

and finger can still be made out. The left hand supports a fold of his robe. Jewelled garlands, more profuse than in the last, are looped about shoulders and arms. The plum-colour under-garment, reaching to the feet, is figured with repeating floral sprays—an unorthodox enrichment difficult to account for in one who has all the attributes of the Buddha. Nimbus and petal-shaped vesica are different in detail from the last, but express the same idea of flames and prismatic light. On the right is a queer little dwarf, who might be a child but for his dainty moustache. His little jewelled cap is childish and, as a child might, he seems to advance doubtfully, turning his head as though for encouragement from the person behind, upon whose right foot one of his is resting. This other person, if not a *devatā*, might be a queenly mother, and the small figure her princely son. Above is an adoring monk with fancifully trimmed short hair. In the top corner a moustached *devatā* carries a dish of flowers, and raises high the right hand with fingers posed in imitation of those of the Buddha.

On the other side, below, is a small Buddha, in devout pose, kneeling on one knee and gazing up at the great Buddha. His hair, which rises into the regulation *uṣṇīṣa*, is blue and trimmed at the edges like that of the monk. Above is a Bodhisattva, indistinct and extensively defaced, with the left hand in front of the body and turned sharply downwards, showing the palm. Next above is a very emaciated *bhikkhu*, reproduced with the mansion, to a larger scale, in monotone, on plate XXVIII.

Small flowers float about the background, and simple decorative bands border the panels. Part of the vaulted ceiling shows rows of seated Buddhas.