Jātaka, on the upper part of the wall in the same shrine, not removed by him and, alas, subsequently destroyed by the clumsy operations of a Japanese 'archaeologist', he refers to an appearance of continuity of the several incidents in the picture, which in Gandhāra sculpture would have been divided by an architectural feature such as a pilaster; but in the painting no such dividing feature appears, nor would this have been appropriate. But on subsequent study of the photographs and in an endeavour to join them in their proper sequence, it seemed to me that the incidents had been separated from each other by trees. This, in the painted version, would be a suitable and artistic way of marking the division while giving a pleasing effect of continuity. Such a device, I have since found, does actually occur, although rarely and less happily, in Gandhāra sculpture, where a series of niches or compartments are formed by the trunks and arching branches of trees. In support of the assumption of the early date of the Mīrān paintings and their relation to Gandhāra sculpture, a few further points may be noted. In sculptures and paintings alike the figures are, with few exceptions, barefooted, and do not stand on *padmāsanas*. The costumes are simple and without jewellery. The nimbus is used only with the head of the Buddha, and then as an unornamented simple disk, there being no *vesica piscis*.

Speculations as to the 'origin' of the typical figure of the Buddha are many. In the fragment from Mīrān, M. III. 003, plate 1, there is nothing exotic about him. He is just an ordinary man in the act of teaching, such as any painter might draw from observation of any contemporary preacher. He is distinguished only by his plain nimbus and the colour of his robe. The same simple quality pertains to all the persons in the Mīrān paintings.

There is considerable internal evidence in these paintings in favour of the probability that they are Indian in conception and execution. The men are of Indian type, some with generous moustache and beard; their garments are Indian; they have bare feet, and their hands are those of Indians. In the destroyed painting of the *Vessantara Jātaka* referred to above, the elephant shows the accuracy of form and truth of action that the Indian artist alone can so faithfully render. The girls, although suggestive of the Persian type of beauty, may well be Indian, perhaps influenced by contact with Persian fashion. Further, the inscriptions occurring in the paintings being in Kharoṣṭhī, an ancient script used in India, and the legend of the presence of an Indian colony in Khotan in Aśoka's time, help to strengthen the probability that Indian artists, familiar with Buddhist lore, may have found