

Next to the right came a Phrygian-capped figure draped in green carrying the festoon; beyond this, facing the girl, was a bearded male bust striking in features and dress. The heavy curled hair, the moustache, and long beard at once clearly distinguished this head from the almost classical male faces seen elsewhere in this dado. But there was something in the expression of the eyes, the low forehead, and broad lips curiously suggestive of the type by which classical art of the later period represented northern barbarians such as Gauls and Scythians. The right hand raised against the breast held a goblet of transparent material, evidently glass. The coat of pale bluish-grey was covered in front by a scarf laid crosswise and showing bold arabesques in black and red over cream ground. Everything about the face, pose, and dress seemed to convey that frank devotion to the good things of this world which seems always to have been the predominant note in the character of Turkestan people. Was it not an appropriate association which made the painter place a purple grape in the hand of the Phrygian-capped figure supporting on its shoulders the festoon immediately to the right?

Beyond it my eyes rested on a male bust which the first glance showed to be intended for a young Indian prince (Fig. 147). It was a youth clean shaven, except for a curling moustache, and exactly conforming in type and dress to the figures which in the fragments of the frieze from the first temple had appeared in the attitude of worshipping Buddha. An unmistakably Indian expression of softness was conveyed by the features and the dreamy-looking eyes. The characteristic head-dress consisted of a conical cap, like the peaked 'Kulla' still worn on the North-West Frontier of India, with two red-lined flaps turned upwards over the forehead, and a white Puggree wound round it. The end of the Puggree was gathered behind into a sort of hood, exactly as seen in many Gandhara sculptures representing Prince Siddhartha and other royal figures. A large ornament in the ear, a broad jewelled band round the neck, and two heavy armlets over the right wrist, seemed to symbolize that naive delight in