

long-limbed. The artist has shown extraordinary genius in the diversity of pose, of occupation, and animation distinguishing the figures. The difficulty of endowing each of these many persons with an individual interest is such as any practical designer will appreciate; and the success achieved must claim our admiration. The proportions of the figures are good and the actions natural. Although well worth close examination, the extent of effacement they have suffered has obscured many details and rendered the task difficult. To describe each figure individually here would be tedious for the reader; but a few general observations may be helpful and acceptable.¹

The central figure, seated cross-legged, with the left hand probably at breast level, has a brown nimbus and dark green vesica. The ground colour within the enclosing circle is grey, with the radiating lines dark brown. It has been suggested that the nondescript animal, now a mere ghostly silhouette, may be an antelope, which is an attribute of the Moon deity, and also appears sometimes as the *vāhana* of the goddess of light.

The surrounding figures are sometimes full-face, others in profile or inclining to the right. They are variously engaged in teaching, presenting offerings, or, with folded hands, just adoring. Two of the volutes in the upper zone enclose, in each, two figures. In that immediately to the left of the centre, both figures turn to the right. One is on a higher level than the other and his hair seems to be dressed in the typical top-knot of a *sādhu*. Both have their hands in the *añjali* (adoring) pose. Of the other couple, the figure to the left is kneeling, and, with hand outstretched, seems to be making an offering to a seated Buddha or Bodhisattva.

It will be noticed that the hands are long and graceful and that when the thumb is abducted the separation from the fingers is very pronounced. I have already referred in the Introduction (p. xxvi), to the occurrence of this gesture in Western art.

The costumes are of two kinds; one with a long *dhotī* covering the legs to the ankles; the other short, leaving the legs bare. A loin-cloth is usual and a kind of *upavīta* or narrow shawl, crossing from the left shoulder and passing round the body below the right arm. A stole, passing over the shoulders and winding round the arms, with freely flowing ends, seems common to all. Most of the figures wear a simple head-dress (*mukuta*) consisting of a white head-band, knotted or with two bosses above the ears, and a central elliptical rosette. The colours of the garments ring the changes on white, green, blue, pink, red, and red-brown. The hair is

¹ Detailed description of each figure is given in my *Catalogue of Wall Paintings*. Delhi, 1933, pp. 60 sqq.