

the double cincture. The head of the black-bearded man with heavy moustache and long bushy hair in the next hollow is badly damaged. He probably faces to the right. His green coat seems to have broad revers of, perhaps, brown fur. Then comes a supporter of very Semitic visage, nude to the waist. His expression is bright and happy. The fingers of both hands are curled over opposite sides of the loop of the garland which he carries cheerfully on his shoulders. His head is partly shaven, leaving a thick tuft on the top. The head of the beautiful girl or *peri* in the next hollow is tilted slightly as she turns to gaze, with a contemplative expression of wide-eyed innocence and a delicate blush on her cheeks, in the direction of the bearded man to her right. Her well-separated eyebrows are delicately arched and her rather full rosy lips have a provocative pout. Her black hair, smooth over the forehead, falls in a bunch to the nape of the neck, which is plump and has the usual desirable horizontal creases. Like the two girls, M. III. 0019 on plate II, she has long, carefully ordered 'kiss-curls' caressing her cheeks. Red jewels or blossoms adorn her ears, and on her head is a tiara of white flowers with pink centres. An ample, green stole is draped over her left shoulder.

The supporter to the right of the damsel has been briefly alluded to in the Introduction.¹ He seems to be practically nude, and his head is partly shaven like that of the preceding boy. Unlike all the other *putti*, he does not seem happy. His face and the tilt of his head bear an unmistakable expression of weariness and perhaps of pain. The reason for this is disclosed by the uplifted left foot, grasped by his right hand as though to relieve and comfort it. He has been standing too long, and the foot has become tender or is painful from some other cause. The fingers of the left hand appear over the upper loop of the garland. It is an unexpected incident, perhaps inspired by a sudden whim of the artist, very efficiently portrayed. Apart from the interesting touch of human feeling, so eloquently shown, there is the surprising and significant fact of its precise repetition on the Kaniška casket in the Peshawar Museum,² and again on a fragment of Gandhāra stone sculpture in the British Museum.³ There may be other replicas which are unknown to me. Whether just the whim of an artist or bearing some deeper significance, its archaeological value as an additional link between the Mīrān paintings and the Kuṣāṇa period, and definitely with Gandhāra, is unquestionable. The point of chronology naturally arises: which of these three examples is the earliest? And which, if either, is the prototype? Then comes the bust of a young man, looking

¹ Cf. p. xx.

² Fig. 1, p. 13.

³ Fig. 2, p. 13.