

more it is only the fact that in the Steppe region bridle-reins were also covered with bronze appliques that permits any connection with the north of China.

Plate XVI no. 7 gives us the elementary form. It is an S-curve ending in two heads and with the fore-quarters of two tigers facing in opposite directions. The modeling which is only at the shoulders, is of such small importance that we reach a date of about 1000, a date that for the same reason must be admitted for the following examples. In place of the simple S we find another doubled and composed of serpents instead of tigers (Pl. XVI no. 8). The artistic characteristics are very similar. An asymmetrical form such as Plate XVI no. 9 does not appear to be exceptional. The upper half is like Plate XVI no. 7 in profile, while the lower part is a straight bar representing a tiger seen from above. Wild animals with their prey is a very common motive in the Minussinsk repertory. On Plate XVI no. 10 we find a hare before the jaws of each tiger and a boar between the two bodies. But there are multiple ways of dealing with this idea. On the upper half of a piece (Pl. XVI no. 11) one sees the fore-quarters of a tiger in profile, while the head is full-face. A boar is found over the head of the wild animal and its prey. Another boar again separates the two parts. Plate XVI no. 12 shows us an even richer composition. In place of hares the tigers are surrounded by hedgehogs, three above and two below. The confused and fantastic rendering of Plate XVI no. 13 is of two tigers, their form reminding us of the primitive interpretation, but here obliterated. Then come the customary hare-heads followed by two elongated deer. These animals one after the other form an irregular square with the principal motive repeated four times in the centre. So much metal has been taken away that the applique is given the effect of openwork.

Two hares, between which there is a plaque decorated with the meander-design (Pl. XVI no. 14), are more plastic in form. The purely geometric pattern of the meander motive connects this piece more than the others with Chinese art, although this is not sufficient reason for an earlier date.

We come with Plate XVI no. 15 to the rectangular shaped bridle-appliques. They are filled with openwork animal representations. First we find one of the motives just described but very clearly intended to be placed horizontally. Again before each animal is the head of its prey. Although this piece has not an unusual appearance, it is a somewhat isolated example. It resembles the Hun and Avar pieces from Hungary (60). This, as well as the other rectangular bridle appliques, is certainly of about 1000. There is no parallel in the circle of the Steppes for the multiple animal motive, and it must therefore be considered a specialty of our region. On Plate XVI no. 16 we have an ibex repeated four times and alternately facing to the right and to the left. This differs from its model (Pl. IX no. 9) only by weaker modeling and less accurate proportions. On the fore-