

green and white. Strip made of three frs., showing part only of sq. medallions stiffly rounded at the corners and measuring c. $2\frac{3}{4}$ " to 3" when complete. They have orange outer borders, and dark green inner borders studded with white discs, and, within, a trio (?) of upright stems ending in large sq. palmettes. Adjoining medallions are separated by stiffly curving bands broken by an angular, much conventionalized, leaf (?) orn. in orange and white.

Pattern seems of Sassanian origin, akin to Ch. 009 group. Stepped outlines of latter appear only in modified form at rounding of medallion corners; in this as well as in form of palmette buds it resembles the prob. Persian-woven Cock stuff of Vatican (Dalton, *Byzantine Art and Archaeology*, Fig. 440), palmettes in latter case appearing in spandrel ornaments. $5\frac{1}{2}$ " \times $1\frac{1}{2}$ ". Pl. CXII.

Ch. 0028. Silk painting representing *Avalokiteśvara* (Kuan-yin), standing, without attendants; cf. series under *Ch. 0088. Complete and in fair condition, border lost. Fig. stands facing spectator on two small lotuses; R. hand raised supporting willow spray on palm, L. by side holding flask; Dhyāni-buddha on tiara. Fig. and dress in 'Indian' style; workmanship very rough; colouring dingy. Face broad and round with straight eyes, fig. narrow-waisted with very broad hips, L. arm outlined by two absolutely straight parallel lines.

Paint (white and pink) all but entirely gone from flesh, halo, and Padmāsana. Colouring otherwise limited to Indian red, yellowish brown, olive-green, and brownish grey, on robes, with black of hair, outlines, and canopy roof. Latter simple form of *Ch. 001 type; halo circular. Blank cartouches for inscr. in upper corners and sprays of Indian red trefoil and quatrefoil flowers with yellow and green leaves filling empty space on R. side. $1' 6" \times 1'$.

Ch. 0029. Silk painting representing *Thousand-armed Avalokiteśvara* with donors. On two pieces of silk roughly joined across middle and originally backed with paper; torn in places. Deity single-headed with yellow flesh, and bright blue hair and stole. General treatment, emblems, etc., as in series *Ch. 00223, but no tank or attendant divinities. Donors (man and two women) of type *Ch. 00102. Coarse work. Cartouches for inscriptions, blank. $1' 8" \times 1' 4"$.

Ch. 0030. Painted silk banner, dirt-speckled but in fair condition, with four bottom streamers of pinkish-brown silk. Other accessories lost.

Subject: *Scenes from the Life of Buddha*; Chinese in style as Ch. lv. 009, etc., but not elsewhere represented amongst paintings of Collection.

Scene 1. *Writing Competition or Gautama and Devadatta at School*. Shows interior of school. On a dais to L. sits the Master at his desk; on another to R. two scholars with their writing-tablets before them. They wear long coats; their hair done in two tufts on top of their heads, which are otherwise shaven. Scene much worn, and no details distinguishable.

Scene 2. *Wrestling Competition*. This competition frequently represented in Gandhāra art (see Foucher, *L'art*

du Gandhāra, i. p. 334, figs. 171. b, 172. a) as one of contests preceding Prince's betrothal; also referred to, though less prominently, in Chinese accounts. Under tree outside palace wrestlers prepare to join, advancing on each other arms up. They are naked except for small loin-cloths, and one (the Prince?) has a black-tailed cap. Bodies very heavy and middle-aged.

Scene 3. *A Weight-lifting Contest(?)*. Exact nature of this contest not evident. On R. Prince (?) advances carrying in R. hand what (from his strained attitude) is evidently a heavy weight. On L. another man, grasping a long wooden beam under his arm, is falling on his back, while far end of beam flies up behind Prince. The weight has apparently been unexpectedly removed from it, though no point of leverage is shown. Falling man naked except for a loin-cloth. Prince wears crimson coat, white breeches, black top-boots and cap; but his R. arm and shoulder are bared for exercise. The weight is ball-shaped object three or four times the size of his head.

Scene 4. *Casting out of Elephant slain by Devadatta*. Prince, clad only in cap and short brown *dhōṭī* arranged skirt-fashion, raises carcass at full height of R. arm above his head. His hand supports elephant's back; its feet (tied together) and trunk point to sky; its ears hang down. The obvious strain on Prince's strength and balance well suggest magnitude of task. A spectator (prob. his cousin Nanda) watches with uplifted hands on L. There is no sign of other spectators nor of a city or city-walls. Nanda wears tailed cap, boots, and green-belted coat.

Simplicity of scenes and scarcity of figs. give little scope for colour. What there is is dim, and scarcely relieves general greenish grey of the background, which is sprinkled with small plants. Drawing rough but naturalistic, and attitudes highly expressive. Buildings and furniture are of same type and colour as in Ch. 0039, lv. 009, etc. A blank cartouche, yellow or orange, for inscr., placed at side of each scene, on alternate edges of banner. Painting $2' \times 6\frac{3}{4}"$, length with streamers $5' 3"$. Pl. LXXVI.

Ch. 0031. Remains of silk painting representing *Vaiśravaṇa, Guardian of the North*. Head and shoulders of Lokapāla only preserved and in fair condition, with faded red silk border from top and one side of painting, and part of nymph (much effaced) offering flowers (?) on L. V.'s hands are lost, but he carried the halberd over R. shoulder; its two-spiked head with pennon and streamers preserved complete.

His position almost full-face to spectator, but his face slightly to right. It is large, with frowning eyebrows and strongly-marked features, but not grotesque except for eyes, which are large and round with iris isolated in middle of white. Flesh yellow crudely shaded with red; eyebrows, long moustache, and long narrow beard, grey; rest of hair black, done in top-knot and falling in mass behind shoulders. Latter are covered with small scale-armour in red and yellow, round-edged; doublet cut low on neck. In ears are large stud earrings and on head a solid tiara, with white fillet and streamers at ears.