

conveying the impression of being consciously of the elect and extra-mundane, but sometimes degenerating, particularly in some northern pictures, into globose-headed creatures with inadequate features. And yet, probably through Chinese influence, there is among these occasional evidence of keen observation, and a capacity to depict accurately anatomical variations and expressions of strong emotion.

But in the paintings of Balawaste, Farhād-Bēg-yailaki, and Khādalik in the Domoko region, about 500 miles west of Mīrān, and probably 300 years later in date, there is still to be found a certain breadth and freedom of treatment and a softness of contours in a few examples, as for instance in the fragments F. XII. 007 and 008 (plate v). In the picture of the goddess Hāritī, however, from the same shrine (plate iv), the contour lines are hard. The same quality of line marks the examples from Khādalik and Balawaste in plates v and vi, and there is noticeable extensive infiltration of Sasanian motives in ornamental details.

In the richly patterned garments can be recognized figured silks such as might have come from looms of the Middle East, or more probably from those of Khotan where the long-established silk industry flourished in the early part of the seventh century, as recorded by Hsüan-tsang, who tells the romantic local legend of the introduction into that kingdom of cocoons concealed in the coiffure of a Chinese princess, in defiance of the law which prohibited their export from China, when she went to Khotan as bride of the local king. An extremely interesting confirmation of the existence of this story is contained in the seventh-century painting on a wooden panel discovered by Sir Aurel Stein at the desert site of Dandānoilik, about a hundred miles north-east of Khotan.¹

The disk-like face of Hāritī (plate iv) is typical of a style found in cave paintings in the north. The love-locks curling on to the cheeks are more attractively rendered in the 'silk princess' of the Dandānoilik panel, and, much earlier, in the lady of the Mīrān dado (plate iii). The almost diagrammatic Buddha reproduced in plate vii is perhaps a somewhat extreme example of concession to a desire for display of symbolism. The face, like that of Hāritī, is a mere disk, the nose badly drawn, and the mouth feeble. In both Hāritī and the Buddha the upper eyelids are heavy and drooping, perhaps intended to express intense introspective absorption or spiritual ecstasy. But this heaviness of eyelid is common to most of the faces in the Khotan group of paintings, in striking contrast with the frank, wide-open eyes

¹ Stein: *Ancient Khotan*, D.X. 4, plate LXIII.