

traditions in Art and varying in psychological conceptions. Such fluctuations of fortune brought the Great Yüeh-chih to drive out the Śakas in 150 B.C., and these were themselves displaced by the Chinese of the Former Han dynasty, who ruled for a time, were driven out, but resumed control in the Later Han period after the victory of the Chinese General Pan Ch'ao over the Khotan ruler in A.D. 70. When troubles at home, in China, necessitated their withdrawal the Ephthalites or White Huns came into power, only, in their turn, to be ousted by the Western Turks. But with the T'ang dynasty, the Chinese, in A.D. 618, again took firm hold. In A.D. 640 the Chinese army occupied Turfān, and later had the support of the Uigurs against the Turks. The Tibetans, ever formidable rivals, attacked Khotan in A.D. 665 and in 670 severely defeated the Chinese and took possession of the territory, which they held until defeated by the Chinese General Wang Hsiao-chieh in 692. Later the Arabs became troublesome in the west, and the Tibetans again in the south. They were, however, checked until a Chinese general treacherously killed the ruler of the tributary kingdom of Tashkend, when the infuriated son of the murdered man stirred up revolt and attacked the Chinese, inflicting on them a crushing defeat from which their authority never recovered. Ultimately the Tibetans gained possession of the whole Tārīm Basin, which they held until driven out by the Uigurs about the end of the ninth century A.D. About the middle of the following century Islam is said to have been established throughout Eastern Turkestān by Satok Boghra Khān.

This very imperfect and summary review is sufficient to indicate some of the probable reasons for the diversities referred to in design and treatment of the paintings. Yet, although there are definite differences, there is also repetition of certain identical mannerisms and even the use of the same compositions in districts far apart from one another, suggesting the itinerant nature of the painter's life, moving along the trade routes, equipped with drawings and tracings of popular compositions, and exchanging ideas and tracings with brother craftsmen met by the way.

The occurrence in the late medieval art of Europe of motives and forms found in Buddhist paintings in Central Asia presents a field of research of considerable interest, but it lies beyond the scope of the present work.

Of the examples to be here considered the earliest are those from Mīrān (plates I to III) and the latest, those from Bezeklik (plates XII to XXXI). The Mīrān paintings come from the interior walls of the Buddhist shrines M. III and