

a man by Buddha, who was aware of his wish to see him. Under trees is the worship of Buddha's turban and hair. The sculpture to the right represents a standing figure of Prince Siddartha, with an umbrella over the halo round his head; a woman is on the right. The lower sculpture on the left represents Prince Siddartha and his wife Yasodara; they are seated on a throne in a palace; the Princess has a wreath in her left hand. Columns with Corinthian capitals support circular arches on each flank. Several figures are represented in an upper gallery. The two fragments in the right-hand corner form part of a frieze, in which are represented the Nirvana of Buddha, and a fire-altar which may have represented the prophet's funeral pile.

Plate 91.—The upper piece represents a chapel, or niche, with Buddhas and disciples. In the centre is a part of a frieze with small relic-altars. Below are two fragments of a circular band with sculptures of figures and ascetics.

Plate 92.—No. 1 is a representation of Prince Siddartha before he left his home to become a mendicant. The head and shoulders are alone preserved. The Prince wears an elaborate turban with plume, a necklet, and necklace with dragon-headed clasp. The halo around his head is highly ornamental, with an edging of flowers. On the right is a small figure, with turban and plume, in an attitude of homage. Nos. 2 and 3 are fragments of a circular frieze of boys and garlands. Nos. 4 and 6 are small pilasters such as were used to separate panels of sculpture. No. 5 is a fragment, the principal figure being a woman holding a small mirror. The presence, behind, of Devadatta and his club indicates that some plot was probably being laid for Buddha.

SCULPTURES FROM THE UPPER MONASTERY AT NUTTU.—Plate 93.—Most of these very interesting and elaborate stone sculptures were found round two small central topes, each having a diameter of 10 feet, and with their domes and finials would have been about 20 feet above the floor level of the monastery.

Plate 94.—This represents the birth of Buddha under the Sâl tree in the Lumbini Gardens, which occurred when Maya was travelling from Kapilavastu to Koli. On Maya's right should be Brahma receiving the young prince, who was born from Maya's right side; and beyond him Indra. This half of the panel is missing. Maya is standing under a tree, her right hand raised and holding one of the branches; her left hand is round the shoulder of her sister; beyond is a female attendant holding a chauri of State, and above is a harp emblematic of heavenly music.

Plate 95.—This is part of a frieze of panels separated by Corinthian pilasters, and represents a seated figure of Buddha surrounded on the right by laymen of rank, and on the left by females. Buddha is here shown with moustaches; the halo round his head is fringed by the foliage of the Jack tree (*Artocarpus integrifolia*), which is not local in Yusufzai. The palms at the sides are the date palm (*Phoenix sylvestris*). The water vessel held by the woman has a round handle on the top, also a spout, and resembles vessels in the Bharhut sculptures (B.C. 150—170), being one of the many proofs of the antiquity of the Yusufzai buildings.

Plate 96.—The three upper pieces are small supporting figures, or caryatides, and show variety in the attitudes. The frieze below probably represents, in part, the procession of the four kings to present their bowls to Buddha. On the right is a broken representation of a seated Buddha, with a bowl in front and two kings offering him two smaller ones. The horses have bridles and head-stalls, which were not used in India until after Alexander's invasion.

SCULPTURES FROM MIAN KHAN.—Plate 97.—The small fragment at the upper left is part of a small circular frieze representing ascetics. The three surrounding pieces represent Buddha and his disciples. The two lower carvings are terminal with boys on lions, pulling their tails.

Plate 98.—No. 1, a small frieze of figures. No. 2, part of a circular frieze representing ascetic life. In the centre is a small tree with large leaves—the Jack tree. No. 3 is a fragment of a standing Buddha. No. 4 is the worship of symbols; this and No. 5 are parts of a frieze, probably representing one of the Jatakas, or birth-stories of Buddha.

Plate 99.—The heads Nos. 1 to 5 are particularly good. No. 6, part of a garland frieze. No. 7, a seated Buddha and disciples. No. 8 is a seated chief under an umbrella or canopy, with surrounding attendants. No. 9 is a narrow frieze of niches with Persepolitan pillars.

Plate 100.—These fragments have been already described, excepting the lower centre piece, which is part of the body of an elephant carrying a seated figure on a throne.