

two rays of feathers only indicated; outer long feathers, yellowish-buff with red line on upper edge of each feather; inner petal-shaped feathers white or pale buff. Background shows marked traces of pale blue; all work rather careless; well preserved. $2' 3'' \times 1' 5\frac{1}{2}''$. Pl. XLI.

M. III. viii. Fresco panel from 'angel' dado (second arc of circle). Fig. inclined slightly to L. with head $\frac{3}{4}$ to R., upward tilt very pronounced. Face contours delicately round; eyebrows moderately arched and well separated; mouth very firm, division between lips being a straight line, the hardness of which is modified by curved red lines of lips and dimples at corners of mouth. Hair partly broken away on top; rippling ringlet in front of ear on L. Robe indicated by plain band of vermillion, extending in downward curve from shoulder to shoulder, and not outlined at its upper edge. Wings have three rays of feathers: outer, long feathers, yellow with upper portion of each feather red; middle, prob. white; inner, white.

Curved outline of lunette and colour from lower part of field effaced; but latter above is pale blue, and border was apparently white with red outlines. Upper L. corner broken away; all work very bold and colours excellently preserved. $1' 9'' \times 1' 5\frac{1}{2}''$. Pl. XL.

M. III. ix. Fresco panel from 'angel' dado. Fig. strongly inclined to R. and shoulders slightly oblique, R. shoulder being higher than L.; neck directed to R. and head nearly upright, but in general inclination following that of neck. Gaze, directed to L., counterbalances R. inclination of fig., and gives an extraordinarily vivacious character to the whole. Eyes have ingenuous expression, and eyebrows slope upwards towards outer corners.

Robe in light red outline only, showing folds across breast, and down from shoulders. Wings have three rays of feathers; outer, long feathers, orig. vermillion, now mostly lost; middle and inner, white or pale buff. Background blue, mostly lost; traces of red outline to lunette as in M. III. viii. Well preserved generally, but with surface cracks. $2' \times 1' 5''$. Pl. XLI.

M. III. 002. Fresco panel fallen in front of M. III. iv-v. In centre is male fig. probably meant for Gautama, seated $\frac{3}{4}$ to R. with feet on footstool; throne has black ground orn. with lattice-work of dark green lines with red spots in the lozenges; feet close together, R. pointing directly forward, L. at right angles to it. Lower garment of dark pink drapes hips to ankles; buff stole passes over L. shoulder hanging down to lap, and on R. side behind shoulder to ground, leaving all upper part of body bare. L. arm akimbo with hand resting on thigh; R. hand extended as though teaching; rounded face with small moustache, full, level eyes, aquiline nose, the curve occurring high instead of forming hook near end of nose as in angels; ears were evidently normal.

On lower level to R. is smaller and similar fig. seated $\frac{3}{4}$ to L., with hands together in adoration; wears high conical turban, white with red rings, coming down on forehead in close-fitting rim from which rise two lunette-shaped upturned flaps. Opposite on L. edge of fr. appears

L. knee and arm of third seated fig., the hand upraised, thumb, first and fourth fingers extended, two middle fingers flexed in palm; garment over knees bright pink.

Background to upper part of middle fig. pale green, prob. back of throne; to R. fig. vermillion; in foreground is representation of two tanks (?) of vertical and horizontal rail-like construction in light blue, outlined with darker blue; ground running between tanks, vermillion.

Flesh painted flesh pink, coarsely shaded with bright rose pink, and with pink cheeks to both figs.; contour lines of flesh and of buff drapery a brownish Indian red; other outlines black; hair, moustache, eyebrows, lower line of eyelid, outline of iris, and pupil black; iris brown. General character Western, showing late Hellenistic influence. Colours well preserved. $2' 9\frac{3}{4}'' \times 1' 11''$. Pl. XLIII.

M. III. 003. Fresco panel (incomplete) fallen in front of M. III. iv-v. On L. is upper half of a Buddha, $\frac{3}{4}$ to L., R. hand raised as in *abhaya-mudrā* but with thumb bent inwards touching second joint of third finger (eighth on hand). Dr. Venis suggests that this may symbolize Buddha expounding 'the eight-fold way' or the eight Pāramitas. L. hand low, prob. gathering up drapery. Behind him are six disciples, in two rows of three, one above the other; the nearest to him in upper row holding a yak-tail fan in raised R. hand; to R. again of disciples appears naked R. arm which grasps handful of white buds or flowers, apparently in act of throwing. As background to arm appears part of dark conical (?) mass of black, covered with red and white flowers and poppy-like leaves in greenish grey; and on extreme L. is similar mass of black on which are scattered well-drawn leaves in greyish blue; both are intended to represent trees (cf. Figs. 136-8). Background elsewhere vermillion, turning to pale buff between Buddha and disciples (paint probably lost); along top runs black band.

Buddha wears dark purple-brown robe, covering both shoulders; outlined black and lined with buff, which shows at turnover on L. shoulder. Head of Western, slightly Semitic type, with high straight forehead and somewhat domed top; large well-opened straight-set eyes, partially covered by eyelids; nose aquiline; short upper lip; small curved mouth; softly rounded cheeks and chin; ears are elongated and pierced, and there is small moustache and rippling lock before ear; eyebrows nearly meet over nose; L. strongly arched; hair in curves along forehead, receding at temples; *uṣṇīṣa* partly lost; all hair black.

Flesh pale buff, flat on face, but with grey shading on arm; contour lines rapidly drawn with broad brush in light red, and emphasized with lines of reddish-brown wherever a true outline is in question or strong outline of feature is required; elsewhere (along sides of nose, line of jaw against neck and of forehead under hair, round ball of chin and for wrinkles in neck) the light red only is used, giving effect of rough shading but producing required effect at a slight distance. Eyes look slightly downwards under eyelid, and are painted like those of 'angels' with white on eyeballs, brown on irises, and black