

Akin to this is the material of the sleeves, in which the red lines are certainly not intended to be a stylized rendering of folds. The same sleeves are found again on the *Ḍākinīs* in plates xx and xxi. The gorget of the warrior, like that of his consort, is also worn by the *Ḍākinīs* and by the *Vajrapāṇi*, who figures in several of the pictures. It resembles the lacquered leather armour so highly developed by the Chinese and Japanese, bordered perhaps with chased gold or some gilded metal. In the highly complicated trappings of the various figures there is much to interest the student of costume.

Above the donor and his consort are two *devatās*, the uppermost of tanned complexion in which there are pronounced attempts to express *chiaroscuro*. The other complexions are fair. At the top left is part of the head of a grey-haired *Vajrapāṇi* and a celestial pavilion on a paved terrace surrounded by a courtyard enclosed within battlemented walls, with a wide gateway, wooden-framed but lacking gates. In the courtyard are at least four horses, one with a red mane, another whose mane is grey, and a third wearing a halter. Perhaps steeds for the chariot of the sun-god *Sūrya*.

Bez. iii. Aa

This interesting fragment, the upper left corner of a large painting, comes from the south-west angle of the outer side of the cella wall. The border is similar to that of N, O. The small Chinese pavilion is the usual timber-framed structure with plastered walls and fine, tiled roof displaying bold grotesque bird terminals, their long, bifurcated tail feathers, curled at the ends, covering the gable eaves. A flaming jewel rises from the centre of the ridge and on the gable is the Chinese character 天 *t'ien* (heaven); but there is no visible entrance to the building.

The celestial musician whose head appears to the right is playing a kind of flageolet, two middle fingers of the left hand being pressed over two of the 'notes'. Long bands from the white taenia, caught by the breezes of the celestial heights, wave above the head. It is a pity that this charming little piece is so badly damaged by mud and exposure.