

Mi. xii. 0029. Stucco relief fr. Foliage, naturalistic. Traces of pale green paint. $4\frac{1}{2}'' \times 3'' \times 1\frac{1}{8}''$ to $\frac{1}{2}''$. Pl. CXXXVI.

Mi. xii. 0030. Stucco relief fr. Part of façade of building, showing R.-hand top corner. Below, an arched doorway with triple moulding, the innermost a flattened curve, the topmost carried to Tudor point; this set in rectangular frame of four narrow mouldings all on same plane as innermost moulding of doorway. The spandrels, on a plane $c. \frac{1}{4}''$ lower than this, are filled with narrow mouldings parallel to those of the frame. As the frame seems to have no upright on L. it was prob. carried on to enclose another arch or arches now missing. On R. it bounds the relief. Above this is a broad plain architrave relieved by a single beading along the top; it is $1\frac{3}{4}''$ wide, has about $\frac{1}{4}''$ projection, and on R. is continued $\frac{3}{4}''$ beyond upright of frame. Above it is a cornice $\frac{7}{8}''$ wide with similar projection and top beading, carried out $\frac{3}{8}''$ beyond end of architrave. On the top are signs as of appliqué acroteria, similar to but slightly smaller than Mi. xii. 0028. Traces of red paint over all. Plaster plentifully mixed with fibre. $9\frac{3}{4}'' \times 6\frac{1}{2}'' \times 1\frac{1}{8}''$. Pl. CXXXVII.

Mi. xii. 0031-3. Stucco relief frs. Tassel pendants from cornice of building; see Mi. xi. 00127. Below ball moulding is a leg-like member with splayed finial. Sq. caps (beam-ends) dark red, narrow ring-mouldings pink or gilt, ball moulding green, ring-moulding pink or gilded, 'leg' pink or dark red. $3\frac{1}{2}'' \times 1\frac{1}{8}'' \times 1''$. 0031, Pl. CXXXVII.

Mi. xiii. 1-4. Series of adjoining fresco panels from east wall of chamber behind temple cella (for position see plan, Pl. 53). Height of panels $2' 4''$; the ground rich maroon, bordered by a horizontal yellow band above and below, and divided vertically into separate panels by similar bands. Beyond band at top are traces of adjoining paintings of different series. The material is coarse clay, mixed with straw; painting is in tempera on white slip. The colour range is limited, including besides maroon only light emerald green, a few shades of brick-red, pink, and flesh-colour, a dark impure yellow, grey, black, and white. The tints are harsh and muddy or thin; all outlines are in black. The interpretation of the scenes must proceed from left to right, following the order in which they were viewed by those performing the 'Pradakṣiṇā'. The panels are described here accordingly, and not in the order of their numbering:

(4) On L. a white-haired or shaven monk is seated on high four-legged red seat with sagging green cushion. His feet rest on sq. red and blue stool; a canopy hangs behind his head. He holds a tablet or leaf of Pōthī shape in his L. hand, and a pen or brush uplifted in R. Before him kneel four young monks, two above two; two of them also holding leaves and pens ready to write. The third has a leaf but no pen (evidently an oversight), and the fourth has his hands in attitude of adoration. In the sky a Gandharvī floats down from R. scattering flowers. Behind the old monk rises a tree, the foliage of which

spreads over the canopy and was represented as a solid green patch on which were large circular flowers or fruits. But the paint has almost entirely disappeared.

(3) shows on L. an aged monk seated on a high sq. seat, his feet on circular footstool; small draped canopy with red and green streamers behind his head. His hands are raised before his breast and placed as in attitude of adoration, but held horizontally instead of upright. Before him kneel three young monks, staged one above the other, their eyes fixed on him and their hands in similar pose. In the sky appears a haloed Gandharvī, floating downwards on a cloud, and scattering flowers with R. hand from bowl in L.

(2) shows on L. five young monks grouped in tiers, with three haloed divine beings facing them on R. All kneel with hands in adoration, looking upward to sky in which Buddhist monk, unhaloed but encircled with fire, floats upon cloud. His hands are raised as though in blessing; the R. with palm outwards in usual fashion, the L. at right angles to it, perhaps intended to be directed towards monks on L. of scene.

(1) Side panel from recess, showing two Bodhisattvas kneeling one above the other, with hands in pose of adoration; lower almost completely destroyed. Above are floating clouds of flame.

The background throughout the scenes is powdered with yellow trefoils, and in (2) and (3) also by falling blossoms, red, yellow, green, and white.

Excluding the monk-teachers, the figs. are of very uniform type, but efforts have been made to characterize the young monks, especially in (2), by variation in line of cheek, angle of nose, colour of complexion, etc. They have for the most part short round heads with sloping foreheads, full heavy cheeks, round unobtrusive chins, long and straight or slightly aquiline noses, narrow oblique eyes, and small pursed-up mouths. Their hair is black and close-cropped, cut in far-receding points above temples and growing down to well-defined corner at level of ear; but there is no depending lock or whisker. The Bodhisattvas' faces are of similar type; but with no signs of individual character. The flesh of all is pink, varying from a deep, almost carmine pink to a light flesh-colour. In each the tint is uniform, but on top is executed exceptionally hard 'shading' in a darker tone to indicate shadow of eyebrow, folds in neck, and modelling of cheek and breast.

The most clearly characterized heads are those of the elderly monks; especially the one in (3), whose age is well expressed by horizontal wrinkles on forehead, sunken eyes, heavy lines from nose to mouth, and grey shading round mouth and chin. It is doubtful whether the teaching monk in (4) is intended to be white-haired or shaven. The usual contour of hair on the forehead is painted black, but the area of the hair is painted white—the only instance in which this is found. His flesh is pallid but unwrinkled, and he has a small flame (coloured yellowish grey) on L. shoulder and top of head. Its omission on R. shoulder is prob. owing to tree-trunk.