

period of about 300 years, there are certain mannerisms in physiognomy, pose, and costume of the figures that invite critical consideration. To mention a few, there is the disk-like face with inadequate features, badly drawn in a thin expressionless line. With this goes the globose head with usually close-cropped hair, long, thin, narrow-waisted body, and thin limbs. A typical but badly preserved example is Kao. II. 02 in plate XI. At Bezeklik, coiffure and head-dress are varied and significant. Hands are distinguished by several characteristics; those of the Mīrān figures, south of the Taklamakān, a few centuries earlier than the paintings of the north, are strong, with thumbs well separated from the fingers—capable-looking Indian hands. In Turfān, however, the hands are slim, delicate, and graceful, and have the thumbs either closed up to the fingers or strongly abducted; and in the latter case, when the hands are folded in the attitude of prayer or supplication, the thumbs are sharply erect, as in Har. B on the title-page. The emphasis on the abducted position of the thumb is a noticeable feature in late medieval art in Europe, as, for example, in the mosaics of S. Apollinare at Ravenna and in the Anglo-Saxon *Book of Life* at Hyde Abbey, Winchester, and other miniatures of the same period. In Turfān, under Chinese influence, the fingernails are long; otherwise they are trimmed very short. Feet are almost always badly drawn and, if not bare, shod with sandals or shoes of more or less elaborate fashion. In Bezeklik paintings the Buddha always wears sandals. Costumes are either the loose draperies customary in India, and by their nature often closely resembling those of classic Greece and Rome, or elaborately 'tailored' garments conforming to fashions of the intruding communities. Rich materials figured with Sasanian and Chinese patterns occur. Decorative Chinese lacquered leather armour and much elaborate millinery adorn some of the donors and celestial attendants.

Completely nude figures are very seldom represented, and then mostly infantile, such as are found associated with the goddess Hāritī (plate IV) or the boys disporting in the water (Bez. v, flooring, plate XXII). Two examples of the nude female figure are that of the tortured woman (Kao. III. 02I, plate XI) (and even she is furnished with an exiguous concession to decorum) and the Aphrodite-like figure standing in a tank, found in a wall-painting at Dandān-oilik (reproduced in plate XXXII), and here also, doubtless in deference to ecclesiastical scruples, an ineffectual grape-leaf serves as a token of propriety.

The standing Buddha figures in the Bezeklik paintings are very badly proportioned, being too short, a fault common, although not general, in Gandhāra sculp-