

cavea, to which is joined on R. proper a shorter cavea, stands the figure of Māyā holding by R. hand the branch of a tree bending to right above her head. She is supported on L. by an attendant. On R. a figure receives the infant which is issuing from R. side. Below in foreground a standing figure of the infant taking his first steps. Below was a second cavea, now broken away.

REVERSE: Head and shoulder of a figure in profile to L. proper, with long hair, and draped. Behind figure rises a conical object (Stūpa?) decorated with horizontal bands of ornament and supported by the R. hand of another figure, broken away. The contour of the whole fragment is the contour of these reverse details, and the form of the obverse is adapted to this. A hole is drilled in the top. Height 1", width  $\frac{7}{8}$ ". See Plate XLVIII.

**Kh. 006. Fragment of standing figure** sculptured in soapstone. The figure is nude to the hips, below which is a falling robe. The upper part of figure leans gracefully to L. proper. On neck and breast necklaces. Feet, arms, and head missing. A few rough lines suggestive of modelling on the back. Height  $2\frac{1}{8}$ ", width  $\frac{3}{4}$ ", thickness  $\frac{3}{8}$ ". See Plate XLVIII.

**Kh. 007. Bronze panel**, representing Gaṇeśa seated on an open lotus. R. hand raised holding an object supported on R. leg (perhaps an *ankus*), and L. resting in lap and holding a round object. Ears very large and wing-like. Height  $1\frac{3}{8}$ "  $\times$   $\frac{7}{8}$ ".

**Kh. 008. Fragment of ivory carving** in the round. A male figure, beardless, with moderately short and wavy hair, and wearing earrings and necklace, dressed in a single robe caught in at the waist, and having long, tight sleeves, has his left arm round shoulders of a small female figure and his right hand, palm upwards, on her breast. His head is turned slightly to L. proper and downwards—that is towards the female. The female wears a similar long robe, but in addition a short cloak at the back which is either fur-lined or embroidered round edges. The R. hand is placed behind L. shoulder of the man, and L. hand, depending at the side, carries gracefully a small wreath. The lower extremities of man broken away, also most of R. leg of female, and all below calf of L. leg. Head and L. arm and shoulder of female missing. The proportions of the figures are good, but the workmanship is not of a high order. Colour brown. Height 3", width  $1\frac{3}{8}$ ", thickness  $\frac{1}{2}$ ". See Plate XLVIII.

**Mac. 001. Neck of terra-cotta vase** (presented by Mr. G. Macartney). Fragment, circular in section, broadening at lower end to join the shoulder of the vessel and at the upper to form the lip, which is broken away. Encircling centre part are five depressed annulets

$\frac{1}{16}$ " broad, the dividing fillets  $\frac{1}{8}$ " to  $\frac{3}{16}$ " broad. Three moulded enrichments in low relief are applied at equal distances upon the neck and lie across the annulets which serve to connect them. They represent (a) a dancing or floating Gandharvī figure, to front, hands upraised and clasped above head, the flowing ends of a scarf depending over shoulders; necklet indicated; legs crossed as in running. General proportions Cupid-like. (b) Standing upon a bunch of grapes, two well-modelled, long-tailed parrots, facing each other, with beaks crossed. A somewhat similar application of parrots is found occasionally in the Gandhāra sculptures. (c) An elephant to right, with uplifted bifurcate trunk, each branch ending in a lotus from which issues the upper half of a figure, with hair dressed in a top-knot, the two figures being back to back and having a single nimbus extending behind both heads. In their hands, brought to chin level, each holds a garland. Although the height of the elephant is only  $\frac{9}{16}$ " the character of the frontal bones, invariably faithfully expressed by Indian sculptors, is even here clearly observed. The texture of the hide is indicated by a few incised dots. In the Ajantā Cave paintings dots are used for the same purpose. Above the intervals between these enrichments are pairs of half vine leaves similar to those in the plaster bas-reliefs of Dandān-Uiliq (cf. Plate LVII). Below, and marking the junction of neck and shoulder of the vessel is an encircling band of small incised rings, each ring having a centre dot. There are three interruptions in this band coinciding with the three spaces between the three applied reliefs, and it seems probable that there were originally three handles to the vessel. The aperture of the neck has been smoothed and cleared with a cutting instrument before burning. The quality of clay is very fine. Height  $2\frac{5}{8}$ ". Breadth at lower part  $2\frac{3}{8}$ ", at centre  $1\frac{3}{8}$ ", at upper part  $1\frac{5}{8}$ ". Thickness about  $\frac{1}{4}$ ". See Plate XLIV.

**Ya. 001. Bronze seal**, oblong. The device is divided into two parts. The lower part a square, in which is cut a conventional flower. The upper part, oblong, in which is a figure, very rudely drawn. Figure is full face, R. proper leg bent, thigh directed outwards and lower part of leg inwards. L. proper leg stretched out to left. R. arm bent, perhaps to suggest the hand resting on R. thigh. L. arm hanging down, and in the hand an upright object which may be a spear or club. Over the right shoulder three dots of various shapes; over head a dot and below feet another. Figure probably intended to be seated on a cushion, with one leg gathered up and the other dangling. On back of seal a shank with a hole through it.  $1\frac{5}{8}$ "  $\times$   $\frac{3}{4}$ ". See Plate L.

**Ya. 001. b. Bronze right hand**, probably from a small Buddha figure. Length  $1\frac{1}{4}$ ".