

to walk upon. In spite of this press of traffic he survived, and when the Dīpankara reached the spot and beheld the pious act of Sumedhu he stopped and prophesied that at four *asankhyeyas* and one hundred thousand cycles from that time, he, Sumedhu, would become a Buddha named Gautama. To us this would seem a rather excessive period to await the fulfilment of an ambition, but it satisfied Sumedhu and confirmed his belief in himself as to his destiny. Then Dīpankara, having praised Sumedhu, made him an offering of eight handfuls of flowers, and departed.

The evidence for the identification of this picture with the legend may not, at first, be apparent. It will be seen that just below the feet of the Buddha is a snake-like object. This is Sumedhu's hair. In the prostrate position necessary to bring the hair here, Sumedhu would have his head on the ground and would support himself on both hands. This would bring his elbows, crooked, near his head, and at the extreme edge of the picture his right elbow does, actually, appear. The legend tells of offerings of flowers and garlands made to Dīpankara, and that he wore the garlands is shown by the loop and tassels seen hanging against his red robe and at his sides. So, it may be assumed that such temporary ornaments, bestowed by adoring worshippers as symbols of love and devotion, are permissible and do not infringe the principle of renunciation of personal decorative gewgaws.

The figure on the left dressed as a *devatā*, in the act of strewing flowers, is finely designed although rather short in stature, and shows clearly all details of the elaborate garments and jewellery of these celestial beings found in constant attendance. A *devatā* with wig-like hair is above. At the top, left, is perhaps a *Vajrapāṇi* but without the *vajra*. His highly decorative right shoe and most of his garments closely resemble those worn by the princely figure in Bez. iii. W-Y in this plate.

There is in this, as in most of the Bezeklik pictures, recognizable Chinese influence, especially marked in the drawing and colour treatment of the flowers. In the repeating floral design of the border on the left, the scrolling of the forms and a gentle swaying or drifting impression expressed, like the movement of a flame, is a treatment characteristically Chinese. The manner of disposal of the colours in flowers or other ornament is precisely that of Chinese silk embroidery, that is, in definite masses or bands of unbroken colour, with proper understanding of the value of juxtaposition of hues and of the use of thin lines in contouring and blending without degrading the colours. In these greatly reduced reproductions it