

of lower end with feet, lost. Inscr. contains tracing done on each side in  $\frac{3}{4}$ " lines of blackish-grey paste. Triangular head-piece of same damask, cut in one with the main part, traced with seated Buddha, and bound at edges with 3" border of thick figured silk. Complete width of damask (selvedge to selvedge 2') has been used.

Damask orig. reddish pink, faded to light rusty red; of thin quality, now extremely brittle and crumbling to pieces. Ground plain, pattern twill. Design: down each side of web band of floral orn. made of linked stems, 5" to 6" from edge, with pairs of curled leaves growing from them towards edge, and pyramidal flowers growing towards centre. Down centre, groups of four birds flying inwards round quatrefoil rosettes. All forms much stylized.

Figured silk of head-piece border of same weave as Ch. 0076, etc., with fine warp and broad soft weft. Obv. faded to obliteration of colour and design. Rev. shows ground to have been pale blue or bluish white, with design of circular floral spots in salmon-pink. These spots are c.  $4\frac{1}{2}$ " in diam., and are placed in rows, 1" apart horizontally, and 3" apart vertically, the centre of a rosette in one row corresponding to space between two rosettes in the rows above and below. Spots seem to have quatrefoil centres; from which radiate four butterfly-like flowers with scrolled tendrils spreading from their tips, and four small birds flying inwards, between them, to the centre. In weft is brighter salmon-red, not appearing on surface in part preserved, so far as can be seen. Fig. silk (unpicked) c.  $5' 2" \times 7"$ . Whole tracing  $12' \times 2'$ , length with head-piece c.  $13' 2"$ . (Design of damask) Pl. CXXII.

**Ch. xxx. 001. Painted silk banner;** fragmentary, with remains of head-piece, one side streamer, and two bottom streamers, all in tatters. Accessories of grey or brown silk of various shades; interior of head-piece lost.

Subject: *Bodhisattva*. Stands  $\frac{3}{4}$  L.; L. hand stretched, palm up, before breast, thumb, second and third fingers joined; R. above it, palm downwards, third finger turned down. Dress and general style of fig. as in \*Ch. 002, but workmanship inferior. Face, so far as preserved, roughly drawn and of poor type with low forehead and retreating double chin. Colouring chiefly white outlined with crimson (on skirt and lotus underfoot), crimson, slate, and green; but much gone.

Painting  $1' 8" \times 7"$ , length with streamers  $3' 2"$ .

**Ch. xxx. 002. Dated woodcut on paper** (A. D. 947), from same block as Ch. 00158 (q. v.). Good impression. Three paper loops at top, for suspension. Block  $1' 3\frac{1}{2}" \times 10\frac{3}{8}"$ .

**Ch. xxxiii. 001. Silk painting,** with Chin. inscr., representing *Śākyamuni* or *Amitābha*, with attendants and donors. Intact with border of dark purple silk, but surface worn.

Buddha seated with legs interlocked, R. hand in *vilarkamudrā*, L. at breast holding red lotus bud. Canopy on trees above, altar on tiled floor in front; no lake. Attendants, seated or standing with hands in adoration and identified by

inscr., consist of: (i) two monkish disciples, haloed; on L. (Buddha's R.) with pink and white complexion and regular features, orange and crimson robes, *Maudgalyāyana*; on R. with grotesque features, open mouth, and distended eyes, crimson and black robes, *Śāriputra*. Cf. similar figs. attendant on Avalok. in \*Ch. 00102. (ii) two Bodhisattvas, robes of \*Ch. 002 style; on L. *Ākāśagarbha*, on R. *Ratnā-guṇa*. (iii) two Bodhisattvas, robes of style \*Ch. lv. 0014; inscr. effaced or not written in.

At bottom, dedicatory inscr., 7 or 8 ll., almost obliterated, with donors on either side—man kneeling on L., woman on R., young man standing behind one and little girl behind other. Costumes and head-gear as in \*Ch. 00102; little girl in long skirt, black jacket, hair tied in two bunches at sides of head with projecting tails.

Colouring crimson, olive-green, grey, and black on brownish-green background; workmanship indifferent. (Inscriptions read by Mr. Yabuki.)

$2' 3\frac{1}{2}" \times 2'$ ; with border  $2' 6\frac{1}{2}" \times 2' 1\frac{1}{2}"$ .

**Ch. xxxiii. 002. Silk painting** representing *Thousand-armed Avalokiteśvara*; without border, but otherwise complete and in good condition. Treatment of chief fig. same as in series described under \*Ch. 00223; but picture of smaller size, and secondary figs. reduced to four only: Bodhisattvas of Sun and Moon in L. and R. top corners resp., and donor in each of bottom corners.

Sun and Moon are seated on their characteristic 'Vāhanas', geese of former scarlet and white, horses of latter scarlet or dark red; disc behind each blue, bordered in Sun's case by broad band of vivid red, in Moon's of white.

Donors—man on L. and woman on R., latter a gracefully drawn fig. but now somewhat rubbed—wear Chinese secular costume of general type seen in \*Ch. 00102, but simpler. Woman has no ornaments, and no pins in her coiffure; her jacket is not black, but carmine over greenish skirt; coloured lining of coat and sleeves not shown. Man's head-gear not wide-brimmed black hat, but peaked and tailed black cap, as in Paradise picture Ch. xxxviii. 004.

Workmanship good; drawing clean; colour well preserved and of special interest owing to peculiar flesh-colour used for chief fig.: an unusual greenish brown shaded with apricot tint, which gives it a very bronze-like effect. This combines with two other prevailing colours—a brilliant light carmine and strong ultramarine blue distributed on canopy, Padmāsana, robes, and emblems—to form very striking piece of colour; a parallel in this respect to Bhaiṣajya-buddha of Ch. 00101.

Avalok. is single-headed, with Dhyāni-buddha on front of tiara; hair ultramarine blue; jewellery (except tiara) dull light blue with ultramarine jewels; tiara reddish brown; discoloration across face; emblems same as in \*Ch. 00223, etc. Canopy and tank appear above and below, compressed to bring them within limits of picture.  $2' 7" \times 2' 9\frac{1}{2}"$ .

**Ch. xxxiii. 003. Large silk painting** representing *Paradise of Amitābha* (or *Śākyamuni*), with side-scenes showing legend of Ajātaśatru and meditations of Queen