

brows are moderately arched and well separated; and although the mouth is very firm, the division between the lips being a straight line, the hardness is modified by the curved red lines of the lips and the dimples at the corners of the mouth. The arrangement of the hair, partly broken away, is that of a boy, and although the rippling lock in front of the ear is rather effeminate in its length, the fashion was affected by men, as several examples here reproduced testify. The combination of the boy's hair with the effeminate love-lock, may signify asexuality.

The winged figure rising from a festoon is often found in Gandhāra sculptures, and wings as an indication of the divine or super-human are of early incidence all over the West, Middle East, Egypt, Persia, and China. The conception does not seem to have extended to India excepting in the north-west, where it was probably introduced from the West, but even here did not persist beyond the Gandhāra or Kuṣān period; nor did it continue in Chinese art.