

Seated on the farther bank of the stream are two Buddhist monks who seem to have no connexion with the legend and to be serenely unconscious of the Nāginī's presence and of the momentous proceedings in progress. One, with high forehead, downcast eyes, and benign expression, raises his right hand, two fingers erect, as though teaching and holds in his left hand a *pothī*. The other, whose face is obliterated, holds some indistinguishable object in his upraised right hand and rests his left on his thigh. Behind him are traces of a halo. In front, from below the monks, emerges the head of a fish holding a curious tab in his mouth and wearing a chaplet of pearls round his head.¹

Near the left shoulder of the Nāginī is painted a seated Buddha in contemplation, against a lotus-petal vesica; probably one of a number of such figures now obliterated, and seeming to have no relation to the rest of the picture.

The quality of the drawing is, in general, good, especially that of the seated monks (or Bodhisattvas) and the horse. Hands are delicately and gracefully posed and the recurved finger-tips are a slightly emphasized rendering of a form often found on the hands of Indians of gentle occupation.

The colouring is briefly described by Stein as follows: Head-dress of the Nāginī, red; the body 'true flesh colour'. Lotus flowers range from dark blue to purple. The robe of the right hand monk, dark blue; that of the other monk, shades of brown. General background, bright red-brown. The scales of armour on the Lokapāla are in successive rows of plates, alternately red-blue and red-green.

¹ An example of a fish with a chaplet of pearls occurs in the painted decoration on the side of a small round wooden box recovered from a grave at Astāna. See Ast. vi. 4.025, Stein: *Innermost Asia*, vol. II, p. 702 and vol. III, pl. XCIV.