

frieze, besides traces of a third above it. In the second place, considering the influence of the *pradakṣiṇā* custom as explained above, it seems highly probable that the composition of the wall-paintings as a whole had its starting-point on the left of the entrance to the cella and thus in the south-eastern segment. As is shown by the photographs of the extant wall-paintings in the southern arc (reproduced in Figs. 134-40), the foot of the wall was adorned with a dado which contained a cycle of festoon-carrying figures and of others appearing in the lunettes between them. The height of this dado from the floor to the lower edge of the triple border which separated it from the upper frieze was 2 feet 6 inches. Then followed a border composed of three bands in black, slaty green, and cream, each about one and a half inches wide. This border, but with the succession of its bands reversed, was repeated along the top of the frieze which surmounted the dado. The frieze was almost intact over a segment about fourteen feet long. On its field of bright Pompeian red, close on three feet wide, there extended a continuous succession of scenes presenting a picture more striking than any I had yet set my eyes upon in the course of my explorations. With most of the figures shown in movement from left to right, it seemed at first sight to suggest something like a triumphal procession.

Where, over a small portion of the segment to the south-east, the cella wall still rose to a height of nearly ten feet, there could be distinguished above the upper frieze parts of the legs and feet of at least three richly-dressed male figures, evidently life size, standing in a row. The painted frieze to which they belonged seemed to have extended into that section of the wall where the vaulting began. But the frescoed remains were too scanty to permit of any surmise as to the general decorative scheme followed, and for the same reason they need not detain us here long. The drawing in the remains of these figures seemed very stiff and poor by contrast with the frieze and dado below. All appeared to have been represented with long coats reaching to the knee and painted in rich yellows and greens. Underneath these were seen the ends of bulging trousers in deep purple and brown. The legs were encased in what looked like stockings, but they may have been meant for big boots or mocassins. On one figure, they were dark red above and green over the feet; on the other, black above, red below down to the ankle, and yellow over the feet. But the peculiar feature of this leg- and foot-gear was its rich ornamentation of arabesques in crimson, dark green, and yellow; among them fantastic scroll-work was abundant, recalling the wave lines of Chinese embroidery. Considering the scanty remains of this topmost fresco band, there is less reason to regret that, owing to their position, I could not secure any satisfactory photograph of them. The plaster surface which bore them was far too brittle for removal, and on my return in 1914 was found to have broken away completely. It may be mentioned here in passing that among the small detached fragments of wall-painting brought away from the débris of the circular passage there are two, M. v. 0014 (Plate XLV), 0017, which from their scale may be supposed to have belonged to that topmost band.

Fortunately a kindlier fate had watched over the fresco frieze surmounting the dado, for which special importance must be claimed on account of both the subject and its treatment. I proceed to describe it from the photographs reproduced in Figs. 134-40 and the detailed notes recorded on the spot. Starting from the extreme left marked by the south side of the entrance, I found a piece of the frieze about three feet long, broken down to less than half of its original height through the decay of the wall at its back. On this piece, of which the right end is shown by Fig. 134, it was possible to distinguish only a balustraded substructure in wood and above it a low throne, of the Indian *gadī* type, covered with drapery. Seated on this, and with the feet resting on a footstool, appeared the lower part of a figure wearing a flesh-coloured robe laid in ample folds after the classical fashion. To the left of this seated figure there remained the legs of a red-robed personage,

Remains of  
top frieze.

Painted  
frieze above  
dado.