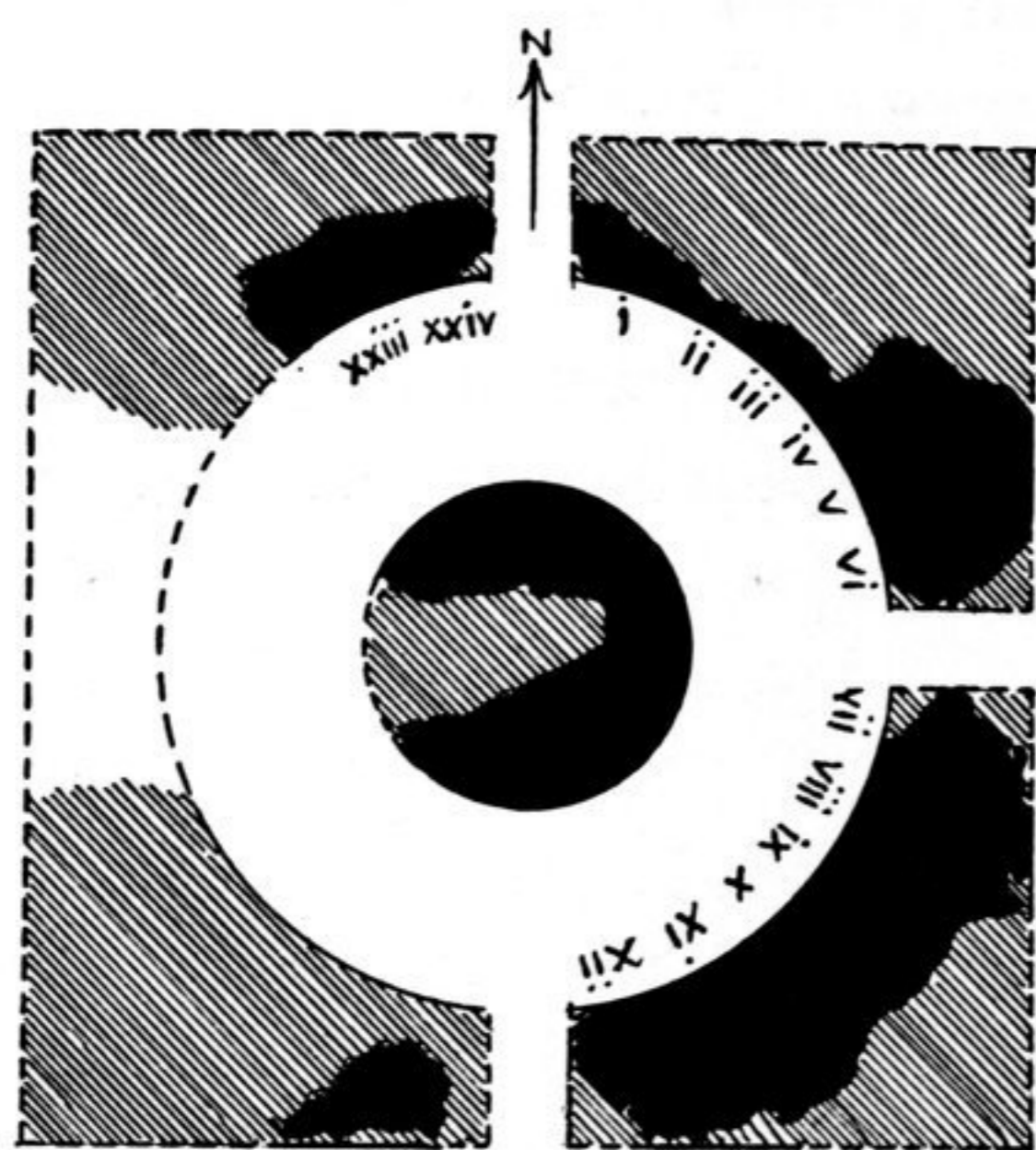


skill shown in the painting. A fleshlike bloom is achieved by white hatching over the pink, not unlike the technique of the early Sienese school. The lights on the chin, expressed by a rapid spiral stroke of white; the lights on the lower lip, obtained by 'reserving' the lighter pink; the white line following the bow-like curve of the upper lip and the emphatic touches of black, are all evidence of the rapid work of a very competent hand, working with complete assurance in accordance with a matured formula. The white line beside the face, probably from the head-dress, effectively relieves the flesh colour of the cheek from the dull yellow of the background, which may be part of a nimbus.



PLAN OF RUINED SHRINE M. III.

dance with a matured formula. The white line beside the face, probably from the head-dress, effectively relieves the flesh colour of the cheek from the dull yellow of the background, which may be part of a nimbus.

M. III. 0033

This fragment, showing part of a face, nearly life-size, has qualities similar to those of M. III. 0010, and is probably by the same artist.

M. III. ii. and M. III. viii

These are two sections selected from the dado of the circular cella of the shrine.

The original positions of the 'angel' figures, as recorded by Sir Aurel Stein, are shown by the small Roman numerals in the plan. They represent the busts of winged figures rising from the hollows of a series of lunettes painted round the lower part of the wall in the same manner as the festoon in M. V., shown in plate III. The pose of the heads, looking alternately right and left, with a slight upward tilt, thus formed pairs.

In this case the festoon is not floral and is not supported by *putti*, but is just a series of loops, with no surviving decorative treatment immediately below. But still lower, to quote Sir Aurel Stein's record written at the time of discovery; 'Below the row of lunettes there stretched a horizontal band about 9 inches wide, filled with eight or nine wave lines in black, and once, so far as could be judged from the damaged surface of the plaster, extending also upwards into the spandrels left between the lunettes. This band, poorly preserved in most places, was curiously suggestive of the sea.' The face contours are delicately round. The eye-