

to ankles); latter again outlined by border of rocks representing the Vulture Peak.

The Bodhisattvas (prob. Avalokiteśvara and Mahāsthāma) stand turning  $\frac{3}{4}$  towards him; that on L. (Buddha's R.) with hands in adoration; that on R. with both arms hanging but slightly advanced from elbows, R. hand turned palm out as in *vara-mudrā*, L. with back of hand outwards and all fingers doubled up except first. Their dress, orns., and coiffure are in 'Indian' Bodhisattva style as descr. in \*Ch. lv. 0014, but without stoles and trimly drawn; their robes barely reach ankles. One has the *tilaka* on his forehead, the other a dark blue mark in shape of narrow leaf.

The disciples are shaven, haloed, and in monkish dress, their mantles barred with cross-stripes like Kṣitigarbha's in \*Ch. i. 003, etc. Enough remains of faces to show that one (on Buddha's R.) was plump and benign in aspect, while other was lined and frowning. They prob. represent Śāriputra and Maudgalyāyana or Śāriputra and Kāśyapa. (For their possible connexion with the Good and the Evil Genius attendants in later paintings of Avalokiteśvara, see \*Ch. 00102 and Petrucci, Appendix E, III. x.)

Canopy small and stiff example of type seen in \*Ch. 002, etc., with jewelled chain and tassels; Apsaras have no wings, but float down with outspread arms, borne up by scrolled clouds and their billowing stoles as in Ch. xlvi. 001; liii. 001.

Below Buddha's feet, on R. and L., small seated lion of conventional type, with one forepaw lifted. Donors kneel at bottom in rows on either side of panel intended for dedicatory inscr. They consist on R. of a monk and three men, with boy attendant standing behind; and on L. of four women and small child, with young woman standing at back (see *Thousand Buddhas*, Pl. XXXV).

The men wear long belted light greenish-blue coats, and brown or indigo peaked and tailed caps; the women high-waisted skirts of brown, green, and blue, bodices with long close-fitting sleeves, and small shawl-like stoles. Their dress is absolutely plain; they have no jewels, and their hair is done in small top-knot on head without any orns. In colour, style, and absence of orn. dress thus presents a marked contrast to the elaborate dress of tenth-century donors in \*Ch. 00102; lviii. 003, etc. Cf. above, pp. 851, 896.

The dedication has never been worked in; but of the narrow cartouches placed by each line of donors, the two foremost on the men's side have been filled in with Chin. chars. now illegible.

Silks clean and glossy, and work executed with great care. Colouring consists chiefly of pale creamy buffs, greys, and browns, dull green and pale yellow, with some pink (much faded), indigo blue and a lighter speedwell blue, throwing into relief glowing red of Ś.'s mantle and deep golden yellow of his shoulder, breast, and upper arm. His face, like the Bodhisattvas' flesh, worked in light buff, and also R. hand and forearm. Latter, moreover, are executed in thin rows of chain-stitch, unlike rest of picture. No black is used, the hair of Ś. and Bodhisattvas being deep indigo, that of women donors dark brown; the eyes dark brown, and outlines dark brown or indigo.

Mixture of Chinese and Indian elements in style similar to that in the silk paintings; but the Indian predominates owing to hieratic character of three chief figs., which show Chinese influence only in Bodhisattvas' faces. Śākyamuni's fig. appears in identical pose, dress, etc., in representations of statue shown by paintings Ch. 0059; xxii. 0023. *xiii*. For origin of common model and probably early date of hanging, cf. above, pp. 851, 878, 895 sq.  $8' \times 5' 4\frac{1}{2}''$ . Pl. CIV; *Thousand Buddhas*, Pl. XXXV.

**Ch. 00278. Silk altar valance**, composed of long band of silk fabric, to lower edge of which is attached series of hanging tabs and streamers of other silks. This valance is incomplete, the best parts having prob. been removed for use elsewhere. When complete it evidently had short plain curtain of silk hanging also from band and making a background for streamers as in Ch. 00279. It was then used to drape an altar, as often represented in Ch. silk and paper paintings. For valance of exactly same make, clearly reproduced, see paper painting Ch. 00400. c, and of silk paintings especially Ch. 00167 (Pl. LXI); lviii. 0011.

The tabs are triangular and made of single piece of figured silk, damask, or embroidery, lined with plain silk, and measuring  $5''$  in depth  $\times 9''$  to  $10''$  at line of attachment to band. Those preserved show no scheme of arrangement, but consist mainly of figured silk identical with Ch. 00227, damask like Ch. 00249, or printed gauze of the same pattern as Ch. 00306. Others are of pink silk gauze, showing frs. of flower and bird embroidery in dark blue, green, and pink. The streamers are composite, made of five or six small squares of plain or figured silk, folded and laid upon each other so as to form series of overlapping points. There were orig. more, but all ends incomplete. All streamers remaining are of uniform pattern, the silks in order downwards being white, light green, salmon-pink, dark green (printed) with quatrefoil rosettes in pink, and light blue damask with an occasional spot as Ch. 00343. They are lined with plain silk of dull pink. Great majority of both tabs and streamers, however, are gone, and those remaining are much stained and faded.

Chief interest of valance lies in band, which is made of pieces of a large-patterned silk, woven in same loose satin twill as Ch. 0076, with design in Turkey red, faded to orange, on a white ground. (The stuff, however, is reversible, and as the surface is much worn it has been reproduced in Plates from reverse.) Pattern consists of repeating elliptical 'spot',  $2' 1'' \times 1' 11\frac{1}{2}''$ , composed of central quatrefoil flower, surrounded by floral wreath of alternate palmette-shaped bunches of leaves and wide-open mallow (?) flowers, and an outer band of more complex open flowers of like kind with galloping deer.

The latter face each other in pairs across flower masses placed at top and bottom of ellipse, rearing up from those at sides, on which their hind legs stand. They are drawn in naturalistic style with striking vigour and sense of movement; and have antlered heads, goat-like beards, and bodies spotted with quatrefoils. Spandrels between these ellipses filled by lozenge-shaped 'spots' of entwined bands exactly