

eroded banks. The *Nāgas* are barelegged, have bestial faces with bushy, flowing beards, and long, wavy hair; and carry trays laden with flaming jewels.

Along the top of the next two sections a row of five seated Buddhas, with the right hands in *vitarka-mudrā* and the left in *dhyāni-mudrā*, descend on streaming clouds. Perhaps they are the five *Dhyāni* Buddhas. A sixth is just discernible farther to the right, who may be *Vajrasattva*.

In the second vertical section are two scenes, surrounded and divided from each other by elaborately scrolled clouds. The upper of these two represents a Buddha (*Vajrasattva*?), robed as a monk, enthroned in the *dhyānāsana* attitude, the right hand raised in *vitarka-mudrā* and the left touching the earth—*bhūmisparśa-mudrā*. On his breast is a swastika. He is addressing an assembly of monks, five on one side and nine on the other. The subject of the lower scene (reproduced to a larger scale below) is similarly arranged but the central figure is not in the dress of a monk, but is nude to the waist and has nether garments, stoles, and jewellery comprising a usual type of dress for a *Bodhisattva*. His hands are crossed flat against his breast, and his audience is composed of nine *Bodhisattvas*, four on his right and five on his left. There is a tenth figure, kneeling in front, facing the central figure and therefore with back to us.

The fourth vertical section follows the same scheme as the second; two teaching *Bodhisattvas*, each surrounded by an audience. The upper of the two groups is badly faded and indistinct. The central figure lifts the right hand in teaching pose and the left is pendent in front as though grasping something. The lower subject is also indistinct. The Teacher has both hands level with his chest, and his audience consists of seven *Bodhisattvas*, three to the left and four to the right.

The two Buddhas in the third vertical section, standing against petal-shaped vesicas, are dressed as mendicants and have the right hands raised in teaching pose, that of the Buddha on the right showing the web between thumb and first finger. In the crowd of *Bodhisattvas* present, their hands devoutly folded, is a monk, whose shaven head appears at the top of the central group. A fence of double rails, stiffened with short posts set in metal ' housings ', standing on paved steps, divides this *maṇḍala* from two long horizontal flower beds, intersected by two narrow green lines. From these beds rise two rows of *Bodhisattva* heads, three above and four below—a curious and unique feature.

In a lower register extending the whole length of the wall is a refreshing and frankly secular scene recording the approach of a caravan or procession of pilgrims