

behind the hair. One end of the crown-like *mukuta* is visible above the ear. The nimbus was probably green, surrounded by red and buff, with red contour lines. Broad-shouldered and narrow-waisted, the Bodhisattva wears a tight-fitting tunic with half-sleeves finished at the elbows with large, shaded red and yellow petal-like frills. The elegant hands, gracefully posed, have long tapering fingers and, surprisingly, short nails. The lower part of the painting is badly damaged; but round the waist can be seen an elaborate white frill, shaded with grey, and two strings of pearls hanging from the waist. It is not necessary to describe in detail the rich jewels, nor the clever draping of the white and green stole—all clearly shown in the reproduction. Behind the figure, to the left, just below the elbow, is the end of a rectangular shelf, in perspective. To the left of that, the abraded background is covered with a mass of closely packed many-petalled rosettes in bold red outline, very faintly visible. To the extreme right, on the background, now grey-buff, is a well-drawn pink peony with green leaves; and below, two more green leaves with pink buds at their bases.

All outlines, black or red, are thin and firmly drawn. Such details as the drawing of the bangles on the left wrist, the petal-like frills at the elbows, and the sweeping lines of the bow behind the ear show the proficiency of the artist in drawing and in the handling of the brush. Much abraded and faded in parts, and discoloured by liquid mud that had run down the wall, it still presents a very beautiful example of the mural painter's art.