

we find beaded spiral ribbons. The legs of the horse of Plate XIX no. 11 are drawn together in the typical Steppe fashion of the period after the Scythian epoch. On the fore-leg is a spiral, while supplementary lines follow the outline.

A simplification frequent in China as well as in the circle of the Steppes is the rendering of but one part of the animal, usually the head. We find an example of Plate XX no. 1 where a fox-head ends the bar. The stylised drawing carries with it some indistinct reminder of nature, and at the same time an ancient Chinese decoration. A date between the III and IV centuries coincides with these facts. Once more the button is missing that should protrude from the back, although it is still possible to fasten the wider end by means of the loop hanging under the head.

A combining of very different elements is distinctly brought out on the piece ending in double fox-heads (Plate XX no. 2). The loop of the former clasp is here replaced by a bar that hangs from the two muzzles, and which serves for the same purpose. But at the same time the button is in its usual place at the back. This example so clearly shows a Chinese influence that it may be of the Han period. These Chinese features are demonstrated especially by the heart-shaped ears, the beaded lines on the convex surface, and by the hollows of the ringed eyes. If we compare Plate XX no. 1 with this last example, the former piece must be considered a later production and its stylistic successor, the ornamentation smoother and better combined, while the ridges that surround the eyes are nearer the Minussinsk perforations than the modeled rings of China.

The human figure is also depicted on clasps. In our region we find it nude or dressed in a short jacket and small cap (Plate XX nos. 3 & 4), but always with only sketched details as far as outline and articulation are concerned, that is to say, it is a purely barbaric interpretation. What still remains Chinese is the organic way in which the bar and the hook are combined with the man. The figure seems to be carrying a heavy bar. So rudimentary a rendering does not seem possible before the end of the I millennium. We know of a variation of this type where the barbarian is on horseback and is connected in the same way with the bar (88).

A group of men is plainly derived from a T'ang model (Pl. XX no. 5). The wide end is formed of an orchestra of three people. Its horizontal arrangement once more very clearly shows the direction in which the object was meant to be placed. The careless casting and the condition of the surface, questions of which we spoke in Chapter V, lead me to believe that this must be a Chinese frontier production. Were there not similar groups in sculpture this design could not be explained. The man in profile on the right is playing a flute as we have seen in the caves of northern China (89). What the man in the centre is doing is not clear. T'ang mirrors have made us familiar with the stringed instrument that forms the foreground of the orchestra and which is played by