

to the right. His square head, low brow, and strong jaw have a rather Roman appearance. He is clean shaven, has short curly hair, bushy at the neck, and large straight eyes. His right hand is held up easily in front, showing the first and fourth fingers raised and the middle two turned down—a well-known gesture of defence against evil, and a precaution which his rather anxious expression suggests is justified. The same gesture is used in playing the classical game of *mora*, and Stein considered that this is the implication here. But the same sign is made by one of the persons listening to the discourse in M. III. 002, plate I, an occasion when it is unlikely that such diversion would be indulged in. I am inclined to think that in both cases an attitude of protection against evil is intended.

The last supporter is a pleasant and rather nervous-looking boy wearing a mauve Phrygian cap, below which his hair is arranged in a very neat row of tight little curls across his forehead. His right arm is brought across the front of his body, but the positions of both hands are obscured by damage to the painting. Alternate pairs of the supporting *putti* face each other, as do the busts, alternately male and female; and in the part of the dado here reproduced the pairs of *putti* look towards the females, and so turn their backs towards the men; but this arrangement is not constant throughout the cycle and has perhaps no significance. The pairs of *putti* are alternately clothed and half-nude. The clothed wear Mithraic or similar caps, and the others are bare-headed with leaf-shaped tufts of hair on their otherwise clean-shaven scalps.

The garland has lost most of its detail, appearing as a black band tied with cinctures at regular intervals and a group of three disks (fruit or flowers) on each side of the cincture. It is probable that leaves and blossoms were originally painted on the black, as on the tree in M. III. 003, plate I. At the lower part of each downward curve is a light elliptical patch from which all details have faded. In Gandhāra sculpture, this position is occupied by a group of large leaves, fruit, or a piece of drapery. The pink and green rosettes beside the busts serve to furnish otherwise awkward spaces and to give a steadying balance to the design.

Black and buff border lines separate the dado from the subjects in the register above. There is not enough of this to make out the scheme. All we can recognize are several feet of men and animals, besides traces of other details, on a red ground. There are cloven hoofs, pointing to the right, some lion's paws, and a right human foot turned towards the left. The owner of the human foot is probably leading or controlling the lion-like creature, whose appearance, confronting