

occupations, is in pleasant contrast with the sublime air of the celestial host above it.

The rhythmic sensitiveness in composition and drawing instinct in the southern Indian paintings contrasts fundamentally with the rigid ordinance governing many of the Bezeklik schemes. Whereas the southern pictures bear the impress of the hand and inspiration of the artist, those of the north mostly show the mechanical habitude of the artisan. In the southern paintings there is a subtle quality of depth and atmosphere, lacking in those of the north. Such qualities reflect psychological differences—the imaginative, poetical nature of the one as against the matter-of-fact and practical outlook of the other. These generalizations, in so far as they relate to the northern pictures, refer only to examples reproduced in this work, and even among these there are exceptions, but they are rare. A few points of comparison in certain details are interesting. The powdering of a deep red background with little white flowers, frequently found at Ajanta, occurs in Bal. 0102, Har. H, plate IX, and Har. B on the title-page. The garments, mostly *dhotīs*, in Ajanta and Bāgh are nearly all woven in plain stripes. Some of these stripes are more elaborate and are woven in small diced patterns, both in Ajanta and Bāgh, not unlike some bands of pattern on the garments in Bal. and Har. examples, plate IX, already referred to. In one instance at Ajanta, Cave I, said to be fifth or sixth century, the stripes show rows of geese—the only example noted at Ajanta of the use of an animal pattern on a textile. In the north, at Toyuk, winged lions occur in a widely spaced spot pattern (Toy. VI. 02, plate VIII). Simple spot patterns appear on *sārīs* worn by a few figures at Ajanta, and on garments figured on painted wooden panels from Dandān-oilik. The use of white dots and rings to form patterns is common to Ajanta, Toyuk, Tārīm sites, and Turfān; and, it may be interesting to note, in early medieval veils in Europe.

The evidence of Chinese influence mingled with the art of other races declares itself in small details in compositions which, as a whole, are un-Chinese in their conception. In such rigid and formal schemes as those of Bez. xii, plate XXVIII, and Bez. iii, plate XVI, quite unlike the invention of a Chinese artist, there are buildings in the upper corners, Chinese in design and bearing a Chinese character written on the gable-end; the cloud-like rendering of floral forms in the vesica borders and the treatment of details on the armour of certain figures are quite Chinese. The badly damaged pictures, Bez. x. K-O and Bez. x. P, Q, plates XXIV and XXV, are conceived and drawn with that freedom, lightness of touch, and such