

broad moustache and small pointed beard; fingers curved and tapering. Apart from colouring already mentioned, green and red are the only tints used, on skirt, stole, corslet, and borders, besides yellow on metal-work and ornaments. Whole very dim.

11 $\frac{3}{4}$ " × 7 $\frac{1}{8}$ ".

**Ch. lv. 006. Painted silk banner;** complete, and (except for head-piece and side streamers) in excellent condition.

Painted silk centre of former is much broken, but shows volute of light blue leaves curling from central stem and surmounted by terra-cotta and green leaves and dark pink flowers on a red ground. Binding of fine bluish-green silk, and side and bottom streamers of same, now faded. For suspension loop, see Ch. 00297. Weighting-board painted on dark red ground with open lotus between spreading buds and leaves; flowers dark pink with black-centred petals; leaves dark green with outlines, veins, and scrolls in yellow.

Subject: *Bodhisattva* (unidentified), in attitude, dress, face, and accessories same as \*Ch. xvii. 001; see also Ch. 00142. He stands, however, upon single lotus; petals coloured in pairs from centre bright blue, scarlet, green, and purple. Mantle caught by clasp and fastened up to L. shoulder by white thread. Ears normal in length and not pierced; face very carefully drawn and finished.

Colouring very bright and well preserved, but harsh and opaque. Under-robe strong gamboge yellow with folds painted in red and border light blue; mantle dark maroon (not barred), with lining of light pea-green; lotuses and tassels of head-dress purple and scarlet. Circular halo has light blue centre and outer band of copper-green separated by rings of scarlet; same series of colours repeated in canopy above. Valance at top is hung with bells, and shows pattern of repeating elliptical rosettes, shaded purple on purple ground, alternately with lozenge-shaped 'spots' of foliage in light green and blue. Gamboge cartouche for inscr. to L. of head, blank.

Painting 2' 2 $\frac{3}{4}$ " × 6 $\frac{7}{8}$ ", length of whole 6' 1". Pl. LXXX.

**Ch. lv. 007. Painted silk banner,** of 'Indian' type as \*Ch. lv. 004. Considerably broken, and all accessories lost.

Subject: *Bodhisattva*, perhaps *Avalokiteśvara*. Fig. stands almost full-face, weight thrown on L. hip, L. shoulder slightly drawn back, and head turned over R. shoulder. Hands placed together at breast, supporting flaming jewel. Skirt of transparent white stuff spotted with dull red, over pink *laṅgoḷī*; stoles of dull red and green. Remains of yellow paint on face, which is of finer type than in \*Ch. lv. 004, with long aquiline nose and arched eyebrows. No curls on forehead, but loop of hair before ear; feet broken away. 1' 4" × 7 $\frac{1}{4}$ ".

**Ch. lv. 008. Painted silk banner,** of 'Indian' type as \*Ch. lv. 004. Silk cracked; upper end of painting and all accessories lost. Subject: *Bodhisattva Vajrapāṇi*. Fig. stands on dark pink lotus, legs full-front to spectator, body thrown slightly backwards to R. and face turned  $\frac{3}{4}$  L. R. arm bent up at elbow, supporting the Vajra, upright, on

open palm. L. hand also raised, palm out, thumb and fore-finger joined. Skirt striped green and dark pink, clearing ankles; *laṅgoḷī* red; girdle dull yellow, passed loosely round hips and knotted in front; stoles of dull buff and red. Face very like that in Ch. lv. 007, but with small ringlet before ear. Flesh painted green throughout, with palms of hands and edges of soles of feet red. Fig. from waist up disproportionately small. 1' 6" × 7 $\frac{1}{8}$ ".

**Ch. lv. 009. Painted silk banner;** both ends of painting and all accessories lost, but otherwise, with its companion Ch. lv. 0010, one of the best preserved banners in Collection.

Subject: *Scenes from Life of Buddha*; purely Chin. in style. Banner defined at edges by painted border of chocolate brown, and divided by transverse bars of same into four sq. panels.

Scene 1. *Meeting of Gautama Bodhisattva in a former existence with Dīpaṅkara Buddha.* In open country with mountains in background (mostly destroyed) Dīpaṅkara advances towards R. attended by two Bodhisattvas. The boy, afterwards Gautama Buddha, stands bowing before him with hands clasped, and Dīpaṅkara touches his head with L. hand. His R. hand is raised in *abhaya-mudrā*. The boy wears a short deer-skin tunic, is bareheaded and short-haired. Dīpaṅkara's flesh is painted pale yellow, his under-robe bright copper-green, his mantle deep crimson with grey lining. Lotuses appear under his feet, and circular halo behind his head; but the Bodhisattvas are without halo and without jewellery. Otherwise their dress and coiffure are of usual Bodhisattva type, as in \*Ch. 001, etc.

Scene 2. *The Four Encounters.* This scene is chronologically out of place in banner. In foreground are two hills; on the one to L. the *sick man* is sitting up on low trestle couch, propped by an attendant in white coat and black-tailed cap. Sick man naked except for crimson cloth covering his legs. Behind couch the *old man* advances, accompanied by boy-attendant in copper-green. From his attitude he is obviously leaning on stick, which has not been painted in. Dressed in long belted white coat and black cap and hood, falling on shoulders and closely framing face, exactly as in Ch. lv. 0016 (q.v.). On hill to R. lies the *corpse* on its back, naked except for loin-cloth and painted dark brown. From close beside its head curling cloud rises in air, and on this, with hands clasped, kneels fig. in belted coat and black-tailed cap of the common man (see Ch. xx. 008, etc.). His back is to spectator; he is gazing at a palace in Chinese style, which also rests upon clouds and fills the upper half of the panel. Four large elliptical spots of dull green appear resting on slopes of the roofs, prob. foliage of trees not completed. Kneeling fig. on cloud prob. represents the soul of the dead man;<sup>1</sup> and building, being also on clouds, some heaven or home of the dead. There is no sign in scene of Prince Gautama, or of ascetic with whom he had the fourth Encounter.

<sup>1</sup> Cf. exactly similar device in illustration of this scene by a Chinese artist, dated A.D. 1808, in Wiegner, *Vies chinoises du Buddha*, Appendix I, no. 26.