

assurance in the matter of his discourse. His straight-set, wide-open eyes and obstinate mouth indicate concentration on his argument. Of his audience two persons only are revealed in the fragment. The figure on the right is probably a person of some consequence judging from the character of his head-dress, but assumes, with his folded hands, a bearing of reverence and rapt attention. Like the Teacher, he is barefooted, but has no footstool. Of the other person, the drapery over the knees and the upraised forearm only are visible. The position of the fingers, first and fourth upright and the middle two folded down, seems to warn off any lurking evil influence.

The head-dress of the figure on the right is of a pattern which seems to be peculiar to the Mīrān paintings. It consists of a kind of white, conical *pagrī* or cap with horizontal folds or pleats and a close-fitting head-band supporting two (or more) upstanding semi-lunar red flaps. The faces are of rather Semitic type, with fine straight-set eyes; arched eyebrows, well separated above the nose; small but thick black moustache carefully pointed and a thin wavy lock of hair falling in front of each ear. The hands are strong and broad with the thumb abducted and short fingernails. The footstool has 'lion' legs, a type found also in Gandhāra sculptures.

The angular green patches in the foreground are rather confused in drawing, but perhaps represent some kind of fencing or Buddhist rail.

M. III. 003

Fragment from a picture of the Buddha teaching, attended by six disciples. The Buddha has his right hand raised with the thumb bent inwards touching the second joint of the third finger, that is, the eighth joint. This may symbolize the Buddha expounding 'the eight-fold way' or the eight Pāramitās. The left hand is low, probably holding up his loose robe, which is of the traditional type. His rather Semitic face is youthful, with a small but natural moustache, arched eyebrows, and straight-set, wide-open, speculative eyes. His hair rises into the typical *uṣṇīṣa*, and a thin lock hangs in front of the ear. The ears, although large, are not of the grotesque length generally found in later paintings, and the lobe is pierced with a very small hole. No *ūṣṇā* is visible on the forehead. The nimbus is a simple disk.

Behind the Buddha are grouped the six clean-shaven disciples, also Semitic in appearance, their heads arranged in two rows of three each, one above the other; the nearest to him in the upper row holding a yak-tail *chaurī* in his raised right hand. There is a commendable attempt to impart individual character to each of these