

law, with the thumb against the finger-joints. He wears a white robe, and an under-robe of dark brown, below which are seen his feet standing on the seed table of a lotus. To the left, below the valance of the domed baldachino, hangs a large grelot bell.

The next, lower, figure stands on a pink and green lotus and faces towards the right, with the right hand raised in pose of protection (*abhaya mudrā*). The black hair is dressed with a floral tiara from which a narrow ribbon hangs to the shoulder. The loose white robe is draped from the left shoulder across the breast, leaving the right shoulder and arm bare. It falls in tubular folds above the ankles, allowing the hem of an under-robe to show. There seems to be a broad stole hanging down the right side, bordered at its end with a band of rosettes and a double flounce, the upper green, and the lower pink. The nimbus is green and seems to be resting in the hollow of a white crescent, of which one horn appears behind the right shoulder. The vesica is rich brown decorated with petals and buds. The garland on the head, the rosette band and petal and sepal flounces at the end of the stole, and the vesica of petals, &c., suggest a deity of fertility or the earth.

Just below appears the upper corner of a third of these small panels. The top of a head and long ear of a figure can be made out with a rope-like diadem and floating white streamer. The nimbus is green and the vesica is decorated with overlapping green, triangular sepals and pink petals.

There is considerable carelessness in execution, throughout. The soft contour lines of earlier work are absent—a thin expressionless line of black or red taking its place.

PAINTED FRAGMENTS FROM BALAWASTE

Bal. 098

THE upper part of a princely figure, probably the divine musician Panchasikha, playing a small harp. He seems to be seated with the lower part of the instrument resting on his knees. As he bends forward, the curved frame of the harp fits snugly between his left arm and breast, bringing the upper part of the frame against his cheek and left ear; the support thus given leaving both hands free for playing. The left arm is seen behind the harp and the right is lightly extended with the hand, gracefully posed and carefully drawn, plucking the strings. The expression on the face of the musician is one of dreamy ecstasy, as he listens to