

From the first they held my archaeologist's eyes spell-bound as it were, and now when I can see them under less trying conditions and in safety, this fascination has in no way diminished. As already related, all the seven panels recovered from the dado travelled remarkably well, considering the distances and risks overcome. It has thus been possible to reproduce here the two seen in the colour plate (Pl. iv.) exactly as they reached the British Museum, and before the friable clay and straw at the back was replaced by plaster of Paris. Since this was effected, the cracks suffered by the painted surface, partly when still on the wall, have closed up almost completely. The two selected panels, which originally adjoined in the middle of the south-eastern segment of the temple wall along the line marked *A B*, characteristically illustrate the variety of expression introduced by the painter into this cycle of Cherub-like figures. While in all externals, such as the type of head, the wings, and the simple but effective dress, the aim manifestly is at a homogeneous effect befitting a heavenly fraternity, nevertheless a strong individual element prevails in the faces.

The skill with which this is obtained will be best realized by a close examination of the two neighbouring panels seen in the plate. The upper one shows us against a greenish-blue background, probably meant to indicate the sky, the head and shoulders of a youthful figure manifestly rising upwards. The delicately round contours of the face, the large and wide-open eyes, the three-quarters turn of the head, the aquiline nose, and a number of other features, are also exhibited in the panel below and in others. Yet a glance suffices to distinguish the peculiar firmness of the mouth marked by the straight line dividing the curving red lips, and the steady, eager gaze which is emphasized by the pronounced upward tilt of the head. The rippling black love-lock hanging in front of the slightly elongated right ear helps to reduce the fulness of the face and to give it a slightly more serious look. With this the bold painting of the outlines and the plain band of drapery in rich red accord remarkably well. A curious feature, common to all these figures of the dado, is the