

Another example showing how the forms derived from late classical, *i.e.* Hellenistic, art were adapted to the representation of subjects from Indian Buddhism is seen in Fig. 143. This reproduces, but without the harmonious colours of the original, a fresco piece about three feet high, which probably had belonged to a higher frieze, and was discovered broken into several fragments near the panel last described. Here we see seated on a low throne the figure of a teacher meant in all probability for Gautama Bodhisattva. A dark red under-garment reaches from the hips to the ankles, and a buff-coloured cloak is thrown over the left shoulder, leaving most of the upper part of the body bare—an arrangement which conforms entirely to the traditional description of Buddha's appearance as gathered from early Indian texts. But just as in Graeco-Buddhist sculpture, where similar representations of Buddha in the attitude of teaching are frequent, the drapery is treated in a fashion that is unmistakably classical.

We note the same dressing of the folds in the smaller adoring figure to the right, which, however, has its princely character clearly marked by a curious white conical hat encircled with rings and two lunette-shaped red flaps. This head-dress, which recurs in a number of the Miran frescoes, has been traced by me neither in the Buddhist sculptures of Gandhara nor in any later Buddhist shrines of Eastern Turkestan. It possibly represents a feature introduced for a time from one of the more westerly territories, like Bactria or Sogdiana, through which this classical adaptation of Buddhist iconography must be supposed to have found its way to the Tarim Basin. Of a second adoring figure on the left only parts of the knee and arm survive. In the foreground the representation of two tanks or tessellated terraces suggests that a scene in a palace or royal garden was intended, such as often figures in the stories of Buddha's life as a preacher.

Varied and instructive from different points of view, as are the surviving fragments of those frescoed friezes, they cannot compare in artistic interest and iconographic significance with the fine winged figures of the dado.