

some tiaras fastened by white taenias with flowing ends. The lowest head with heavy, wig-like, jewel-studded hair has no tiara, but just a simple white band below the top-knot. Whenever this type of hair is worn the head-dress is usually more simple than the others. Two more examples are in this plate.

Bez. i. M, N

In this fragment, from a recess in the end wall of the shrine, four, of an assemblage of *devatās*, are evidently in attendance at a lecture by the Buddha; three with decorously folded hands and the fourth offering flowers on a golden *tazza*. All the faces wear a dreamy, tranquil, or even drowsy, expression, contrasting with the animation of the waving stoles of the lower two figures. Parts of others are visible behind the four. There is diversity in the pose of the legs, the colour of the hair, and details of the coiffure; and on the rather tanned flesh there are traces of shading colour, with an occasional slight flush on the cheeks. They all have the *tilaka* on the forehead, and the *tazza* bearer has two short red lines on the cheek. From the contours of the bust the figures are presumably feminine.

However the hair may be dressed, it is noticeable that it invariably serves to emphasize the line of the shoulders and to relieve the head from the background. The same treatment is consistently used in the painted silk banners from the Caves of *The Thousand Buddhas*.¹

The colours of the garments are varied, and there are differences in the petals of the *padmāsanas*, some resembling those of the Chinese marigold or peony.

Bez. i. L

This fragment comes from the north-west recess, at the end wall of the shrine, and represents two heads of a group of *devatās* of the usual type, but with somewhat more haughtiness in their bearing. The shading (*chiaroscuro*) of the faces is more fully preserved than in previous examples, and shows more clearly the conventional disposition of the warm, shading tint. It is not unlikely that some of the 'shading' represents the pink powder used by both men and women as part of their 'make-up', as the lips confess the use of the lip-stick. The black contour lines of the features are thin and hard, a quality common to all the Bezeklik work, resembling pen- rather than brush-lines; but they are drawn with great freedom and assurance. The thin, single lines of the eyebrows meet in the centre, and from there is

¹ Stein, *The Thousand Buddhas*, Quaritch, 1921.