

is difficult to show all the technical details of procedure such as, for instance, the red line along the edge of the black hair to soften the harshness of contrast with the flesh. The eyebrows, although seeming to be drawn in one line, have, often, two other lines under the black, one pale red and one grey or blue, both rather broader than the final black, and so appearing on each side of it, softening its sharpness.

Bez. iii. W-Y

This comes from the south-west end of the corridor, all the left-hand side being missing excepting a small piece at the top. The Buddha stands in a teaching or arguing pose (*vitarka-mudrā*), each foot resting on a separate lotus. His head is inclined slightly downwards, as he seems to address the regal person kneeling on one knee before him. The hair, dull blue, has a small white jewel, outlined with red, at the base of the tall *uṣṇīṣa*. He wears the usual costume and a long garland of a pattern different from that in Bez. iii. N, O. The field of the vesica, green, is plain, as is that of the red nimbus, but both are richly bordered. The broad outer border is peculiar, consisting of the repetition of a wing-like form made up of rows of petal-like feathers in a changing arrangement of colours delicately contoured with white. The treatment of the colours in definite bands is Chinese, but the wing form suggests Sasanian derivation. Similar wings were worn on the helmets of Sasanian monarchs, as shown in coins and in the rock sculptures of Persia. They occur also on the heads of persons in the crowd of mourners in Bez. xi. A-C, plate xx, who have a distinctly Persian appearance.

On the chocolate-colour ground of the border, in the spaces between the wings, there are little bright red flame-palmettes outlined with white.

Unlike the Gandhāra and Ajanta representations of the Buddha, most of those of Bezeklik wear sandals, as here. Delightfully drawn, as are the lotuses under the feet, they show slight regard for nature.

The kneeling figure in warrior's dress may be a donor or one of the many persons of rank and wealth that followed the Master. The female behind him is perhaps the warrior's consort. Both are gorgeously dressed and the details of their costumes are very interesting. The ornate shoes of the man have been referred to under Bez. iii. N, O, and there is a very strange type of footgear worn by the consort, visible just to the right of the warrior's left elbow. It presents a kind of imbricated pattern in red on a white ground, and may be a form of plaiting or quilting. The same material is worn by the *Ḍākinī* figure, Bez. v. I, plate XXI.