

but in bad condition. Whole of lower half and R. side of painting lost, with L. hand and leg of central fig.; remainder broken; colour almost totally gone and drawing much effaced. Remains of brown silk damask border at top.

Avalok. sits on lotus slightly to L.; R. leg bent across with R. hand hanging in *vara-mudrā* over knee; L. leg unlocked and hanging across front of Padmāsana, L. hand evidently resting on latter behind thigh. Face short and rounded with straight eyes downcast; body and limbs long and thin; flesh orig. white; robes and jewellery evidently very scanty, traces only remaining of narrow loin-cloth, ribbon-like stole, and solid three-leaved gold tiara orn. with spikes.

Dhyāni-buddha appears as separate fig. of smaller size, seated in meditation on Padmāsana above. On either side of him in upper corner small seated Bodhisattvas, prob. Mahāsthāma (yellow) on R. and Avalokiteśvara (white) on L. Below, to L. of central Avalok. and in similar attitude, small four-armed Bodhisattva; of corresponding fig. on R. only fr. of vesica remains. All vesicas elliptical, and haloes of elongated horseshoe shape.

Colouring orig. in light washes of few simple colours (light red, blue, white, yellow, and green) with background apparently of greenish blue; absence of orn. or detail. Chief characteristic of picture is lack of composition; various figs. scattered over surface without any unifying grouping, and central fig. hardly predominating even in size.

Cf. Ch. xxii. 0023, and for central fig., Avaloks. enumerated under Ch. 00121. 2' 8½" × 3'.

Ch. xxii. 0019. Embroidered silk cover, of oblong tea-cosy shape; made of one long strip of silk doubled, joined along one edge and across ends and then roughly turned in at the closed corners. Material a glossy white silk damask, lined with plain white silk; both excellently woven and now discoloured to pale brownish cream colour. The damask has its ground in small twill, and a large naturalistic floral design, difficult now to distinguish, in heavier twill running in same direction. Over whole is embroidered a bold design of trailing tendril-like stems, bearing narrow triple leaves and widespread multicoloured flowers and half-flowers. Between the sprays fly crested birds with large heads, short tails, and outspread wings. Whole part of larger design no longer recoverable.

Embroidery worked through both damask and lining, stems in crewel-stitch, flowers and leaves in satin-stitch. Stems in greenish indigo; leaves with greenish indigo at bases and midrib and remainder in true green, or *vice versa*. The flowers have outer circle of nine broad pointed petals, spread flat, an inner ray of small oblong petals, and a pyramidal mass of stamens assuming triple-petal form. Outer petals shaded from centre outwards in either: (i) orange, yellow, and white; (ii) red and yellow; (iii) brown and pink; (iv) yellow and orange; or (v) orange, brown, and yellow. Inner petals and centres and half-flowers worked in various combinations of same colours besides bright and dark blues. Whole floral design and inner divisions of flowers and leaves were outlined orig. in silver, by means of thick thread of

white silk twist rolled with strips of silver paper (?) and couched with fine silk thread; but most of silver gone. Birds worked solid in gold thread applied in same way, and couched in close lines following outlines of different parts of body. Upper wings, beaks, and eyes alone worked in silk, resp. yellow and brown. Plentiful remains of gold.

Work very fine, and style characteristically Chinese of T'ang period. Sprays and leaf forms of the same type are not uncommon in silver-work of the Shōsōin; see, e.g., *Shōsōin Catalogue*, i. Pls. 13 and 24. The flying birds are too common there to need further reference.

Condition on the whole very good. Length 1' 5", H. 9". Pl. CVI.

Ch. xxii. 0021. Painted silk banner; somewhat broken and all accessories lost, but colour fresh.

Subject: *Samantabhadra* on white elephant, but without attendant. For other examples, see Ch. xx. 001. S. sits cross-legged on purple lotus, R. hand open on knee with fingers bent, L. raised carrying long-stemmed purple lotus bud; whole in ¾ profile to L. Bodhisattva of type *Ch. 002 in dress and features; elephant small, round-bodied, and very short-legged as in Ch. xxvi. a. 004. Elephant as in Ch. xx. 001 with head turned back, but stands squarely on all four feet; colouring and harness also as in the above, but drawing less life-like. All six tusks visible.

Colouring of whole very gay, comprising scarlet sprinkled with white flowers and green leaves on S.'s skirt, purple and crimson on jewels, crimson and green on elephant's trappings, pale blue on halo, and slate, orange, and purple on lotuses underfoot. Crimson cartouche for inscr. to L. of head, blank.

1' 3" × 5¾".

Ch. xxii. 0023. Remains of large silk painting with Chin. inscr., representing a series of Buddhas and Bodhisattvas, the figs. hardly coloured and drawn in marked Gandhāra style. From inscriptions (much effaced and some wholly illegible) it appears that they represent statues as supposed to be worshipped in the artist's day at certain Indian shrines. L. portion fairly complete except at top and bottom, R. portion fragmentary. Judging from usual proportion of height to width in the paintings, and also from size of scattered frs. remaining of R. side, it is evident that large L. side portion represents about half orig. picture.

The chief characteristic of the picture, apart from its Gandhāra style of drawing, is its entire lack of unity in composition. The figs. are all of about the same size, ranged side by side and one above the other, with cartouches for inscr. (vertical, horizontal, or sometimes right-angled) scattered amongst them. It is obvious that there was no central predominant fig. or group of figs., and from the number and position of cartouches in the more or less complete L. half it is probable that there was no interrelation intended even between figs. placed beside each other; cf. above, pp. 877 sqq.

The figs. remaining are as follows:

On L. large portion, (i) in L. top corner, two *Buddhas* standing side by side on lotuses upon the same mat. Whole