

PLATE XIX
PAINTINGS FROM BEZEKLIK

Bez. iii. A, B

THIS is a continuation of the series of pictures, on the same wall as Bez. iii. C-F, in plate XIV, in each of which the standing Buddha is the central figure. The Buddha figure between C and B is missing; only the sides of the haloes remain. Continuing from this hiatus, to the right of the vesica, in the foreground, is an important personage of regal aspect, possibly a Śākya prince, who has decided to follow the Buddha and is seated in Western fashion on a low stool. His hands are folded reverently, and with head inclined towards the Buddha his face expresses a dreamy ecstasy, mingled with some speculation, as he submits to the sacrifice of his luxuriant hair, still, for a brief period, spreading in thick masses behind his shoulders. The long, slit lobes of his ears carry gold rosettes from which hang bunches of five coloured beads, and his necklet is of chased gold and red in alternate sections, with red and green beads. The armlets are red-brown, with gold edges and studs, a boss with green jewel on the outer side of each, and a green leaf-shape palmette above, in front. The three golden double bangles have a green palmette rising from the highest on each forearm. His elaborate clothing consists of an *upavīta*, saffron colour, with a green pleat; a saffron stole; buff loin-cloth with green border; and a brown-pink skirt. The end of a buff girdle hangs between his knees. The stool, or *āsana*, on which he sits is green on top, and the frame brick-red with yellow edges and studs. Below the top of the frame is a band of green scroll-work on white, and the same at the bottom edge of the picture. Two vertical bands of the same pattern suggest short legs of the stool. Near the bottom of the picture is a row of alternate brick-red and green rectangles. The flowing lines of the drapery, although excessive, effectively develop the form of the figure; and while expressing more exuberance on the part of the painter than care for truth of detail in the drawing, give animated contrast to the resigned tranquillity of the person involved.

Behind the seated figure stands the barber-monk Upali, perhaps sent by King Suddhodana, the Buddha's uncle, to perform the solemn head-shaving rite. The razor, of Chinese pattern, held in his right hand is urged forward by his left; and as it is advanced, locks of hair fall in front of the face and neck of the prince. The pose of the barber's hands expresses the sureness and elegant delicacy of his touch,