

Ch. 00521. Fr. of silk painting (banner?), showing purple lotus spray and butterfly (orange with yellow antennae) floating in air. Traces of other flowers at edges. $3\frac{1}{2}'' \times 4''$.

Ch. 00522. Rough sketch on paper, showing *Four-armed Avalokitesvara*, standing, with ten smaller attendant divinities ranged down either side. Figs. Indian in style. Avalok. stands facing spectator, with high crown on head; upper hands at breast, L. hanging, R. holding long-stemmed lotus; lower hands by sides, R. in *vara-mudrā*, L. holding flask. Long horseshoe-shaped halo behind.

Smaller divinities all sit on lotuses, facing spectator, with feet crossed, or one knee drawn up in attitude of 'royal ease', or one leg pendent in 'enchanter's' pose. Long horseshoe haloes behind heads and circular vesicas. Dress and jewels hardly indicated; but central Avalok. has girdle and long skirt in style of *Ch. lv. 0014.

Small divinities in corners are four-armed and seated on animals; details as follows: (i) in L. top corner, deity on buffalo, holding axe, coral branch, skull-headed mace, and trident; (ii) in R. top corner, deity on goose (?), holding lotus, flask, flaming jewel, and death's-head club; (iii) on L. bottom corner, deity on peacock, holding halberd, club, bell, and object indistinguishable; (iv) in R. bottom corner¹ deity on phoenix, holding flaming trident (?), Vajra, and objects indistinguishable. Down each side are three Bodhisattvas, with hands in mystic poses or holding lotuses, or jar of lotuses on long stem. Drawing very uneven, and without detail.

$1' 4\frac{3}{8}'' \times 11\frac{1}{2}''$.

Ch. i. 001. Painted silk banner, with bottom streamers of plain indigo silk and weighting-board orn. with enclosed palmette pattern in black on partly red ground. Upper end of painting and all other accessories lost. Remainder in excellent condition; painted on both sides, but outlines (except of head and hands) on one only.

Subject: *Śākyamuni Buddha* with begging bowl. Stands facing spectator on two lotuses, scarlet and slate-blue; R. hand at breast holding black bowl filled with rice, L. in *vitarka-mudrā*. Great toe, especially of R. foot, very short. Dress as in Ch. xxiv. 005, but reversed, the mantle thrown over R. shoulder and under-robe draping L. From this and reversed position of hands, it is prob. that banner has been painted on wrong side. Colouring the same, but dingy and put on solid. Face of conventional Buddha type, with pearl at base of *uṣṇīṣa*, and outlines of face and hands drawn in broad lines of Indian red over the black. Careful execution. Dark yellow cartouche, for inscr., to R. of head, blank.

Painting $1' 11\frac{1}{4}'' \times 8''$, length with streamers $5' 2\frac{1}{4}''$.

Ch. i. 002. Painted silk banner; all accessories lost, but painting in excellent condition.

Subject: *Bodhisattva*. One of the most striking figs. amongst banners, and unique as regards pose and physical type, except for an inferior replica, Ch. xlv. 001, and the fr. Ch. 00462. Walks from spectator to L., presenting $\frac{3}{4}$ back

view, with head in profile over L. shoulder; L. arm by side, gathering up fold of stole; R. hand at shoulder level, bent back, and carrying pink lotus bud on palm. Fig. very erect with back hollowed; weight just thrown forward on R. foot, L. foot still on ground. Two lotuses, scarlet and grey, underneath; canopy overhead with swinging tassels and bells; halo an elliptical black ring, in outline only, allowing back of head and coiffure to be seen through it.

Dress evidently same as in *Ch. 002, etc., back hidden by falling loops of stole and knot of drapery tied at neck as in Ch. 0025. On head close-fitting cap of red, set with gold orns. at ear, forehead, and crown, but without lotuses or jewels. From gold ring at back of it projects an elliptical gold ring orn. almost as large as the cap, and apparently containing the hair, as the inside is painted black. Cf. similar head-dresses on Bodhisattvas in Paradise painting *Ch. 0051, 00116.

Features of a pronounced character, entirely non-Chinese, and suggesting rather a West-Asiatic origin. Forehead low and sloping with marked incurve to bridge of nose; nose long and prominent without curve; mouth large and pouting with finely cut lip. Eye, long and straight, half-closed, is given scornful expression by line of eyelid, which is drawn absolutely straight across it. Eyebrow long, only slightly arched.

Whole fig. expressive of dignity, scorn, and rapid movement, drapery following sweeping lines of the limbs. Workmanship highly finished, of *Ch. 002 type; colouring chiefly glowing scarlet, with olive-green and dark red on minor parts of dress. $1' 11'' \times 7\frac{1}{4}''$. Pl. LXXVIII.

***Ch. i. 003. Painted silk banner** with Chin. inscr. on painting and Chin. char. also on suspension loop and back of head-piece. Weighting-board and bottom streamers lost; frs. of side streamers of dark blue silk preserved. Painting in good condition, except at upper end.

Head-piece of printed silk, much faded, of same pattern as Ch. lxi. 005 and backed with sage-green silk; edges bound with red silk much decayed; suspension loop of fine gamboge and dark green silk.

Subject: *Kṣitigarbha* as monk. Stands $\frac{3}{4}$ to L. on pink lotus, feet somewhat apart as though walking; hands held before body; R. open, with first and fourth fingers outstretched, thumb, second and third bent up; L. horizontal above it, with palm downwards and fingers straight. Fig. has shaven head and wears monk's under-robe and mantle, but retains also some of Bodhisattva's jewels—bracelets, armlets, necklet, and ear-rings. Under-robe (green with a red border) appears only below knees. Rest of fig. is covered by mantle, which is brought from L. shoulder across back under R. arm and thrown again over L. arm, leaving R. arm, shoulder, and breast bare. It is of mottled green, orange, and white, divided into squares by heavy cross-bars of black, and lined with light red.

Shaven head painted white; eyebrows in green over black. Face finely drawn, with oblique down-gazing eyes, drooping aquiline nose, elongated ears, and *ūrṇā*; expression benevolent. Neck and breast plump. Behind head