

European look, assurance is provided by the peculiar pose of the curving fingers on the left hand of the last Arhat below on the right, which appear at the neck from inside the robe. It is the familiar place for the left hand, as hundreds of classical statues of the Roman period show it emerging from inside the toga.

The Graeco-Buddhist sculpture of Gandhara has long been known to abound in exactly corresponding examples of poses and drapery borrowed straight from classical modelling. But it was reserved for the fresco fragments brought to light at this most distant corner of the Tarim Basin to prove that this dependence on Western art was at first equally close as far as painting is concerned and traceable even in methods of technique. In the latter respect no more striking testimony could be desired than that supplied by the regular employment of methods of 'light and shade' wherever flesh is painted in these frescoes. The use of 'chiaroscuro,' so well known to classical painting, had never before been observed in the old pictorial work of India, Central Asia, or the Far East.

The frescoes of Miran display it invariably in all exposed portions of the body. The usual method, as seen both in the frieze panel just described and in the 'Angels' of the dado, consisted of applying over the flesh tints different shades of grey, pale or warm, for the shadows round the face, under the eyes, or elsewhere. But occasionally the effect of 'high lights' is skilfully obtained by allowing the lighter tint of the flesh to show through in the proper places from under the stronger pink outlines of the lips or similar features. In some cases these 'high lights' are cleverly laid in by bold brush-work in white. Here and there this is thick enough to catch a real 'high light,'—a method distinctly reminiscent of the treatment which is natural to encaustic painting, and is actually illustrated by the surviving examples of classical painting in wax. These and many other details of technique make it obvious that the painters of these Miran frescoes had inherited from their Western masters well-established methods of producing a finished effect with such economy of work as constant application demanded.