

see Ch. 0039, 00114; xxii. 0035. Scenes (1), (2) not elsewhere represented.

1' 11½" × 6¾". Pl. LXXIV.

Ch. lv. 0011. Painted silk banner; all accessories lost and both ends of painting, otherwise unbroken and in excellent condition. Pairs with Ch. lv. 0012.

Subject: *Scenes from Life of Buddha*. Two scenes, Chinese in style. Bordered each side by painted floral band showing alternate halves of large conventional rosettes in orange, blue, and light green on black ground; across top draped valance, blue and white, fringed with bells.

Scene 1. *Flight of Prince Gautama from Kapilavastu*. Shows part of palace courtyard, enclosed by high blank walls with battlemented top and strong gate-tower as in Ch. xlvi. 007; xlix. 005, etc.; gate shut. Within court four women sit or recline—one with a harp of type found among Shōsōin treasures at Nara (see Petrucci, *Gazette des Beaux-Arts*, 1911, p. 208; cf. also Miss Schlesinger's note, App. H) before her, one with a lute; outside gate, two guards: all are in attitudes suggesting deepest sleep. Wreath of cloud, rising from palace over courtyard wall, carries with it the Prince, now far away on his white horse. With him is Chandaka on foot. In background fringe of mountains, dark green and blue, covered with forest.

Scene 2. *King Śuddhodhana examining women and guards (?)*. On L. sits Ś. on low dais, his umbrella-bearer behind him, and Minister or official carrying a roll of paper upon each side. A third seen in foreground going to join group behind; all are bearded. In front of Ś. bow four men in long pink voluminous coats like Ministers, but with smaller head-dresses or top-knots, and clean-shaven. Their hands are behind backs. On King's L. a row of four women in same position, two gaolers with beating-sticks over their shoulders standing behind them. They are evidently four musicians who slept while Prince escaped: cf. scene (3) of Ch. xlvi. 007. Scene takes place on open ground behind range of tree-dotted hills. The four bowing men may represent guard, being examined by King; for their air and position suggest that they are in custody like the women.

In design and workmanship the banner is a fine example of Chinese style. The dress and head-dresses of Chandaka, musicians, guards, and gaolers are the same as in Ch. xlvi. 007; lv. 009, etc.; the Ministers' as in Ch. 00114, but without trailing sash. King's dress like theirs, but his jacket is black and his head-dress flat-topped. Prince's head is bare, and his hair done in the four-pronged shape seen in Ch. xlvi. 004; lv. 0012, and lxi. 002. Colouring quiet, consisting chiefly of dull green, crimson, brown, grey-blue, and some orange. Drawing life-like, and attitudes of sleeping figs. specially expressive. The musical instruments are of same type as those in orchestra of Paradise pictures, e.g. *Ch. lii. 003.

A yellow cartouche (blank) for inscr. is placed on each side of upper scene, and an orange one in middle of the lower.

For other representations of Flight, see Ch. 00518; xlvi. 007; xlix. 005; and for scene (2) cf. scenes (3), (4) of Ch. xlvi. 007.

1' 8" × 7". *Desert Cathay*, ii. Pl. VI.

Ch. lv. 0012. Painted silk banner; all accessories lost, but painting in perfect condition; pairs with Ch. lv. 0011, and has the same floral border.

Subject: *Scenes from Life of Buddha*.

Scene 1. *Farewell of Chandaka and Kaṇṭhaka*. To R. on low rock sits the Prince, his hand raised in farewell. On L. under overhanging cliff kneels Chandaka on one knee, grasping Kaṇṭhaka's bridle with R. hand. His L. hand wrapped in large sleeve is raised to his eyes. Kaṇṭhaka kneels on his fore-knees with head lowered to ground. He is, as usual, white with red mane and tail. Behind broken rocky ground sloping down to lake, beyond which range of high blue peaks.

Scene 2. *Cutting of the Hair*. Among precipitous mountains, whose tops are scantily clothed with trees, the Prince sits on low rock, one hand pressed to either side of his head, which he bends forward. Before him two divinities, the principal of whom advances to him, uplifted razor in hand, while attendant joins hands in worship. This form of legend found in Chinese version of Abhinīṣkramaṇa-sūtra; see Beal, *The Romantic History of Buddha*, p. 144. Five smaller figs. kneel as spectators in foreground, with clasped hands.

Scene 3. *Life of Austerities*. Gautama is seated alone in meditation, on a low rock on open hill-side. His body and arms naked and emaciated.

Style and details of painting entirely Chinese, and correspond to those of Ch. lv. 0011. In first two scenes Prince's dress consists of long white under-robe and brown over-jacket with black collar and voluminous sleeves edged with black; his hair strained up to top of head and done in four curious upright prongs like those of a trident; see Ch. lv. 0011; xlvi. 004 (sc. 2), and lxi. 002. In scene (3) he wears only red robe about legs; on his head a prickly green mass like a thorn-bush. Beneath this his hair is visible, cropped short but not shaved; the green prob. represents leaves said to have fallen on his head from trees, though trees are not shown. The hair-cutter in scene (2) wears same dress as Minister in scene (2) of Ch. lv. 0011; the attendant divinity wears dress of Bodhisattva—trailing *dhōṭī*, girdle and stole, but no jewels. Hair of both done Bodhisattva-fashion in top-knot and long locks down back; that of hair-cutter decked with white flowers. Chandaka and kneeling figs. in scene (2) wear usual long belted coats of crimson or brown, and close-fitting black caps with tails. None of figs. have haloes.

Colouring consists chiefly of greys and greens, with a little dull crimson and brown and touches of black. The scenery, with its craggy cliffs, steep mountain slopes, and deep valleys, gives fine impression of space and grandeur for smallness of scale. Two cartouches (yellow) are placed on edges of scenes (1) and (2), and two others (orange) are inset in scenes (1) and (3); all blank.

For other representations of Farewell of Chandaka, see Ch. xxvi. a. 003; lxi. 002; for Life of Austerities, cf. Ch. xxvii. 001. Cutting of the Hair not elsewhere shown.

1' 10" × 7¼". Pl. LXXV.