

graceful courtesy and conciliatory intent, a bowl of tempting food to the unresponsive guardian. The dress consists of a long, red skirt, partly covered by a loin-cloth of pale pink, girded by a grey *kamarband*. A long pink stole with blue lining twines about arms and body, and blue, floral jewels enrich the bracelets.

To the left is the lower part of a standing figure in dress closely resembling that of the other, but round the hips appears to be a narrow green cloth. Parts of both hands are visible, grasping some indistinguishable object.

There is probably a third figure, partly visible to the left but very indistinct. All have bare feet.

The attempt at perspective in drawing the structures behind the divan is too confused to convey the artist's conception of them. The divan is rectangular, with moulded cornice and base painted red, and blue pilasters at the corners. The panels are buff, with seven irregular scattered shapes painted in black outline on the nearest. If ever a dog expressed irritation, this one on the divan does. He is of the Afghān hound type, with smooth body and furry ears, jowls, and tail; and the artist has succeeded in suggesting, by the fierce glare in his eye and the position of his ears, defiance of the beguilements of his tempters as he turns his head away, with a threatening snarl from those dangerous-looking jaws. Above and farther back is, perhaps, a brick plinth of alternate grey and buff bricks, supporting a green-topped pedestal, approached by a green ramp or stairway. On the pedestal sits the dog, tail erect, in the alert pose of a Chinese kylin.

The background of the lower part is green. A band of red lies between the green and the base of the wall, and the wall above is pale pink-buff. Contour lines are black.