

down. The deer below the second suggest First Sermon in Deer Park of Benares, and this would rightly follow Illumination celebrated at top. But the second scene itself must represent the six years of Austerities near Uruvilvā, naturally preceding the crossing of Nairāñjanā shown below. For another representation of the Austerities, see Ch. lv. 0012.

A yellow cartouche (blank) is placed at side of two upper scenes. Painting 2' 8" (exclusive of head-piece, c. 25") × 7½", length with streamers 5' 10". Pl. LXXVII.

Ch. xxvii. 003. Painted silk banner, broken at edges, retaining head-piece and side streamers. Former of soft natural-coloured silk (plain), bound at edges with fine printed silk like Ch. 00309. Suspension loop of faded pink silk; streamers of fine silk gauze, dull blue, woven in open lozenge pattern like Ch. 00344, and hung at points and sides with tufts of raw silk, yellow, green, and salmon-coloured.

Subject: *Bodhisattva* (unidentified); in style and technique of type *Ch. 001. Stands ¾ R. on white lotus with bright red tips and outlines; R. hand pendent before hip, with second and third fingers bent up; L. in *vitarka-mudrā* at breast. Body, pliant and graceful but long in proportion to legs, slopes forward to hips; outward curve carried still further down by lines of skirt until it sweeps in again to ankles. Head again large and set forward on shoulders, so that fig. as a whole has a somewhat dwarfish and high-shouldered effect.

Bodhisattva wears no under-robe or stole; upper half of fig. bare except for elaborate necklace with its jewelled chains and pectoral orn., bunches of streamers, and the light scarf across breast. Arms are orn. with armlets having a large circular shield on outer arm, and double-hoop bangles; extra bead necklace added within gold collar. Head bending downwards; face of conventional 'Chinese Buddhist' type with low forehead, large (here almost Roman) nose, small back-set chin, and wisp-like moustache and imperial. Eyes long and narrow, but effect of largeness given by wide setting marked for eyeball by semicircular line round inner corner.

Colouring consists mainly of light pink and green applied in transparent washes; skirt being pink with green borders, scarf on breast faint salmon with flower pattern in pink, streamers and jewels orange, green, and pink. Flesh is delicately tinged with pink throughout; inside of ears and hands, soles of feet, edge of lower eyelid, mark on upper lip, and *ūrṇā*, in red; moustache, imperial, and eyebrows, green over black ink line. Fresh and well preserved. For replica see Ch. lv. 0019. Painting 2' 10½" × 10½", length with head-piece 3' 7¼".

Ch. xxvii. 004. Remains of painted linen banner, with Chin. inscr., retaining head-piece border and loop. Much torn.

Subject: *Avalokiteśvara*, standing facing spectator; R. hand in *vitarka-mudrā* at breast; L. by side. Dress, coiffure, etc., of 'Chinese Buddhist' style, as in *Ch. 002. Colouring crimson and greyish brown; good workmanship. C. 3' 8" × 10".

Ch. xxviii. 002. Fr. of silk painting, showing detail

evidently from upper part of procession like Ch. xxxvii. 003. Upper edge curved, showing that painting when complete was prob. a large arch-shaped one of the same kind. Material, fine greenish gauze backed with cream silk of coarser texture; background slightly stained, but condition generally good.

In R. bottom corner appears an elaborate draped and jewelled canopy, the tassels waving to suggest motion. On L. upon streaming clouds rises a nymph, facing towards the canopy, with leg drawn up, and arms raised as in act of blessing. Above, facing L., float two phoenixes with pheasant-like heads and large plummy fan-shaped tails spread flat behind them; upper bird crested. Remaining space filled with lotus blossoms and scrolls of cloud.

Apart from conventional canopy, the workmanship is bold and free, giving fine effect of lightness and movement. This is specially marked in the poise of nymph, her long stole coiling and dropping far below her and heightening soaring effect of fig. The brush-work, however, is hasty, and the painting was evidently meant to be seen at a distance, as the detail in many places is extremely rough, e.g. the hands and arms of nymph on close inspection prove to be absolute deformities. Her face, on the other hand, clearly drawn and full of character. Colouring chiefly crimson, blue, and orange (on canopy), and crimson, white, blue, and copper-green (on clouds); phoenixes painted in bars of red and yellow with white breasts; nymph's garments bright crimson and green (skirt) or yellow and dark brown (stole). 2' 1" × 1' 5" × (gr. width) 2'. Pl. LXXVI.

Ch. xxviii. 003. Silk painting representing *Kṣitigarbha* as Patron of Travellers, Lord of the Six *Gati*, and Protector of Souls in Hell, with attendants. Whole picture traced, but colouring only begun in parts by washes of light green paint. Silk light tussore-coloured, in good condition. For similar representations, see under *Ch. 0021.

K. sits facing spectator on lotus resting on rectangular pedestal with overhanging top; R. leg bent across, L. pendent with foot resting on small lotus, R. hand raised holding crystal ball, L. holding beggar's staff. Dress, halo and vesica, canopy, and rock-altar, as in *Ch. lviii. 003; and on opposite sides of latter, kneeling priest and seated lion.

Down sides sit the Ten Infernal Judges, nine in magisterial head-dresses as in *Ch. 0021, and holding rolls of paper; tenth in scale-armour and helmet. By each stand two attendants holding rolls of paper in folded arms. They wear long skirts and wide-sleeved jackets; their hair is parted and tied in two bunches at side of head with loops of hair below; cf. Ch. 00355, where they have same feminine aspect.

From upper part of K.'s vesica stream six rays intended to support representatives of the Six *Gati*, but figs. are not drawn in.

A dozen (blank) inscription cartouches placed about sides; no donors or dedicatory panel.

1' 11" × 1' 7¾".

Ch. xxviii. 004. Silk painting representing the