

thick rather curly hair, short but with a rippling lock falling in front of the ear, and a greatly amplified top-knot, which forms the *uṣnīṣa*. The significance of the treatment of the human hair is world-wide, and since the inexplicable indiscretion of Samson in confiding to the perfidious Delilah the secret of his strength, the hair has been subjected to many fantastic variations, prescribed by tribal or canonical edict, superstition, or just by the equally inexorable decrees of fashion; and perhaps nowhere has this been more widely observed than in India. It is an attractive subject for investigation, but cannot be pursued here.

In the Introduction I have said that the sharp black contour lines of later paintings are not found in those of Mīrān (p. xxii). A qualified exception may be made in respect of the M. V. 004 'angel', in which the contours are black and sharp; but they have not the fearless sweep and expression such as a Chinese painter would have given them. Nevertheless, there are other features in this example which suggest the work of a hand other than those which painted the M. III 'angels'. The flesh is without shading, and the neck is short. The eyes are long and narrow, the upper lid drawn with a single line. The irises are black, whereas in every other case they are dark brown outlined with black and with black pupils. Then there is the Chinese cloud scroll on the band of the lunette.

Although eyes and mouth are generally well drawn in all the Mīrān pictures and are expressive and animated, study of the nose seems to have been less successful. The Semitic curve is confident as far as the tip of the nose but the form of nostril and wing is generally meanly and inadequately sketched; giving the impression that the slight foreshortening called for presented an unsolved difficulty. Foreshortening involves an application of the laws of perspective, and judging from the drawing of the chariot in the Vessantara¹ picture on the upper part of the walls of this shrine, the Mīrān artists had less understanding of these laws than had their fellow craftsmen in the West.

¹ Cf. Figs. 135, 136, *Serindia*, vol. I.