

rise sharply from a frowning fold above the nose, giving a rather irascible expression, to which the nervous, fleshy wing of the well-shaped nose contributes. The full moustache and forked beard seem to combine, and from them long strands are carried up the sides of the face, over the ears, to meet the hair falling behind the shoulders—a habit observed among modern Sikhs. A large gold ring with a group of coloured beads hangs from the exaggerated hole in the lobe of the ear.

The costume, down to the hips, seeming inappropriate to a man with this type of face, resembles the effeminate fashion of the standing *devatā* or Bodhisattva in plate XIV. But below the hips, and just above the knees, there seem to be the legs of red-brown *caleçons*, with green borders; and on the calves are the curious, abbreviated fur gaiters such as are worn by the troop of Khotanese (?) musicians and the diminutive donor in plate XXVII, who also wear *caleçons*. Then, at the ankles, the effeminate reasserts itself in coquettish anklets.

Next, above, is a monk with folded hands. His short-cropped hair is pale grey-brown. He wears the usual red-brown robe, green bordered, and a yellow stole over his left shoulder. His nimbus is red.

At the top is an elderly man, of the *sādhū* type, with large eyes and nose, heavy brows, bushy eyebrows, large, fierce moustache, and ample beard. Bald on the top, his grey hair at the sides is strained back and tied in a knob at the back of the head. He has pale-grey eyes. In his right hand he holds a tazza at his breast. The bare left arm, on which the anatomical structure is strongly and inaccurately indicated, is raised high as he seems to signal with his fingers the points of the discourse presumably being delivered by the (missing) Buddha. Round his neck is a necklet of grey and gold sections, hung with green and grey beads; at his ears are the usual elaborate ornaments. The corners of a brown cape with green lining are tied in a bow at his chest. His nimbus is green, surrounded by red and yellow.

On the narrow borders of the vertical floral band, and on other parts of the picture, are inscriptions in cursive Uigur. The general background, faded to green-grey, is powdered in suitable places with falling flowers and leaves.

#### Bez. iv. D

This fragment from the north-east corner of the ambulatory is part of a standing Vajrapāṇi and although very ignorantly drawn gives some interesting details of costume. Standing with shoulders thrown over slightly to the left, he seems to look upward, to the right. The arm, bent towards the front, thumb and forefinger of the