

across the material, the arches of flattened curve joining each other in smaller reverse curve. This rests on short shaft composed of Chinese fret supported by grotesque horned mask which forms crown or keystone of arch in next row of arcading. Arches composed of plain bands of alternate light and dark, carrying double band of spiral wave scroll (cloud).

Lower plane a broad 'all-over' ogee, synchronizing with arcading of upper plane in such a way that the fusion of the sides of adjoining ogees occurs in centre of each archway, the curves of the ogees passing below the haunches of the arches most agreeably. Fusion of opposing ogees ingenious. Two descending curves are brought together and open again into ring-like loop, which is passed over corresponding loop formed by ascending lower curves, the two being locked in reef-knot. In upper spandrel between diverging curves of ogee and intrados of arch, a ring. In corresponding space below, between curves of ogee and haunches of two adjoining arches, a palmette growing downwards from two ogee curves.

Right and left of centre formed by fusion of ogees, and filling the space of each arch, two pairs of confronting beasts, one pair above other. In one row of arcading, pair of griffins and pair of wyverns, and in next row, pair of griffins and pair of lions; this alternation is constant. In each case the griffins are above, and their tails curve into light band forming lower edge of arch containing them.

Fabric distinguished from all others from Ch'ien-fo-tung, both by pattern and manner of weave; but the latter found again in T. xv. a. iii. 0010. a and T. xxii. c. 0010. a (Pls. LV, CXVIII) where pattern suggests a distant resemblance in style also. See above, pp. 911 sq.; also *Burlington Magazine*, 1920, August. Fairly preserved. Gr. M. 9 $\frac{3}{4}$ ". Pl. CXI, and design, p. 963.

Ch. 0019. Fr. of silk embroidery. On terra-cotta silk gauze of open plain weave, trailing sprays of leaves and flowers are worked in bands of dark blue, green, China blue, pale blue, cream, and terra-cotta. Work gives effect of block shading in satin-stitch, but stitch is not true satin-stitch of Ch. 0075, where each stitch starts from same side of leaf as the one before. Here stitches start alternately on opposite sides, and effect behind is of a small running stitch outlining design. This stitch gives same effect on right side as satin-stitch, besides saving silk and weight, and is the one most used in embroidery frs. in Collection. Rather rough work. Torn. 1' 7 $\frac{1}{2}$ " x 5".

Ch. 00121. Silk painting representing *Avalokiteśvara* seated, with Lokapāla attendants. Lower quarter lost; remainder somewhat broken about top; flowery band painted round edge in imitation of painted silk border, and outer border (originally) of plain brown silk. A specially fine example of Indian tradition as preserved in Chinese Buddhist painting.

Avalok. seated on wide flat Padmāsana in attitude of 'royal ease'; R. knee raised with R. hand hanging open over it, thumb and first finger joined; L. knee, hand, and lower leg lost, but evidently at knee holding long spray of purple lotus which rises beside head. Dhyāni-buddha on front of tiara. Body slender-waisted, leaning towards L.

shoulder; limbs long, slim, and somewhat angular in pose; head erect; face young and clean-shaven with serene expression and downcast eyes, slightly oblique, with finely curved upper and under lids.

Dress of regular Indian Bodhisattva type, consisting of *laṅgōḷī*, over which thin skirt, uncoloured, hanging about leg and ankle but revealing contours. No stole or arms but narrow scarf entwined on breast; shoulder draperies; jewellery consisting of bracelets, anklets, narrow girdle, necklace, armlets with high arm-shield, ear-rings, and three-leaved tiara orn. with purple and yellow lotuses. Hair done in high cone, and otherwise seen only in smooth band round forehead. Circular vesica and oval pointed halo; draped canopy. In upper corners unobtrusive figs. of Virūpākṣa (L.) and Vaiśravaṇa (R.), in mail armour as in silk banners, seated on rocks. The two other Lokapālas may have been in bottom corners. Feathery floral sprays, in style of Ch. printed silk patterns, scattered on background.

Colouring slight and perhaps unfinished, consisting chiefly of crimson on short *laṅgōḷī* and canopy, crimson and green on scarf, pale blue and green on halo and vesica, and touches of dull yellow and purple on armlets and lotuses. Flesh and skirt uncoloured, hair only pale grey, and jewellery (apart from armlets) dull white, perhaps ground for subsequent colour. Drawing of ease and distinction, thrown into prominence by simplicity of fig. and scarcity of colour.

For other Avaloks. of Indian type, in this pose, see Ch. xxii. 0017; xxvi. 001; lv. 003 and 0024; and cf. Ch. 00157, 00221; xx. 005; lvi. 0015. 1' 8" (incomplete) x 1' 9". *Thousand Buddhas*, Pl. XLIII.

Ch. 00122. Paper painting of youthful *Buddha*, orig. pasted on fr. of MS. Ch. 1382. Seated in meditation on Padmāsana with spreading base and top; hands and feet hidden; face round and childish with ingenuous expression. Red mantle covers both arms; behind are circular vesica (greenish brown) and halo (maroon, red, and yellow). Buddha's lips and base of Padmāsana are red, but remainder uncoloured. The drawing has much charm and delicacy, but is somewhat torn. 4 $\frac{7}{8}$ " x 3 $\frac{1}{2}$ ". As pasted on MS. 9 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ ".

Ch. 00124. Silk painting representing *Two-armed Avalokiteśvara* (Kuan-yin) seated, with attendants and donors. Painting considerably broken and surface worn; border of dark purple linen with suspension loops of red and yellow silk complete; but linen on lower edge replaced by purple silk damask with rosette pattern.

Avalok. sits with legs in adamantine pose on lotus with scarlet and purple-tipped petals; R. hand in *vitarka-mudrā* at breast, holding long-stemmed scarlet and white lotus between finger and thumb; L. supporting flask at shoulder level; Dhyāni-buddha on front of tiara.

Fig., dress, jewellery, vesica, halo, and canopy much as in Ch. 00167, but drawing less certain and colouring mostly lost. Latter consisted chiefly of scarlet and slate-blue with pale yellow on orns. and some dull olive-green on halo and lotus centre. No flame border on vesica; Bodhisattva's hair slate-blue, and flesh shaded only with pale pink. Flask