

Kharoshthi documents on wood began to crop up in numbers. After the first discovery of a 'takhta' or tablet had been duly rewarded with some Chinese silver, I had the satisfaction in each of the three living-rooms of the house of seeing specimen after specimen of this ancient record and correspondence in Indian language and script emerge from where the last dweller, probably a petty official, about the middle of the third century A.D., had left behind his 'waste paper'.

It added to my gratification to see that a number of the rectangular and wedge-shaped letter tablets still retained intact their original string fastenings, and a few even their clay seal-impressions. How cheering it was to discover on them representations of Heracles and what appears to be a representation of the Genius Populi Romani, left by the impact of classical intaglios (Fig. 44)! To be greeted once more at these desolate ruins far away in the heart of Asia by tangible links with the art of Greece and Rome seemed to efface all distance in time and space.

Just as familiar to me were the household and agricultural implements, all of wood, which this ruin yielded. Remains of a wooden chair decorated with carvings of Graeco-Buddhist style, weaving instruments, a boot-last, a large eating-tray, mouse-trap, etc., were all objects I could with my former experience recognize at the first glance, and so also the various methods employed in constructing the wattled walls, with well-wrought timber-posts and skilful wicker-work between the plaster.

Our next task was the clearing of the remains of a far larger structure close to camp. Here the walls and any objects which may have been left between them proved