

enclosed within circular border of much conventionalized emblems. Whole circle rests upon outspread lotus, rising from tank and upheld by two divinities in armour; between latter lies oblong panel containing Dhāraṇī in 21 ll. Chin. with date as above. Spandrels between upper edge of circle and oblong rectangular border enclosing whole filled with clouds; circular medallions containing outspread lotuses superposed on these and on waters of tank in lower corners. Border again consists of series of Vajras, broken by sixteen of same medallions; eight in corners and in middle of each side enclosing open lotuses, and remainder Eight Lokapālas (four in armour). Over all medallions containing lotuses, whether in border or in corners of panel within, are printed from different block mystic Skr. letters.

Good condition. $1' 5'' \times 1' 0\frac{5}{8}''$. Pl. CII.

Ch. xlvi. 001. Painted silk banner; all accessories lost and painting broken in places.

Subject: *Bodhisattva*. Replica of Ch. i. 002, but colouring much faded where not completely lost. Painting has evidently been more hastily finished; for no halo is shown and no turban, the folds of latter being painted as hair and only narrow head-band left set with metal orns. Large loop of drapery at shoulders has also been made into hair. Skirt and drapery across back, scarlet; girdle and bunch of drapery at nape of neck, green; stole green and light blue; all much worn. $2' 1'' \times 7''$.

Ch. xlvi. 002. Painted silk banner; considerably worn and faded; both ends of painting and all accessories lost.

Subject: *Bodhisattva*. Stands $\frac{3}{4}$ L. on yellow lotus edged with red; R. hand holding up red and yellow lotus bud; L. horizontal before breast, palm up and fingers extended. Fig. and painting of type *Ch. 002, but less finished. Colouring subdued, consisting of light brown hardly distinguishable from background, and olive-green, white, and small quantities of red and yellow. Face has benign expression, mouth parted in slight smile; ears of normal length, but with slightly distended lobes, unpierced. Yellow cartouche for inscr. to L. of head, blank. Cf. Ch. xxiv. 002. a. $1' 10\frac{1}{2}'' \times 7''$.

Ch. xlvi. 003. Painted silk banner; somewhat broken and much faded; all accessories lost.

Subject: *Bodhisattva*. Fig., which has feminine air, stands $\frac{3}{4}$ L. on two lotuses respectively light blue and pink outlined with darker shades of same. R. hand, horizontal at breast, carries stemless flower of narrow-petalled blue lotus in palm; L. is upraised beside it; second and third fingers and thumb of both hands bent. Dress is of same variety as *Bodhisattva*'s of *Ch. 0088, except that there are no draperies behind shoulders or across breast. Robe or skirt, of faded crimson with light blue border, is so draped as to give effect of loose trousers reaching to ankles; latter are orn. with rings. Over-skirt of same colours, and held by girdle of light green and blue. Stole also of light blue and green, but green has disappeared everywhere except for smallest traces. Gold work of jewellery is also quite colourless; possibly no paint has been applied.

Face short and round, with almost level eyes and very straight line to cheek and nose. Hair done in large conical top-knot at corner of head and spreading mass on shoulders. Tiara of same type as in Ch. xxii. 004, but cap portion here painted as hair, and puggree-like drapery falling behind is here red and quite distinct. Accessories (halo, canopy, etc.) and style of drawing as in *Ch. 002, etc. Yellow cartouche for inscr. to L. of head, blank. $2' 2\frac{1}{4}'' \times 7\frac{1}{4}''$.

Ch. xlvi. 004. Painted silk banner with Chin. inscr. Upper end of painting and all accessories lost; remainder fairly preserved, with occasional holes. Pairs with Ch. xlvi. 005.

Subject: *Scenes from Life of Buddha*; Chinese in style; not elsewhere represented in this form (see end); four, divided by orange bands orn. with white daisy-like flowers seen in profile. Beside each scene is cartouche with Chin. inscr., placed alternately on R. and L. (inscriptions read by Mr. A. D. Waley).

Scene 1. *Unidentified*; painting and inscr. both incomplete. Of former only heads and part figs. of four men preserved, standing or walking, and dressed in long coats, scarlet or purple.

Scene 2. *Prince preaching the Law to Five Ministers*. The term *chü-lun*, tr. 'Ministers', of uncertain significance (A. D. Waley); but figs. prob. do represent Ministers sent after Gautama by his father to persuade him to return. Mission of these Ministers descr. in *Abhinīṣkramaṇa-sūtra*, but their number there given as two. (See S. Beal, *Romantic History of Buddha*, pp. 151 and 161-8.) Gautama sits to R. upon mat, in jacket and under-robe, with hair dressed in the four-pronged fashion descr. under Ch. lv. 0011-12; lxi. 002. Five Ministers are scattered before him, sitting on their heels, with hands clasped at breasts or muffled in their sleeves.

Scene 3. *Prime Minister tells Śuddhodhana that the Five Ministers have left city*. Ś. sits on scarlet-draped platform on L., with attendants on either side. Prime Minister stands facing him.

Scene 4. *Five Ministers search for Prince*. The five fill respectively corners and middle of panel; each carries a lighted taper, and two in corners turn their backs searching in opposite direction.

The dress of figs. as follows: Ministers in scenes (1), (2), and (4): long belted coats, scarlet or purple, over white under-ropes; black tailed caps in scene (4), in other scenes hair (?) done close round head with small projecting bunch at back and short straight lock by ear. Prime Minister and King in scene (3): long loose pink coats to feet, Prime Minister with official sash descr. in Ch. 00114; hair as Ministers in scenes (1) and (2). Attendants, scene (3): in wide-sleeved jackets and white under-ropes.

Figs. small and widely scattered in all scenes; 'composition' lacking in unity and movement. Drawing hasty, and without detail beyond that mentioned, except for tree in each scene suggesting open air. Colouring consists only of vermilion or scarlet, dark purple or brown, pink and green, besides remains of dark blue on coat of one fig. in scene (4), and light slate-blue on palace wall in (3).