

**Ch. xxvi. a. 009. Painted silk banner** of same series as \*Ch. xxvi. a. 007. Upper end of painting lost and all accessories except remains of blue-green bottom streamers. Slightly broken and colours dimmed, but otherwise in good condition.

Subject: *Bodhisattva* (unidentified). Stands facing spectator on pink and white lotus, R. hand held down in front of hip, L. raised from elbow and hand turned out, palm up; second and third fingers of both bent, and other fingers extended. Face broad with low forehead and wide nose; eyes cast down and gentle expression. Dress and coiffure are those of more 'Chinese' type of \*Ch. 002, but less elaborate; colouring is less transparent, and workmanship seems that of other banners of the series. Top-knot of double-leaf form, tiara a simple fillet with jewel in front and lotus buds and white streamers at ears. Robe is very long and full, pulled up in overhanging folds at knee and trailing on ground at sides as in Ch. 0081. It is bright orange with white overfall; under-robe red above, and white at feet; the shawl-like stole dark pink and olive. There are no ear-rings or chains. Traces of pinkish-white paint remain on flesh. Halo circular, in rings edged with red and green. Chinese influence is seen, not only in more elaborate dress and its more flowing treatment, but in tapering fingered hands and careful trailing of girdle ends over the *Padmāsana*—all conventions of the \*Ch. 002 type.  $1' 3\frac{1}{2}" \times 6\frac{1}{8}"$ . Pl. LXXXVII.

**Ch. xxvi. a. 0010. Painted silk banner**, in same style and apparently of same series as \*Ch. xxvi. a. 007. Upper end of painting lost, and all accessories except top of bluish-green bottom streamers.

Subject: *Bodhisattva* of feminine type with Pōthī; perhaps Avalokiteśvara or Mañjuśrī. Fig. stands facing spectator on single white lotus, green edged. R. arm hangs by side holding coil of stole lightly between finger and thumb, L. hand holds Pōthī at breast. Body of extremely feminine contour, and thrown out to L. hip in characteristic 'Indian' pose.

Draped from hips to ankles in voluminous yellow skirt shaded with red and bordered with olive-green, and raised in conventional folds at middle and sides. Top of skirt turned over at waist and makes an over-fall, painted dark pink, reaching to mid-thigh. Over this is girdle, a wide piece of drapery, dull green and white, drawn round hips and gathered up in knot in front, from which ends wave to knee. Across breast a red scarf, and behind shoulders knots of white drapery, and stole of olive and chocolate which coils stiffly round arms to ground. In front of tiara is representation of Stūpa, and on upper arm are large armlets; jewellery otherwise consists of usual necklet, ear-rings, and bangles. Hair black, apparently done in a high cone, but top is broken off, and falling in heavy mass behind shoulders. Halo circular, of dim variegated rings of green and red. Flesh is warm pink shaded with deeper tint and outlined with black. The face much like that of Ch. xxvi. a. 009, but chin less heavy and eyes less downcast. Drapery is very conventional; R. arm disproportionately long and hand very large; but drawing of fig. otherwise is graceful and well proportioned.

Good example of 'Indian' type. Blank inscr. cartouche on R. edge.  $1' 3\frac{1}{2}" \times 6"$ . Pl. LXXXVII.

**Ch. xxvi. a. 0011. Fr. of painted wooden panel**, back covered with canvas and lacquered black. Painting rubbed away, showing only traces of small scenes down side containing standing and kneeling figs. in red Chinese coats, and remains of Chin. inscr. (illegible). Prob. adoration of sacred objects as down sides of large silk paintings, \*Ch. 0051, etc. Two rivet holes in middle.  $10\frac{3}{8}" \times 3\frac{3}{4}"$ .

**Ch. xxvi. a. 0012. Painted silk banner, lower end of**, with remains of two streamers of flimsy bluish-green silk. Shows feet of standing *Buddha*, on lotus with green centre and single row of down-turned dark pink petals. Under-robe of olive-green with dark pink border descends on feet. Work coarse.

From size, style, streamers, and ornamental row of rosettes in rhomboidal panels below, evidently one of 'Indian' series \*Ch. xxvi. a. 007.

$3\frac{1}{4}" \times$  (width)  $5\frac{1}{4}"$ .

**Ch. xxvii. 001. Painted silk banner**, with head-piece of silk gauze cut in one piece with body and bound with greenish-blue silk. Side and bottom streamers of same. Head-piece, much torn, painted with jewel on lotus, and underneath a valance with scrolled and vandyked bands. Painting in fair condition, but very dim.

Subject: *Scenes from Life of Buddha*, Chinese in style, divided by miniature hill ranges; (1) and (3) nowhere else represented amongst paintings of Collection.

Scene 1. *Announcement of Illumination*. Across foreground five disciples advance in file, waving their arms with ecstatic gestures. They wear long belted coats of scarlet or green, top-boots, and black-tailed caps as in Ch. xx. 008. Sleeves of coats hang down far below hand. Vajrapāṇi appears above within ring of bell-shaped thunderbolts, on scroll of red cloud, stamping and brandishing his arms in triumphant dance. He is short, thick-set, naked except for a red loin-cloth and head-dress of spikes, and carries bell (?) in L. hand. Steep-peaked mountains fill background.

Scene 2. *Life of Austerities*. In cave amongst jagged rocks Śākyamuni sits in meditation on seat of leaves, naked except for red loin-cloth, and greatly emaciated. In foreground facing each other lie a pair of deer, perhaps intended to symbolize a separate scene, that of First Sermon in Deer Park of Benares.

Scene 3. *Bath in Nairāñjanā stream*. Śākyamuni, in same condition as in preceding scene, shown crossing stream by help of weeping-willow branch, which has bent down just within his reach. A *Deva* dressed like a Bodhisattva, prob. divinity of tree, leans over a cloud watching him. Neither fig. is haloed, but Śākyamuni has the *uṣṇīṣa* both in this and preceding scene.

Drawing comparatively rude, as in Ch. xxvi. a. 003, and colouring slight, consisting only of olive-green and dull brown of scenery, red for scanty garments portrayed, and red or dark pink for clouds. Red alone is at all vivid.

Scenes not in chronological sequence, whether read up or