

recital of prayer as an avowal of reliance on the benign power of the Deity is common to most creeds; and whether the appeal be expressed pictorially, or by the spoken word, or by written invocation twirled in a wheel from which spiritual sustenance shall flow like flour from the revolving mill-stone, all methods are directed toward the same end.

Here the Buddha sits in a rectangular niche, his *padmāsana* resting on a brick plinth. Behind the figure is a plain square wall. Side walls support a black-tiled pent roof covering a light, red, timber framing, and forming a canopy. The green ridge-tiles have grotesque bird-head terminals, resembling those on the heavenly mansion in plate xxviii. From the centre of the ridge rises a small spherical dome, supporting a pyramid of buff (gold) umbrellas, crowned with a *trīśūla*, to which are attached two animated banners of Chinese type. A number of silk banners exactly similar to these, but many finely painted, were found by Stein in one of the Caves of the Thousand Buddhas at Tun-huang. They are cleverly designed to adapt themselves to the direction of the wind, and with their stiffening rods at head and foot retain their form, while the auxiliary streamers flutter freely.<sup>1</sup> The colours used in these banners are dark red, green, grey, and yellow.

The robe of the Buddha is rich red, and the under-garment grey, bordered with red and white. The bricks are buff with black pointing.

The execution is sketchy, and the drawing simplified for quick and easy repetition by hands indifferently skilled.

<sup>1</sup> See *Serindia*, vol. IV, plates LXXX, LXXXII.