

## TITLE-PAGE

### PAINTED FRAGMENT, PROBABLY FROM BALAWASTE

**H**AR. B. shows the figure of an adorant kneeling probably between two standing Buddha figures (missing) of which the edges of the vesicas appear to right and left. His hands are folded in devotion with the thumbs sharply abducted,<sup>1</sup> and on the back of the right hand is drawn an eye, which should perhaps more correctly be on the palm, but this being hidden the painter has adopted an unorthodox alternative. There is deliberate disregard of accuracy in the drawing of the necklet, carcanet, and left armlet. From behind the shoulders rise two sharply pointed leaf-like forms, representing flames. The bands of colour forming the nimbus and the border of the vesica on the right are without ornament, a condition found also in Bal. 0200, plate v, Har. C., plate vi, and Har. D., plate vii; and the thorn-like flickering white flames surrounding the dark field of the nimbus appear also in Har. D. The figure is nearly related in racial type and general presentation to the figures in Har. C., reproduced in plate vi. Like those, the torso, of 'leonine' proportions, and arms are nude and the *dhoti* covering the legs is of richly figured material. The face with its heavy-lidded eyes, aquiline nose, and cupid-bow lips proclaims the near relationship. Other points of resemblance occur also in Bal. 098, plate v. The pose of both figures is nearly the same and both wear a similar kind of ear ornament. The narrow waisted trimūrti deity, Bal. 0200 in this plate, is also related in style.

Sasanian stylization is evident in the ornamental enrichment of the caps worn by the three figures in Har. B. and Har. C., and in the pattern of the fabric of the *dhoti* in Har. B.—a repeating circular patera surrounded by 'pearls'.<sup>2</sup> Kha. i. E. 0047, plate v also has ornamental details of Sasanian inspiration. Circular paterae half-rosettes, 'pearls', enclosed palmettes, and acanthus type of ornament are used in some measure in all these examples referred to. The sites Bal., Har., and Kha. are in or near to the Domoko oasis and the paintings appear to have come under a common influence.

<sup>1</sup> See Introduction, p. xxvi.

graves at Astāna. See Stein: *Innermost Asia*, p. 676, plates

<sup>2</sup> This motive is found in many of the ancient textiles from LXIX, LXXX.