

I rapidly convinced myself that the appearance of classical design and colouring was common to the very best of ancient pictorial art, whether north or south of the Himalayas. The vigorous look of the large, full, aquiline nose, brought back to me the portrait heads of Egyptian Greek and Roman periods. I remembered having seen such a collection on panels from Persia, India, and Roman periods. Perhaps the influence recognizable in the work of one or other of the Iranian artists.

But then, again, there was the

*Plate IV.*

the outlines, especially

FRESCOES OF WINGED FIGURES FROM DADO OF RUINED BUDDHIST SHRINE M.III., EXCAVATED AT MIRAN SITE.

(CHAP. XLI., XLII. SCALE, ONE-FIFTH).

According to

the inscription

the

A B marks line where the two fresco panels join.

I was still wondering how the classical style in the sculpture and painting the purport of this report on the iconography, when the discovery of a shout from the west, supported by evidence for the dating. From the bricks and plaster filling the passage emerged in succession three large pieces of silk, evidently belonging to what had been a flag or streamer, and each bearing a few lines in Kharoshthi. These pieces measured inches in length, with a width of six fragments of the same excellently later, but without writing. In all the ground colour of delicate cream, with stripes in harmonizing tints of buff,

The Kharoshthi inscriptions on these pieces are