

and to the right the bodies from the hip downwards of two smaller attendants wearing robes in green and red. Beyond these to the right there could just be distinguished, in faded outlines, the bare legs of a somewhat larger standing figure.

Representa-
tion of riding
prince.

Here the intact portion of the frieze was reached, as seen in Fig. 134, where it showed a princely figure riding out of what obviously represented a palace gate. The wooden framework of the walls on either side was indicated by posts and beams painted in light brown with red outlines. On the lintel above the rider's head a line was inscribed in Kharoṣṭhī characters, black and about three-quarters of an inch long (Fig. 142), to which we shall return further on. Above the lintel there was represented a long panel decorated with acanthus leaves and palmettes, and to the right of the lintel a large carved flower. This, as already mentioned, closely resembled the piece of wood-carving, M. v. 0012 (Pl. XLVII), from the cella gate actually found in the entrance passage, as well as similar carved pieces from the Lou-lan Site L.B.¹ The horseman's features and dress were very like those of the princely personage represented further on in the frieze and also in the lunette of the dado immediately below it. The face in all three figures bore a curious Oriental expression, evidently meant to characterize an Indian, and very different from the features of the male heads appearing in the dado. Here the 'prince' was dressed in a crimson cloak descending across the left shoulder to below the waist, and closely resembling in type that of the principal figure in the fresco panel, M. III. 002 (Plate XLIII). A green garment recalling the Indian 'Dhōti' covered the lower part of the body. A rich jewelled armlet, a broad necklace, and triple bracelets, all painted in red, were intended to mark the high rank of the rider and were also found in the other two representations of the same figure. The head-dress, practically identical in all three cases, consisted of a turban or puggaree laid in white ring-like folds with red outlines round a conical knob (left white on the rider's head, but black elsewhere), which represents the top portion of a high cap like the modern *kulla* worn by Pathāns. The end of the puggaree was turned up behind in fan-fashion, just as it is so often seen in the head-dress of princely personages and others in the Gandhāra sculptures. The only striking modification of the latter type was in the two lunette-shaped upturned flaps in red which rose above the close-fitting rim of the head-dress, just as in several of the fresco fragments from M. III in Plates XLIII, XLIV, these flaps evidently being meant to show the lining of the conical cap turned outside.

Saddle and
horse-gear
of mount.

His horse, remarkably well drawn, was white, and had a small head. Its bridle and head-stall were decorated with round red tufts; the saddle-cloth appearing beneath the rider's seat was brown with black borders. Passing across the horse's breast, and apparently fastened to the saddle, was a broad belt made up of three strings or straps, over which were fixed large round and square plaques, evidently of metal. It would certainly be of interest to trace the relation between this ornamental horse-gear and that seen in late classical sculpture, with which it seems to present points of contact. But neither time nor materials are within my reach. It must suffice to mention that the large round plaques or bosses are found in a corresponding position on the shoulders of Prince Siddhārtha's horse Kaṇṭhaka in the Gandhāra reliefs.²

Princess
driving
quadriga.

In front of the horseman a chariot was drawn quadriga-fashion by four white horses, wearing across the breast harness of the exact type just described. Here, too, the drawing of the animals was good, the trotting movement being indicated with ease (Figs. 135, 136). On the other hand, the drawing of the chariot was curiously clumsy in perspective, the object apparently being to show both wheels and sides. The wheels were painted black with crimson spokes, the body of the chariot purple, with a broad rim in yellow edging its top and showing elaborate tracery in red and black. Above the central portion there rose the head and shoulders of a beautiful and richly-

¹ See above, pp. 405, 514.

² Cf. e.g. Foucher, *L'art du Gandhāra*, i. Figs. 182-84.