

drapery in 'ear' at breast. On either side of scaffolding is perched a man, with hands thrust forward busy at statue's head, and steadying himself with one foot at its shoulder; in foreground, L., a building in Chinese style and a man running out (?) from back of it with hands held up, endeavouring to attract attention of workers on statue or giving them directions; in foreground, R., a small demonic (?) fig. in white loin-cloth and blue cap, with arms and legs outspread like the Thunder-God's and of same stunted build.

(iv) Detached fragment showing Thunder-God in fury, within ring of drums on black cloud.

Drawing throughout vigorous and, as in head of disciple, full of character. Colouring unusually strong in tone owing to prevalence of vermilion and deep blue. Comparison with embroidery picture Ch. 00260, where same subject treated without Jātaka, suggests early date; cf. above, pp. 878 sqq. For workmanship of Jātaka scenes, see banner series Ch. 0039. $3' 1\frac{3}{8}'' \times 1' 6''$. *Thousand Buddhas*, Pl. XIII.

Ch. 0060. Painted linen banner, with Chin. inscr.; retaining head-piece border of bright pink linen; streamers lost; painting on whitish linen, clean and fresh.

Subject: *Kṣitigarbha*, on authority of inscr. which consists of salutation to Ti-tsang. Fig., dress, pose, etc., as in Avalokiteśvara linen banners descr. under *Ch. i. 0016; q.v. for general descr. and list of similar figs. No distinctive attribute of K. Colouring red, olive-green, and yellow; fair workmanship. $2' 7''$ (with head-piece) $\times 8\frac{1}{2}''$.

Ch. 0061. Painted linen banner, with Chin. inscr. (all but effaced); all accessories lost. Shows standing fig. of *Bodhisattva*, $\frac{3}{4}$ R., with hands in adoration. Prob. Avalokiteśvara, as in Ch. 00136. Fig. of 'Chinese Buddhist' type as *Ch. 002; good workmanship, but paint and drawing much gone. Colour (remains) olive-green, crimson, copper-green. $2' 5\frac{1}{2}'' \times 6\frac{3}{4}''$.

Ch. 0061. a. Fr. of figured silk woven in firm satin twill with fine pink warp (stiffened) and broad untwisted weft, as in Ch. 009, but finer. Shows part of design of repeating circular medallions (in rows), with alternate rows of four-armed spots placed in spandrels. Of circles only adjacent arcs of two in same row remain, and fr. of another in next row. Their diam. when complete was prob. *c.* $6''$; rows apparently about $\frac{3}{4}''$ apart at nearest points, while circles in individual rows all but touch. Frs. preserved show light green field (?) with border made of inner band of bright yellow, then red, and then outer line of white. Four-armed spots consist of central rosette with four trefoil petals in red, pink, and white (from centre out), and four outer trefoil leaves in red, light green, and yellow. Ground of whole indigo.

General arrangement of pattern shows 'Sassanian' influence; see above, p. 909. Fine colour and excellently woven; condition perfect. $9'' \times$ (gr. width) $2''$.

Ch. 0062. a-b. Two frs. of figured silk, orig. sewn together as point of streamer. Both woven in satin twill with fine warp and broad untwisted weft; (b) of looser texture.

(a) Shows part (prob.) of circular spot with four-armed floral

centre into angles of which fly four birds. Outer wreath composed of rosettes with alternately large pointed trefoil and small round leaves. Ground indigo; rosettes and leaves red, white, and green; birds bright yellow with outlines and markings in red.

(b) Shows part only of larger design containing long narrow leaves, and beak and head of bird. Pattern in pale blue, yellowish green, red, pink, and white on indigo ground. Colours of both much faded. $4\frac{3}{4}'' \times 1\frac{3}{4}''$.

Ch. 0063. Fr. of figured silk, badly worn, woven in kind of satin twill with double warp and weft. Pattern was Sassanian, but part only of green curved border orn. with elliptical white discs, and unintelligible traces of field and spandrel design, remain. Ground old-rose, pattern green, white, and (in spandrel orn.) yellow. Warp pink yarn, twisted; weft flat and untwisted. See above, p. 909. $C. 3'' \times 2''$.

Ch. 0064. Fr. of figured silk, from selvedge, woven with fine stiffened warp and very thick lustrous untwisted weft in kind of satin twill. Ground scarlet. Pattern preserved shows light green tendrils edged with bright yellow, running out from flower centre of light blue and white, and similar tendril coming to meet it from other side. Below in middle edge of circular (?) floral design in green, yellow, white, and pink. Prob. a repeating circle and lozenge design on lines of Ch. 0076 (see above, p. 906), etc. Solid fabric, surface rather worn, colours fresh. $6'' \times \frac{3}{4}''$.

Ch. 0065. Strip of silk damask, white, inwoven with occasional repeating spot in apricot-coloured silk, and forming thus a true brocade. Damask woven of round rather fine lustreless warp, sized, and soft glossy untwisted weft. Design floral repeating pattern, covering fabric generally except where apricot spots occur; both ground and design woven in marked twill running in same direction, warp thread predominating in ground and weft in design. The occasional apricot spots woven of soft untwisted silk, introduced only to form spot and cut short behind; beneath them damask woven in plain twill, the floral pattern disappearing. Spots circular (not completely preserved), repeat at intervals of $4\frac{1}{2}''$, and are like leaf spots of Ch. 00228. Condition good. For other true brocades see Ch. 00170, 00228, 00229, 00364, and figured silk 3 of patchwork Ch. lv. 0028. $1' 5'' \times \frac{5}{8}''$.

Ch. 0066. Fr. of silk damask, pale grey, thin, discoloured. Ground woven in small twill, pattern in large twill running in same direction. Design apparently somewhat conventionalized floral scroll. $3\frac{1}{2}'' \times 2''$.

Ch. 0067. Silk painting representing *Amitābha* between *Bodhisattvas*. Made of one breadth of silk ($1' 10''$); somewhat broken and discoloured, and incomplete at top and bottom. *Amitābha* stands facing spectator with *Avalokiteśvara* on his R. and *Mahāsthāma* on his L. The latter also standing, their heads turned to the Buddha; the three with their haloes and canopies compose entire picture.

Amitābha wears usual olive-green under-robe (covering R. shoulder and arm) and crimson mantle lined with blue. His