

altar is perhaps a low wall, decorated with an 'all-over' floral pattern in black outline on buff, with the ribbon border below.

It is a careful piece of work and is exceptionally well preserved.

PAINTED FRAGMENTS FROM BALAWASTE

Har. G.+Bal. 0102, Har. H

THESE three pieces, two of which were presented by Mr. Harding, seem to belong to one picture. That the two on the left belong to one figure there appears to be no doubt. The space between them is necessary to allow for a blue band in the robe, of which one end appears at the top right of Bal. 0102. The two figures to which these fragments belonged were probably Bodhisattvas. Their elaborately figured robes are drawn with a certain mechanical rigidity and with meticulous care for the details of the patterns. The smallness of some of these details, and a certain amount of discoloration, have made it extremely difficult to reproduce the minutiae clearly; so the following descriptions may help towards their elucidation. The patterns on the robe to the left are in transverse bands of dark red-brown, red, blue, and red, this sequence repeating. On the red-brown band is a double row of small buff squares, and within each square four white dots. Alternating with these squares and placed checkerwise in relation to them are three rows of rosettes, each formed of four white dots arranged in square formation. On the red band is a centre row of long, white, lozenge-shape patterns and above and below these, in the intervals, are halves of the same pattern in yellow. Within each edge of the band is a wavy white line. On the blue band is the same arrangement of five rows of dotted square rosettes as on the red, the second and fourth rows being buff on red and the first, third, and fifth, white. The general effect is harmonious and rich, and the patterns, quite Indian in character, are such as are commonly used in the weaving of woollen shawls at the present time, especially in the North. The banded character of the fabric is especially noticeable in the garments worn by figures depicted in the Ajanta Cave paintings.

A small part of the vesica appears on the left, and seems to be bordered with pale pink and dark grey.

The fragment to the right is very similar in treatment but has less of the smaller detail. The rose-pink of one of the bands is an unusual colour in this type of textile. As in most of the pictures, the feet are clumsily drawn, with awkward, fat heels