

the only surface ornamentation, are at the paws and eyes. The coiled animal, this particular invention of the Steppes and only indigenous there, follows the whole development of art in the east, but numerous examples are found only of its last phase.

i) Human representations.

It has always been claimed that human figuration played but a minor role in the circle of the Steppes. However it is never entirely missing, not even among the Scythians. In the western group there are appliques in the shape of heads, beardless and with hair brushed back (56). We must add to this type the much more naturalistic representation of Plate XVI no. 1. The coarse hair and slanting eyes remind one of a Mongol. Altogether it gives the impression of a portrait. We place it at about the middle of the I millennium. This motive reaches the end after 1000, once as a pendant, once as an applique, as is shown by Plate XVI nos. 2 & 3. That is to say it has become ill proportioned and of a primitiveness where its charm is not due to artistic skill but to the entirely accidental expression. Variations of this type are extremely numerous.

Side by side with the masque, purely of the Steppes, is another of Chinese influence (Pl. XVI no. 4), where we find a demon derived from Han and T'ang ornaments (57), complete with heavy moustache and hair dressed in three curls, and with a wrinkled forehead that, like the muscles of Buddhist temple guardians is an uncomprehended ornamentation. The lower lip is now a loop with the remains of a hook at the centre. This piece would seem to be of about the end of the T'ang period.

The man on horseback, usually a very small applique, is popular in the Minussinsk region (58). There, at the earliest, it is of the second half of the I millennium (Pl. IV, line VII, 2 no. 57), so that the replica from the Chinese frontier cannot be pre-T'ang. Examples from the two regions are often identical. Sometimes we find a naturalism due to Chinese influence that gives a certain modeling to the man and that provides some realistic details to the general composition which otherwise is carelessly drawn (Pl. XVI no. 5). It seems possible, therefore, to place this figure towards the end of the T'ang period. But we are past the millennium as soon as we find a completely primitive style (Pl. XVI no. 6). The horse is now only a fabulous creature, superficially drawn, with fantastically shaped tail and mane. There is no modeling and the surface is covered with incised lines that are nearly meaningless.

k) Bridle ornaments.

This group differs from the last particularly by its elementary form. Objects of this type are either S-shaped or rectangular, and instead of being round or horizontal as were the preceding appliques, they are narrow and usually made to be placed upright. They must have served to decorate bridles. Purely ornamental S-shaped forms are frequent at Minussinsk (59). Once