

downwards across his body is a fur *upavīta*; his torso is otherwise bare except for the elaborate jewellery. Both hands are in front of his chest, but their occupation is obscured by damage to the painting. The right hand may hold a flower, or perhaps a censer, and from the lifted little finger of the left rises a thin, thread-like vapoury emanation which, as it rises, gathers into the form of a little trefoil cloud.

Behind Virūdhaka is a small red-haired attendant with pointed ear, and higher, slightly above the level of the head of the Lokapāla, is a small figure wearing a Chinese hat with stiff streamers, his cheeks puffed out in blowing a whistle held at his lips.

To right of the *sādhū* and divided from him by a belt of cloud, an animated incident is depicted in which a small warrior, in Lokapāla dress, stands in a swinging action of the body towards the right, his right hand upraised, holding two sprigs of grass or twigs threatening chastisement to a group of little demons who are scampering away towards cloud cover. His left hand outstretched, with spread fingers, is an involuntary gesture reflecting concord with the vigorous pose of the other hand. Associated with him is a female divinity, who, with a similar weapon in her left hand, joins in the threat to the absconding storm imps. The two sides of her face can be seen near the left shoulder of the Lokapāla, and her long gown below the outspread fingers of his left hand. One of the imps is emaciated but the others are plump and star-spotted.

Below the drifting trail of cloud containing this little affair is a yellow-faced, star-spotted, snarling demon with flame-like grey hair and tusks at the corners of his open mouth, carrying a bow at his left shoulder. To the right of him is a Chinese figure in a long coat of rich crimson and a black Chinese hat with two stiff tabs projecting from the sides. Between these last two figures is a man carrying two arrows against his right shoulder, and holding his left hand before his mouth as though whispering confidences to the crimson-coated person.

In the centre foreground of the picture is a scene of considerable animation and even violence. The bird-god, Garuḍa, struggling against a mob of assailants, seems to be in a rather hopeless predicament. While flying above, perhaps in his quest of the divine nectar (*amṛta*), he seems to have been winged by an arrow shot by the archer whose arm and bow, charged with an arrow, can be seen below the crimson-coated Chinese. The flying Garuḍa is missing, with so much of the upper part of the picture, but he is represented a second time here, after falling into the enemies' hands, where he is violently resisting the painful assaults of his captors. He has