

is a fine dark orange-red. Over the left shoulder and arm is a brown-pink stole. The nimbus is faded and discoloured.

Above is a bald-headed monk, his hands in *añjali* pose, turned towards the Buddha.

At the top is a Bodhisattva, also in *añjali* pose. The flesh colour has faded and the whites of the eyes are oxidized to black. Above is part of the usual frieze of festooned textiles.

The whole has become reduced by abrasion and discoloration to a general scheme in blackish-brown and buff, with traces of original colour here and there, the lower part being best preserved. Wherever green seems to have been used is now bare mud colour, as though the pigment had scaled off carrying the white priming coat with it. The Mongolian features of all the figures would indicate that the painter was of the same race. Lead white is said to have been introduced from China, and in any of these paintings where Chinese craftsmanship seems probable, there is usually considerable oxidization, especially with the white.

Bez. x. C

This is from the west wall of the cella. Three figures, all facing to the right, are, doubtless, Bodhisattvas in attendance on a divinity missing from this fragment. The lowest figure, in warrior's dress, is kneeling, his body bending slightly back as he gazes upward, and with right arm crossed in front, he lifts his hand—if the claw-like limb just above the face be the hand—in an attitude of supplication or salutation. The flesh is oxidized to dark brown and the whites of the round, staring eyes to black. His blue-grey hair carries a pink, flame-like ornament in front. The nimbus is oxidized to dark liver-colour and of the other colours only traces have survived. The general character of the figure is rather Nepalese.

The second figure, also in warrior dress, stands holding a dish between both hands in front of his breast. The dish seems to contain a small flaming or steaming cup from which projects the knob of a spoon or other small implement. The head, relieved against a green nimbus, is well drawn and carried with dignity; and although discoloured it is possible to see the staring eyes and the raised eyebrows sloping sharply down at their inner ends. The hands are very delicately drawn. The gold necklet is spotted with red, and the gorget is green. The upper arms are now a pale dull pink and the forearms dark grey, buff, and pink. Originally the tunic may have been yellow, but is now grey; and the stole, pale dull pink. The 'sporrán' has