

at the ankles are the fanciful tops of what appear to be soft leather boots, bound round the ankle by green straps. The indication of the kneecap is a concession to convention, disregarding anatomical accuracy.

#### Bez. v. Flooring

In several shrines a part of the floor of the cella, usually before the base of the altar or cult figure, was painted. To protect the surface from destruction by the abrading action of the bare feet of persons approaching, the surface was treated with some kind of resistant medium, such as wax or varnish. Such portions have been erroneously described by some archaeologists as *buon fresco*. Actually the painting is *tempera*.

The fragment here represented is of this kind. Its exact position in the shrine has, unfortunately, not been recorded.

Badly broken and damaged, probably by the impact of roughly shod infidel feet, and discoloured by the protective varnish, full recognition of the subject is rendered impossible. It represents a tank of agitated water swirling about various types of sacred jewels (*cintāmaṇi*), of which two, laminated, float buoy-like in the lower right corner. Above, is the nude infantile figure of a plump boy, vigorously disporting himself. He seems to plunge forward with right arm outstretched, holding in his hand a bunch of flowers. His left arm, akimbo, may be grasping an end of a narrow stole, blown by the breeze into an arching loop above his head. His features are Mongolian and his head is clean-shaven, save for reserved black tufts of which two are visible. At his breast he wears a jewelled carcanet.

#### Bez. iii. Ceiling and friezes

From the corridor at the back of the shrine. The scheme of decoration of the ceiling consists of a repeating circular rosette of elaborate design, having a pink lotus at the centre. Complete rosettes occur along the centre line of the ceiling, and between them, in zigzag order, half-rosettes, one on each side, their diameters coinciding with the edges of the ceiling. Simple scrolls of Chinese character cover the background between the circles.

The two friezes, representing festooned drapery and jewels hanging from a narrow vandyked and pleated border, are from the top of the walls supporting the ceiling, and resemble those in plates XII and XX.