

brown, blue, white, blue and brown, outlined with gold-paper; stems brown. Centre with duck varies, four schemes being here preserved: (a) white ground and yellow duck with brown beak and legs and white eye; (b) brown ground and white duck, with scarlet beak, legs, and eye; (c) yellow ground and duck all white, with brown eye; (d) white ground and blue duck, with scarlet beak, legs, and eye. The idea seems to be that of duck-pond surrounded by plants, and recalls motifs used on Egyptian dishes and Assyrian landscape sculpture (cf. e.g. blue-glazed porcelain bowl No. 4790 in Brit. Mus. Catalogue).

Colouring of half-spots is similar; but flowers replacing leaves are blue outlined with white, and buds have green and yellow bands instead of blue and white. Triangles forming chevron variously coloured blue and white, brown and white, yellow, white, and green. Weaving done by hand with needle as shuttle, and in technique resembles that of Ancient Peru and Coptic Egypt. Open divisions where vertical junction of colours occurs do not appear to have been joined afterwards by hand, as usual practice now. The gold is gold-leaf laid on tough paper and cut into strips of required narrowness—a method still used in Japan.

Well preserved. Same tapestry found on Ch. lv. 0034 (Pl. CVI); for others of like kind, see above, p. 905. Base of triangle $9\frac{1}{4}$ " , h. $7\frac{1}{2}$ " .

Ch. 0059. Fr. of large silk painting evidently representing *Buddha (Śākyamuni) in grotto of Vulture Peak*, with Jātaka (?) scenes at sides. Part only of L. half, much broken and all edges incomplete; but drawing well preserved and colour exceptionally fresh.

On R. edge remains R. shoulder and arm of standing Buddha and trace of side; arm hanging stiffly downwards at full length, and slightly away from body, with fingers also stretched straight down; flesh deep yellow with vermilion shading. Pose identical with that of Śākyamuni statue in Ch. xxii. 0023, fig. xiii, and of central Buddha in embroidery picture Ch. 00260; cf. above, p. 879. Behind is elongated oval vesica with border of cobalt blue orn. with conventional flower spots in red and green; circular halo of light green and vermilion; and flame and smoke border to both, in vermilion and dark blue. Behind and above are piled rocks (dark blue and brown) with vulture perched on top and flight of wild geese and ducks (white and black) above. The vulture (white and vermilion) suggests cormorant in build, and has erect feathery tail like phoenix.

Beside Śākyamuni and turning towards him, stands a disciple, prob. *Śāriputra*, complete except for L. foot, and with unconventional type of features. Head long and high at back with well-defined 'corners' there and over forehead, oblique eyes, large nose, and long pointed chin; flesh painted pink with broad vermilion outlines; pupils of eyes, line of eyelash, and bushy eyebrows alone in black; shaven crown, white; behind head, circular halo of brilliant vermilion. Dress consists of under-robe of vermilion and light green; black shoes upturned at toes; and large mantle of mottled dark green, blue, and red, speckled with white and bordered

with black. Latter covers both shoulders and envelops arms, which are bent at elbows, R. hand being laid in palm of L. before breast.

The Jātaka scenes (unidentified) are as follows: (i) At top, statue of Buddha in background with R. arm stretched down as in central fig., L. arm lost; to L. a white and red building (temple?), outside which stands a shaven priest, in vermilion under-robe and brown mantle, pointing out statue with raised arm to passers-by. These consist of a man in brown coat and top-boots riding to L. on blue mule; and a white elephant with load of yellow objects under a vermilion cloth (rider or driver invisible), proceeding in same direction.

In foreground hilly ground, on which stand two men with black beards and shocks of black hair. These are painted only so far as their figs. appear above the profile of the hill, though the remainder of their persons is drawn in outline below. The foremost, who is painted down to knees, stands facing oncomer on mule, and bending slightly as in sitting posture with his arms (?) raised and held out. The lack of detail, however, is so great that exact position of arms uncertain; no trace of forearms or hands appears in drawing. Of fig. behind him only bust (facing spectator) appears above the hill, and it is obviously armless. His body and legs are drawn in standing posture below. From carelessness shown in other details, e.g., L. arm of rider in ii, and junction of wrong scaffolding poles in iii, the peculiarity in arms is quite probably without significance.

(ii) Upper half lost except for fr. of cloud, and of red and blue (unidentifiable) object in foreground. Below on L., a green slope on which is an erect oblong painted brown, with small square of vermilion in middle. On ground to R. of it, in irregular line, stand four objects of similar brown, of elongated quasi-triangular or leaf-shape; the long sides slightly curved, and a square drawn in outline on inner side of base.

On lower ground, behind this, appear: above, two semi-naked figs., incomplete, one sitting with arms and legs stretched out, the other standing, but upper half lost; below them, a colossal pair of hands (orig. white) rising from ground and enclosing between them a human head (red); to R. of this, a row of four conical beehive-like objects, possibly straw-covered huts or tents, striped horizontally white, yellow, and blue, with vermilion tuft on top, and a large vermilion pennon rising from the one nearest hands (or from ground beside it).

Behind these, a man on dark grey horse riding towards miraculous hands with R. arm raised, weapon (?) in R. hand, uncertain owing to break. He wears vermilion coat, black top-boots, and white shoulder-cape striped horizontally yellow and blue; head missing; L. arm carelessly painted over with vermilion of coat (?). Behind him ride two attendants, mount of one only (a white horse) being visible. On cartouche attached to this scene is scrawled, lengthways, four-footed beast at gallop.

(iii) Above, the God of Thunder on cloud within ring of drums; in centre, before background of rocks, large statue of Buddha within scaffolding of vermilion poles, R. arm downstretched as in central fig., L. hand gathering up