

depended not only upon the quality of the colour negatives made in India but upon the experience and skill of the block-maker in Banbury, helped by a set of Kodachrome pictures—in securing which Mr. H. L. Cattermole, of the Kodak Management in London, took an active interest—upon my memory of the colours, and on the detailed descriptions in my official catalogue of the paintings.<sup>1</sup> Carrying the work as far as possible under these conditions, proofs were sent to New Delhi, where they were finally compared and checked with the originals by Pandit Jagarnath Mattu, under Dr. Wheeler's supervision, as mentioned above. The number of proofs submitted for my correction before they were considered advanced enough for comparison with the originals in India, although many, were provided without a word of protest from Mr. Milne whose generosity in this was prompted by his desire, equally with mine and Dr. Johnson's, to arrive at the best possible results. Repeated corrections and suggestions made by me to Mr. Bellingham, head of Messrs. Stone & Son's engraving department, the artist who actually made the colour blocks, were always taken not merely patiently but with eagerness, as steps towards truth of reproduction. The sets of colour negatives were made under my direction in 1925-6, while I was still in New Delhi, by Mr. Vasey, an expert recommended by Messrs. Stone & Son for this essential part of the work.

My friend of many years, Mr. F. J. Adams, C.I.E., until recently Secretary of the General Department of India House, was officially concerned with the scheme and has long since earned my gratitude for the wisdom and readiness of his counsel on many points relating thereto. I have also to thank Mr. W. B. England, M.B.E., for his help since taking over the files relating to this publication. To Miss K. W. Thorne of the India House Library I have never applied in vain for information available in such books as that Library contains.

To Mr. C. E. A. W. Oldham, C.S.I., an old friend of both Stein and myself, and for many years Editor of *The Indian Antiquary*, I owe a special debt of thanks for his kindness in reading my text and for his criticism, corrections, and suggestions, which from his wide knowledge of Indian culture, languages, and geography are especially valuable. Such errors as may have escaped his critical eye are mine.

It is not improbable that I have omitted to acknowledge indebtedness to others who during the extended period of waiting and preparation have had part in promoting the production of the work. To such I tender my thanks and apologies, and desire that they will accept these in partial acquittance.

<sup>1</sup> *Catalogue of Wall Paintings from Ancient Shrines in Central Asia and Sistan*. Delhi, 1933.