

third *devatā* just sits with folded hands, placidly indifferent as to the exact point under discussion. In fact, both the existing faces look sleepy and rather bored with the matter they must have so often heard. The heaviness of their eyelids is accentuated by a black line defining the upper fold. All the attendant *devatās* have a decidedly effeminate appearance, although, it will be observed, they have pointed finger-nails. The Buddha forbade nuns to cultivate long nails, but the order did not extend to monks or other of the Buddha's male adherents, and *devatās* may also have enjoyed the same privilege. But this raises the question of their sex. It would be rash to hazard determination of sex by the trimming of the nails, especially as we do not know whether *devatās* were exempt from the injunction; but when to the presumptive evidence of the finger-nails is added that of moustache and 'imperial', as worn by the Bodhisattvas in Bez. vii. A-C (plate XXIII), who in every other particular seem to be as effeminate as any we have seen, we are still left in a state of uncertainty. It may be that both sexes are represented and that fashion in dress and other adornments are common to both.

From the small portion remaining we see that the figure on the left had dark, red-brown, wig-like hair with gold studs. The loin-cloth is pale pink with green hem, and the skirt dull red. A dark pink stole falls from the fold of the arm and the *upavīta* is red with a green pleat. The green halo is bordered with pink and paler pink zones divided by a dark, red-brown line.

Rippling black tresses fall in animated locks across the shoulders of the second *devatā*, who wears a loin-cloth like that of the first, over a pale grey-brown skirt. The stole is red-pink, the *upavīta* green with red-pink pleat. A red halo is surrounded by green and buff-pink. Of the *padmāsana* only the green seed-table remains.

The third figure has much the same colouring as the second, but has a dark red *upavīta*, and wears the unusual ear ornaments.

The thin, black contour lines, although rather mechanical and expressionless, are drawn with considerable freedom and skill.

Bez. i. G

This fragment is from the inner end of the south wall of the shrine and depicts two 'repeats' from rows of figures of the Buddha seated in meditation.

Repetition of figures of the Buddha is widely used as a diaper on walls and ceilings of shrines, not merely for its decorative value but for the spiritual advantages accruing therefrom, as from the offering of prayer. Faith in the constant