

PLATE VII

PAINTING PRESENTED BY MR. H. I. HARDING

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THIS picture of the upper half of the seated Buddha represents him in that state of intense mental abstraction induced by employing the prescribed expedient of suspending respiration and concentrating the gaze towards the tip of the nose. The round disk-like face is a form commonly given in these paintings to a full front aspect, of which other examples are the Hāritī heads in plates IV and VI. The heavy and rather swollen appearance of the eyelids express prolonged endurance. The drawing of the nose, seldom successfully managed by these mural painters, is especially weak—a mere symbol; and the mouth, although prettily shaped, is very feeble and of inadequate size. The ears have long, slit lobes. The short black hair, forming a sharp point over the forehead, rises in a moderate *uṣnīṣa* at the crown. Dispersed over the 'leonine' body and arms are symbolic devices, including the sun and moon on right and left shoulders; on the right pectoral is an ellipsoidal jewel of stratified structure, standing on a lotus. On the left pectoral is an octagonal many-faceted jewel, also on a lotus and emitting leaf-like flames. The double chain at the base of the neck has thin threads streaming from its end rings. Just above the waist, the well-drawn galloping horse perhaps symbolizes the horse sacrifice—the *Aśvamedha*—and below is a crown-like device. On the upper arms are sacred books (*pothīs*) each resting vertically on a lotus and emitting leaf-shaped flames; on the forearms, faceted *vajras*, with flames springing from their various points. Circles and triangles are distributed about the body. The elaborate device on the centre of the torso consists of, at base, just above the horse, a rectangle in which stands a vase-like object supporting a rat (?). Encircling the junction of the foot and body of the vase is a snake, with the ends of its body projecting like cords at the sides, each end terminating with a snake's head. Resting on the back of the 'rat' is a bowl-shape object which supports an elaborate palmette ornament, from the top of which rises a mound-shape mass of flames. The whole of this device is perhaps a rendering of the Churning of the Ocean, which although non-Buddhist would be in company here with other devices of Tantra or Śakti innovation.

Small patches of drapery to right, below the waist and covering the thigh, are dark red.