed in place and period.

¹⁶ See Ch. i. 0020 (lozenge of spots with octagon in

centre), Pl. CX; 00171, 173, 174. a, 176. a, 178, 181 in Pl. CXI; Ch. 00174. b, 297-9 in Pl. CXII. For other geometrical patterns, cf. Ch. 00169-70 (Pl. LV), 362.

¹⁷ Cf. Ch. 00171, 181; liv. 005 (Pl. CVI); lv. 0028. 1, Pl. CVII; also printed in lv. 0028. 15, Pl. CVIII.

¹⁸ Cf. note on Ch. 00171 in Descriptive List, below, p. 972.

¹⁹ See the drawing of Kha. i. c. 00119, reconstructed, in Pl. CXVI. A.