

(Pl. XXXV), with square dots and Chinese lapidary characters, and a check, L.C. iii. 04. d, executed in gauze. In L.C. v. 017 (Pl. XLII) rows of rectangular billets are combined with rows showing a variety of other simple patterns.

But more interesting from the antiquarian point of view than any of the preceding is the pattern in L.C. 031. b (Pl. XXXV, XLII); ii. 05. a, composed of rows of rectangular billets, elongated octagons, and an angular meander; for it is almost identical with that of T. xv. a. 002. a, a figured silk fragment excavated by me at a watch-station of the Tun-huang Limes, the dated Chinese documents from which extend from 53 B.C. to A.D. 137. The fragments of this fabric found at L.C. can thus safely be ascribed to the first two centuries of our era or the period of traffic through Lou-lan immediately preceding. The colouring is a deep golden yellow for the pattern and a rich blue for the ground, as also in the Limes fragment. This very effective colour scheme prevails among the 'geometric' designs, and is frequent also among other silk fabrics of L.C. and the Tunhuang Limes. This helps still further to confirm the close chronological relation of the two series of textile remains.

Billet pattern in yellow and blue.

Having seen that the designs of all the figured silks reviewed are clearly and exclusively Chinese, we must all the more be struck by the contrast presented by the designs of the woollen tapestries. A reference to Pl. XXX-XXXII will show that while there is nothing distinctively Chinese in the general style of any of the ten tapestry fragments, the designs of the most characteristic among them bear the unmistakable impress of Hellenistic art influence.

Non-Chinese designs in tapestries.

This manifests itself most clearly in the fragment L.C. iii. 010. a (Pl. XXX). It probably is part of a decorative hanging of remarkably fine workmanship. It shows on the left the portion of a human head, quite Western in type, rising with its neck over a draped shoulder, and to the right of it a caduceus-like symbol separating this figure from another, of which little but part of the drapery of one shoulder survives. The treatment of the facial features, the use of chiaroscuro and of different flesh tones for modelling, also the conventions followed in outlines and colouring, exactly agree with the work seen in the wall-paintings of the Mīrān shrines M. III and M. v, as a comparison with the remains reproduced in *Serindia* will demonstrate.<sup>19</sup> The purely Graeco-Buddhist character and Hellenistic inspiration of the Mīrān 'frescoes' have been established in the same work. The evidence furnished by this close relationship in style and execution between the Mīrān work and the tapestry is particularly valuable because it makes it appear very probable that the latter, brought to light in the same Lou-lan region, was also produced within the Tārīm basin and not an import from the distant West.

Human head in Hellenistic style.

The fine tapestry work L.C. v. 01 (Pl. XXXI) is also quite Hellenistic in effect. The design, purely geometric in this case, is executed with great care in a wide range of harmonious colours and is very beautiful. The fret forming Svastikas and the chevrons with midribs ending in square spirals, which form the ornament of the centre band, recall motifs frequent in the 'Coptic', i. e. late Hellenistic art of Egypt.<sup>20</sup> The shading of the material on either side of this band into a succession of rainbow colours is done by a technique also common in 'Coptic' tapestry work. Quite classical in effect is the graceful pattern of undulating leaves and spirals which forms a border or 'guard' on both sides. We have a well-designed pattern of imbricated lily-shapes of the fleur-de-lis type, executed in various colourings and flanked by rainbow bands, in the fragment L.C. v. 06. a (Pl. XXXI) made up of several pieces. Here, too, 'Coptic' work is recalled by the design and technique. The fragments L.C. v. 03-5 (Pl. XXXI) introduce us to a debased rendering of the same pattern in a rather coarse execution. The tapestry strip L.C. v. 019 (Pl. XXXI) is finely worked, but shows only bands of transverse bars and small chequers in a variety of strongly contrasting colours.

Designs of 'Coptic' type in tapestries.

<sup>19</sup> See *Serindia*, iv. Pl. XL-XLIV. As regards the subjects, technique, &c., of these fine tempera paintings, cf. *ibid.*, i. pp. 497 sqq., 514 sqq., with Figs. 133-43.

<sup>20</sup> Cf. e.g. Strzygowski, *Koptische Kunst*, p. 67, No. 7340; p. 80, No. 7356 (4); p. 130, No. 8790; von Falke, *Seidenweberei*<sup>2</sup>, Figs. 9, 10.