

projecting c. 8" beyond edge of cover, and one at each side of it converging to meet the first near its outer end. To either end of middle band are sewn tapes of coarse linen for tying up cover when rolled round manuscript.

Down main panel of plain silk, dividing it lengthways into three parts, are also sewn two strips of exceedingly fine silk tapestry. Panel lined with plain pale green silk, and the bands with greenish grey; on either side is stamped the Chin. char. 開 *k'ai* ('open'). A cover of same shape and construction as the cover reproduced in *Shōsōin Catalogue*, iii. Pl. 166; for other examples, more or less fragmentary, see Ch. 00382; iii. 0012; xx. 006; liv. 005.

Its chief interest lies in figured silk of border and bands, which is an excellently woven satin twill, firm, thick, and supple, showing a 'Sassanian' pattern of same type as in Ch. 009. Design consists of alternate rows of large elliptical medallions and smaller panels in interspaces, the latter here taking the form of conventional lozenge-shaped rosettes; outlines are 'stepped' throughout. The elliptical medallions, c. 11" in height \times 9½" in width, have a narrow inner border starred with small thickened Greek crosses (prob. here only circular spots, whose outline assumes this shape through the stepped weaving), and an outer double ray of pear-shaped petals prob. derived from acanthus leaf.

Within are a pair of confronting winged lions, striding, on palmette base. They have heavy serrated manes made of separate outstanding locks; mouths open; tails hang down to hocks and then turn sharply up, curving in slightly over back and ending in leaf-shaped tuft. Their wings stretch horizontally from shoulder to haunch; head of wing on shoulder represented by large ellipse with spot in contrasting colours at centre. There is a smaller spot also on haunch. The animals are rigid but vigorously drawn. The lozenge-shaped rosettes in interspaces have hexagonal centres bordered by ring of same Greek crosses, and double rays of twelve blunt-ended petals.

General ground pale salmon-pink; ground of elliptical medallions, orange; leaf-border, dark greenish blue and true green; bodies of lions and near legs, creamy buff; off-legs, green; manes, greenish blue; tufts of mane and tail, pale greenish yellow; hoofs, pink or green; outlines of lion-heads, greenish blue; other outlines, pink or green on orange, buff or orange on pink; inner petals of lozenge rosettes, orange and buff; outer, green. All colours much faded, especially orange and pink. The greenish blue does not appear in every row of ellipses, true green taking its place in some, but the frs. are too disjointed to show how it repeats.

Apart from rosettes in spandrels, the silk corresponds almost exactly to a piece in the Victoria and Albert Museum, South Kensington (763. 1893). In this, pairs of confronting lions are found in repeating medallions, and the colouring, texture, and manner of weaving are identical. But the ellipses are compressed from top to bottom instead of from side to side, and their rows are further apart vertically. Between them comes a double row of pairs of long-bodied dogs facing each other across a tree, which takes the place of lozenge-shaped rosette in spandrels. A tree also placed

between lions within medallions, and there are other smaller variations which it is not necessary to enumerate.

For a piece of same pattern as the South Kensington specimen, at Sens Cathedral, cf. Chartraire, *Les tissus anciens du trésor de la cathédrale de Sens*, pp. 24 sqq., Fig. 20; also von Falke, *Seidenweberei*, Fig. 140. A manuscript cover showing pieces of identical figured silk is found in M. Pelliot's collection from Ch'ien-fo-tung, and the connexion between it and the Suaire de St. Colombe et de St. Loup is indicated by M. Chartraire, *loc. cit.*, p. 22. For the prob. origin of these silks, see above, pp. 908 sq.

The tapestry strips are hand-made, exceedingly fine in texture, and of excellent workmanship. Width of strips not complete. The design seems to be an adaptation of the enclosed palmette and connecting scroll. The colours are soft and fine, the ground ranging through plum-colour, deep soft blue, chrome yellow, pale green, and creamy white; while scrolls and palmettes contain same colours interchanged to contrast with the ground. For other strips of like make, see Ch. 00300. Main piece of cover 1' 6" \times 11", length to end of middle band 2' 3".

(Tapestry detail and border) Pl. CVI, (cover as a whole) Pl. CXI, (reconstruction of design of Sassanian silk) Pl. CXVI.

Ch. xlix. 001. Fr. of large silk painting representing *Bodhisattva* (unidentified). L. upper half only preserved, with much broken fragment of fig. and border of light brown silk along top and L. side.

Bodhisattva, approaching life-size, is standing slightly to L., with head turned still further towards same side; R. arm raised from elbow, and hand held out palm uppermost, thumb and second finger joined; L. hand at breast, mostly broken away, but holding long brown staff which rested on shoulder. This may have been begging-staff, and deity in that case might be Kṣitigarbha. Dress and treatment of fig. are in some points unique, though general style is 'Chinese Buddhist' like *Ch. 001, etc. Face long and comparatively thin, finely drawn, with high forehead, straight eye, slightly aquiline nose, and firm well-made mouth and chin.

Eye blue (only instance of this in the Collection); flesh yellowish pink outlined with dark red except line of eyelash, corner of nostril, and dividing line of lips, which are black. On lip and chin moustache and beard seem to be painted in dark red (?), but this part is much discoloured. Details of tiara and top of head are also much obscured, but hair seems to be done in two low blue-black masses dividing to R. and L. behind two wing-shaped ornaments on tiara. Latter has none of usual jewels or streamers, but consists chiefly of these wing orns. with lotus orns. (?) at their base, and a 'Maltese cross' standing up in middle. Behind latter is seen dark brown centre of halo; it is oval, and consists of this brown field surrounded by rings of white, crimson, green, and an outer border of creeping flame. No hair is visible below, but a line of red and yellow scrolled circles appears over R. shoulder (perhaps hair miscoloured).

Dress consists of crimson under-robe coming close up to neck, and over this light green robe tied with white girdle round waist. On shoulders a wide crimson stole lined with