

extremity in a six-petalled rosette. Musical instruments float in the air, of which a *vinā*, two drums, a flute, and another instrument are distinguishable.

Below and on a more recessed plane is upper margin of flame-bordered halo with field of radiations. Style recalls that of Gandhāra reliefs. Split into two pieces now joined. $13'' \times 4\frac{3}{4}'' \times \frac{7}{8}''$. Pl. XIV.

Har. 030. Fr. of carved wood halo. Outer border of small imbrications. Within field a floral scroll in large curves forming elliptical paterae; in each of these a stiff and narrow Buddha figure seated on lotus held on end of scrolled stem. Formal leaves furnish interscroll spaces. Background of each figure filled with radiating petals as halo to figure.

Two nearly complete figures are shown; above, part of a third which is framed by a border of imbrications similar to outer border and is not enclosed in stem scroll. All three figures are in Dhyāna-mudra. Fr. roughly chamfered on L. edge; curving edge broken away to R. and above. Perished. Pink stains near lower part. $8\frac{3}{4}'' \times 3\frac{1}{8}''$. Pl. XIII.

Har. 031. Fr. of wooden Buddha-like figure, seated in Western fashion, enveloped in single upper robe which leaves R. p. arm, shoulder, and breast bare. Lines of drapery formal and well designed. Both hands and R. arm, head, and toes broken away. The pose of hands seems to have been Abhaya or some similar mudrā.

Remains of colour on robe, blue. Below hem of upper robe appears narrow piece of pink under-robe. $5\frac{1}{2}'' \times 2\frac{3}{8}''$. Pl. XIV.

Har. 032. Painted wooden panel. A figure $\frac{3}{4}$ to L. standing upon a disk decorated with rows of yellow and red dots; in R. hand, which is at shoulder level, a long black staff or wand with lower end resting on ground. Upper end defaced.

L. hand in front of belt, palm down and fingers flexed as though grasping some dark object. Hair appears to be long and is topped by a broad pear-shaped helmet with red Triśūla or flame-like ornament. Elaborate costume consisting of sleeveless close-fitting steel-blue corslet of scales overlapping upwards; a white stripe on each scale.

At V-shaped neck opening a narrow scarf knotted at point and ends carried straight down to waist. A band of similar material borders each armhole. Upper arm covered with annular scales. Forearms with brown-yellow material figured with elliptical cartouches.

From narrow waist an all-round skirt reaches to ankles, varied by horizontal bands of different colours, of which the lowest three are pink, blue, and maroon. Upper is perhaps red but much abraded, with blue patches about thighs which may be remains of scale armour. Boots black. Nimbus petal-shaped and red bordered. Vesica is red bordered and has maroon outer border. Blue background above, red below, maroon at bottom. White double dashes spotted on red and maroon.

Traces of Brāhmī writing near bottom. Rough work but interesting costume. Badly abraded. Rev. plain. One top

corner cut off obliquely, opposite corner broken. $11'' \times 5'' \times \frac{1}{4}''$.

Har. 033. Painted wooden panel. Seated Buddha figure, head $\frac{3}{4}$ to L. Hands in lap, feet on opposite thighs, soles up. Red Langōī. Body either nude or in close-fitting skin-tight garment, with symbolic devices on all limbs and torso; similar to Har. 034. Red-bordered nimbus.

Very badly abraded. *Obv.* shows traces of paint. Two upper corners cut off; panel split in places. $9\frac{1}{4}'' \times 4\frac{1}{4}'' \times \frac{3}{8}''$.

Har. 034. Painted panel. *Obv.*: Buddha figure $\frac{3}{4}$ to R. in Abhaya-mudrā, standing on lotus with vesica and with nimbus. Tight-fitting pale buff robe seems to extend from necklet to just above ankles, and below shows a dark red border or a longer under garment. Remains of symbols visible on R. p. side of breast and on R. p. arm.

At shoulder a recumbent crescent carrying an eight-spoked wheel. On pectoral, an ellipsoidal flaming jewel. On forearm a Vajra, and on upper arm a Pōthī tied with black cord. Most of the colours are perished, but tints of buff, pale green, and red remain. On L. p. arm were probably same symbols as on R., but at shoulder was a sun instead of moon.

Rev.: Bodhisattva; full face, elaborate floral Mukuṭa from which seems to descend a veil or stole falling behind shoulders and passing over front of upper arms inside forearms to knees.

Figure is seated cross-legged on grey Padmāsana ornamented with pale blue rosettes and resting on a mound or rock (?) contained within a circular ring.

R. p. hand of figure is abreast and probably held some object, now missing. L. p. hand was lower, but has disappeared. Robe dark maroon, figured with grey lines which meander in pairs with ligatures at each change of direction, and roughly drawn guilloché within spaces enclosed by meanders. Under garment closely covering legs, green; forearm green with maroon at wrists. Body halo perhaps pink with bright blue border.

No nimbus. Ground below and behind halo rich red. Badly effaced. $10\frac{3}{8}'' \times 5'' \times \frac{3}{8}''$. Pl. XIV.

Har. 035. Painted wooden panel. *Obv.*: seated figure in red Buddhist robe and wearing Mukuṭa. Badly effaced.

Rev.: four seated figures in two registers, one above the other. Figures of each pair look towards each other. Of the two top figures that to R. is best preserved; wears narrow-waisted grey-blue coat spotted with four-petalled rosettes; facings, cuffs, and hem of red similarly spotted. Black top-boots. R. p. hand in lap and L. p. raised to breast level as though holding some object. All other figures are too fragmentary to make out. Both lower persons have elaborate coiffures; L. figure seems to wear plate armour and the other a red and grey coat. Top corners cut off. Large deep split down centre. $9\frac{1}{2}'' \times 5'' \times \frac{1}{16}''$.

Har. 036. Painted wooden panel. Two figures seated side by side, their heads slightly turned towards each other. Their body halos overlap. Figure to L. of Buddha