

at close intervals to each other, and (with interstices) painted black; material, soft clay plentifully mixed with fibre. Chin to crown  $7\frac{1}{2}$ ".

**M. II. 007. Stucco relief fr.;** colossal head of Buddha, back broken off; face perfect from R. ear to outside L. eye, long and narrow, nose prominent and pointed. Eyes prominent, on same plane as brow; mouth small and deeply sunk; hair rendered by tight small spiral curls painted black, as M. II. 006; patches of white surface slip remain; soft clay plentifully mixed with hair. Chin to crown c.  $1'7"$ . Pl. XLVI.

**M. II. 009-0010. Two wooden half-balusters,** lathe-turned, to stand against flat surface; three complete and two half ball mouldings separated by pairs of sharp-edged fillets; traces of red paint; tenon at each end; cf. L.B. IV. v. 0026. 009,  $1'9\frac{1}{2}" \times 3\frac{3}{4}"$ ; 0010,  $1'9\frac{1}{4}" \times 4\frac{1}{4}"$ .

**M. II. 0011. Mutilated folio and fr. of another from palm-leaf Pōthī,** in Sanskrit and Upright Gupta; writing of a rather early Indian Gupta type. The mutilated folio measures about  $6\frac{1}{2}" \times 2"$ , with five lines. It is mutilated on L. and at top. There is a string-hole at  $4\frac{1}{2}"$  from the right end, which seems to point to there having been two string-holes, in which case the whole length of the folio might have been about  $18"$ . The fr. about  $1\frac{1}{2}" \times \frac{3}{4}"$ , shows remains of 2 ll.

The text is apparently grammatical; e. g. *annaśleṣmikam* in l. 4. See below Dr. Hoernle's note, Appendix F. Pl. CXLIII.

**M. II. 0012. Stucco fr.,** back of head; face (moulded separately) missing; covered with small spiral appliqué curls painted black; clay unburnt.  $3" \times 2\frac{1}{2}"$ .

**M. II. 0013. Stucco fr.,** L. hand of relief fig. holding end of drapery; thumb broken; no colour, but remains of white slip; clay unburnt.  $4" \times 2\frac{1}{2}"$ .

#### FRESCO PANELS AND OTHER REMAINS EXCAVATED IN STUPA CELLA M. III

**M. III. i. Fresco panel** from 'angel' dado; fragmentary. Fig. inclined to L., head  $\frac{3}{4}$  to R. with gaze in same direction, but eyes slightly out of focus, giving dreamy expression; prominence of eyes reinforced in case of R. by a line proceeding from inner angle of eye outwards and downwards in sweeping curve, and emphasizing fullness of lower eyelid. The effect is heightened by grey shading on the lid; this is not found in any of the other 'angels', nor in L. eye of the same fig., which is not so carefully painted; the shading on R. of nose also accentuates the nasal curve.

Robe is of light cochineal pink, outlined black in curve on neck. Wings have only two rays of feathers drawn, but a third is indicated by means of leaving upper edge of wing buff, while the ray of shorter feathers is coloured ochre red; the long feathers appear to have been yellowish buff, with red streak in each case along upper edge.

Above black line at top show feet of standing fig. Lower part and L. end broken away; surface rubbed, but colours on the whole well preserved.  $2' \times 1'5"$ . Pl. XLI.

**M. III. ii. Fresco panel** from 'angel' dado. Fig. inclined somewhat to R. indicating general movement; head  $\frac{3}{4}$  to L. and gaze in same direction. Robe rich reddish pink, outlined black in curve on neck; no indication of folds. Wings have three rays; outer, pale buff or white; middle, same but with black line in centre to express quill; inner, buff, with short black lines placed obliquely outward and upward. Face slightly longer in proportion than M. III. i, with heavy impasto on whites of eyes, and eyebrows double-curved, nearly meeting. Expression animated and mouth smiling; lips vermilion with high lights left in under-colour, and just above red a line of high light in heavy impasto; hair in double-leaf form, with stalk-like wisp pointing downwards to R. p. and ringlet starting at temple, depending in front of L. ear.

Feet of figs. in upper fresco seen above black band.

Surface gone in patches; otherwise well preserved.  $2'2" \times 1'6"$ . Pl. XL.

**M. III. iii. Fresco panel** from 'angel' dado. Fig. has shoulders to front, head  $\frac{3}{4}$  to R. lifted well up, and gaze in same direction. Face rather full in contours, with forehead low and round, and black ringlet curling down in front of R. ear nearly as low as end of lobe; eyebrows thick, well arched, and separated; eyes very full and well set; nose Semitic with rather long upward line to end of nostril; mouth of moderate size and slightly smiling.

Robe buff with folds indicated in light red; these fall across breast from the two points of support on shoulders, and straight down from R. shoulder, and encircle upper L. arm. Wings have three rays: outer pinkish buff, middle and inner white; here and there are indications of red lines of first drawing.

At extreme lower R. corner are remains of lines in black parallel to lunette curves; L. foot of standing fig. is visible above top band. Surface much destroyed and cracked.  $2'1\frac{3}{4}" \times 1'7\frac{1}{2}"$ . Pl. XLI.

**M. III. iv. Fresco panel** from 'angel' dado. Fig. inclined slightly to R., head upright, turned  $\frac{3}{4}$  to L. and gaze in same direction. Wings have three rays of feathers: inner and middle, pale yellow; outer, long feathers, light cochineal pink. Robe dark red-brown, outlined in black on neck. Mouth and nose small, and mouth straight; eyebrows well curved, meeting in downward sweep. Pink on cheeks almost effaced; execution bold and precise.  $2' \frac{1}{2}" \times 1'4"$ . Pl. XLI.

**M. III. v. Fresco panel** from 'angel' dado. Fig. inclined to R. with head  $\frac{3}{4}$  to L., with gaze slightly down and abstracted expression; contour of face flat from eye to level of mouth, then full and round; eyes too close together and rather carelessly painted, as are also mouth and ear. Robe white, with black outline comparatively high on neck and forming little of a curve. Wings have