

turn his head towards his neighbour as though to murmur some remark, an action repeated in the front row. The overlapping of the bodies of two pairs at the back is done with a similar object.

The figures, erect and broad-shouldered, have effeminate waists and hips; and those at the back have a fault, common in many of the paintings, in the disproportionate shortness of the legs. The smaller figures in front promise better proportions, but as the feet are broken away there can be no certainty of this. The heads are of a distinctive type, differing from most of those in the pictures. They are square and flat-crowned; have small straight noses, narrow, oblique slits of eyes, and small ears. The jowls have a Mongolian heaviness, and the line from the back of the neck to the top of the head is nearly straight. The form of the chin is merged in the fleshiness of the jowls; and the insignificant, pursed lips are a mere token for a mouth. It is noticeable that the eyebrows are in one case marked each by a single arched line; in the rest they are emphasized by four or five additional lines, almost straight but sloping upwards. The necks lack the 'classical' transverse creases. On the faces of some of the figures in the back line, thin, drooping moustaches and a small imperial are faintly indicated in grey; and the same tint indicates a shaven chin. A slight variety of expression is imparted by the direction of the gaze, angle of the eye, and tilt of the head.

The finger-nails are long and sharply pointed.

Although the drawing is rather mechanical and the contouring rendered in a thin, monotonous line, yet there is a certain deftness in execution.

The unusual style of robe, both in the use of figured material and in the 'tailoring' of the garment, and the wearing of shoes by monks, if these be monks, raises the question as to the sect to which they belong. Reference to the other pictures recovered from the same cella or passage, referred to as being now in the British Museum, and reproduced in plate CXXVI, *Serindia*, shows, in Mi. xiii. 4, the aged teacher wearing a robe of material figured similarly to those in our present picture. He is certainly not the Buddha; he has no *uṣṇīṣa*, no *ūṛṇā*, and his hair is white. The building may have been a theological college, the aged teacher a saintly person greatly revered, and the monk-like figures in this picture pupils or devotees, who, from the implication of their wearing shoes, would seem to have journeyed from a distance to pay homage to the aged one.