

Sketches

made
in the

HIMASEH

1848.

by
C. Horne.

170 drawings

2 maps (that fit together, see longitude)

Notes to
Section

Album of original drawings of
including many of Natural History of India.

Done by C. Moore, a contributor on the subject to
the London Society, Zoological Society of London.

(present 1848, with his MS. notes)
(see the index at the beginning)

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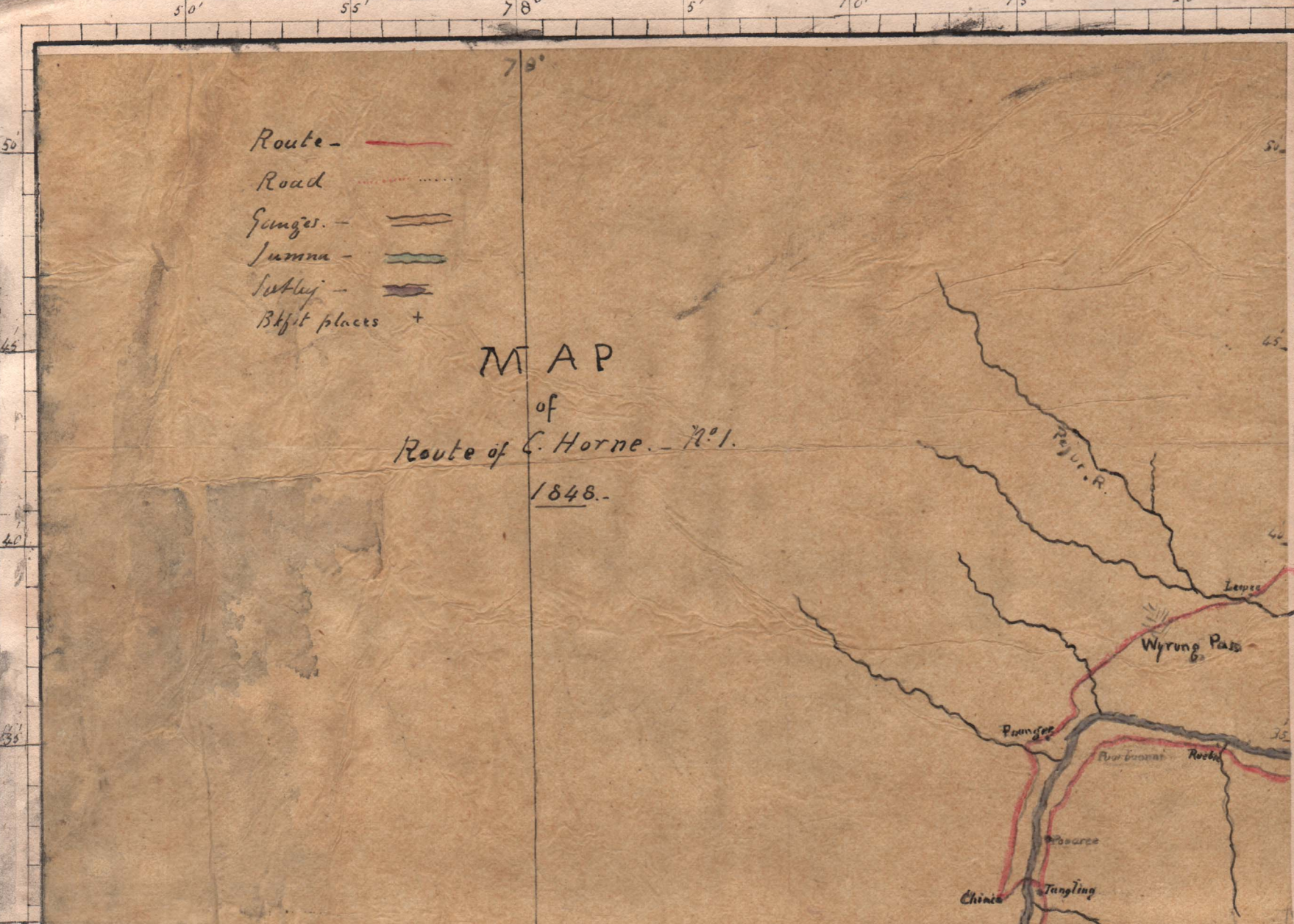
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	"	e	Fruit trees of village of Powanee	"
	"	f	A view of the Vizier	"

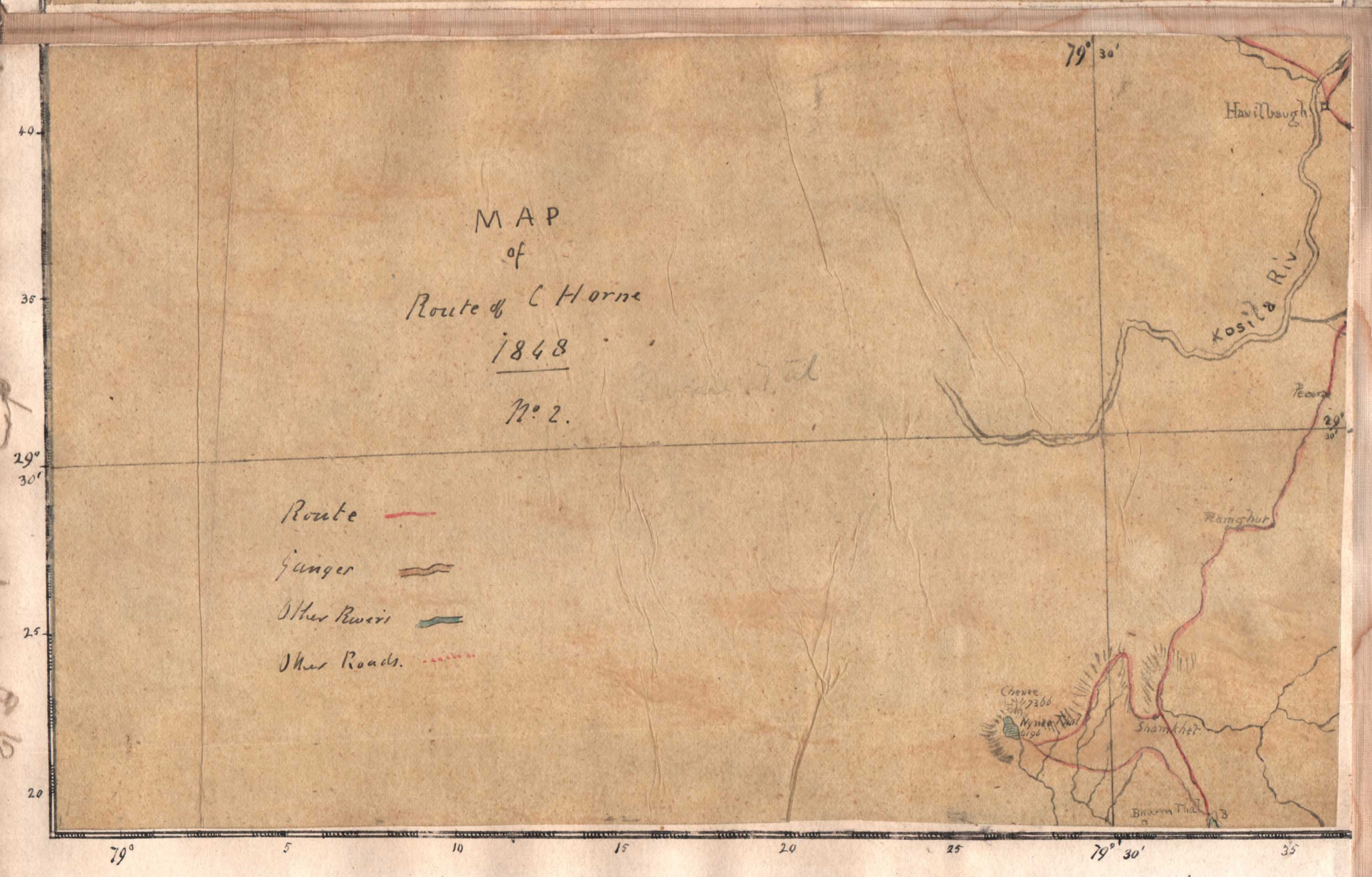
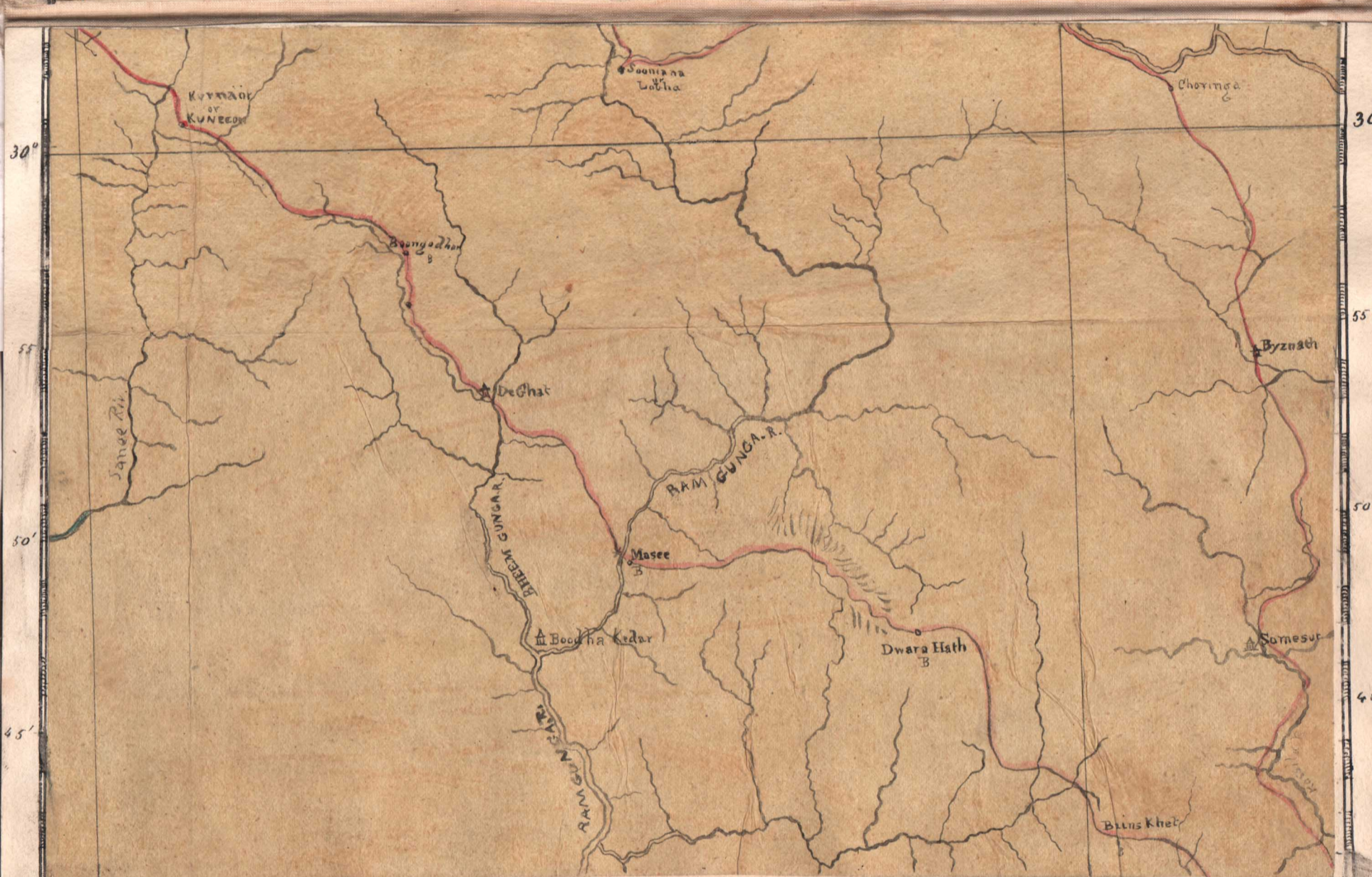
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some part of the ...

Part of ...



2

...
1887



Dhokee; tent from Sivan & Saurashtra.

March 12 - 1848



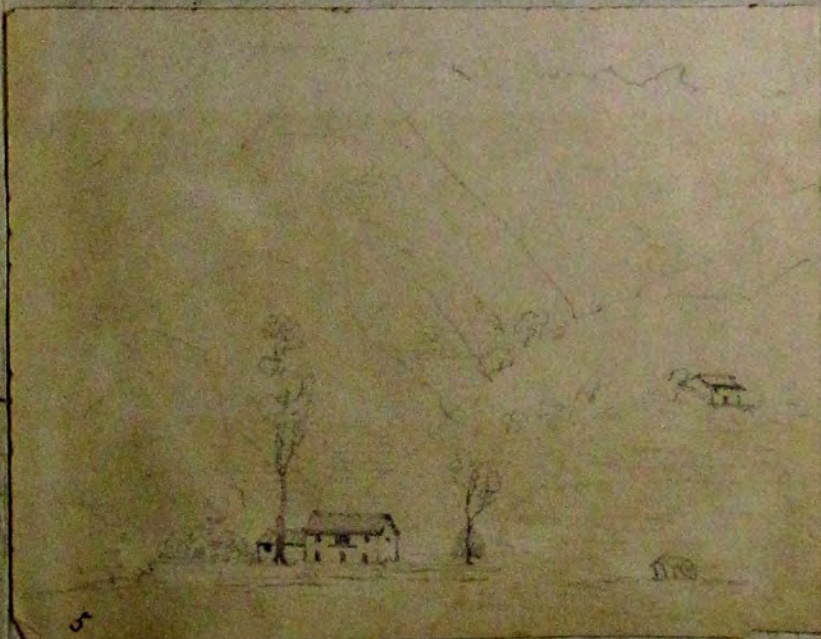
Secunder Star

W. 2/11

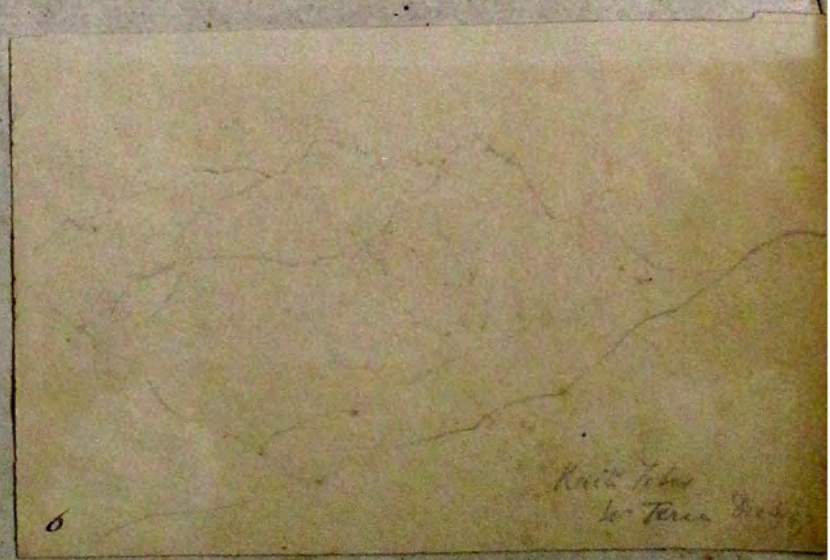
4



W. 2/11 - Sunday, 2/11/11



5



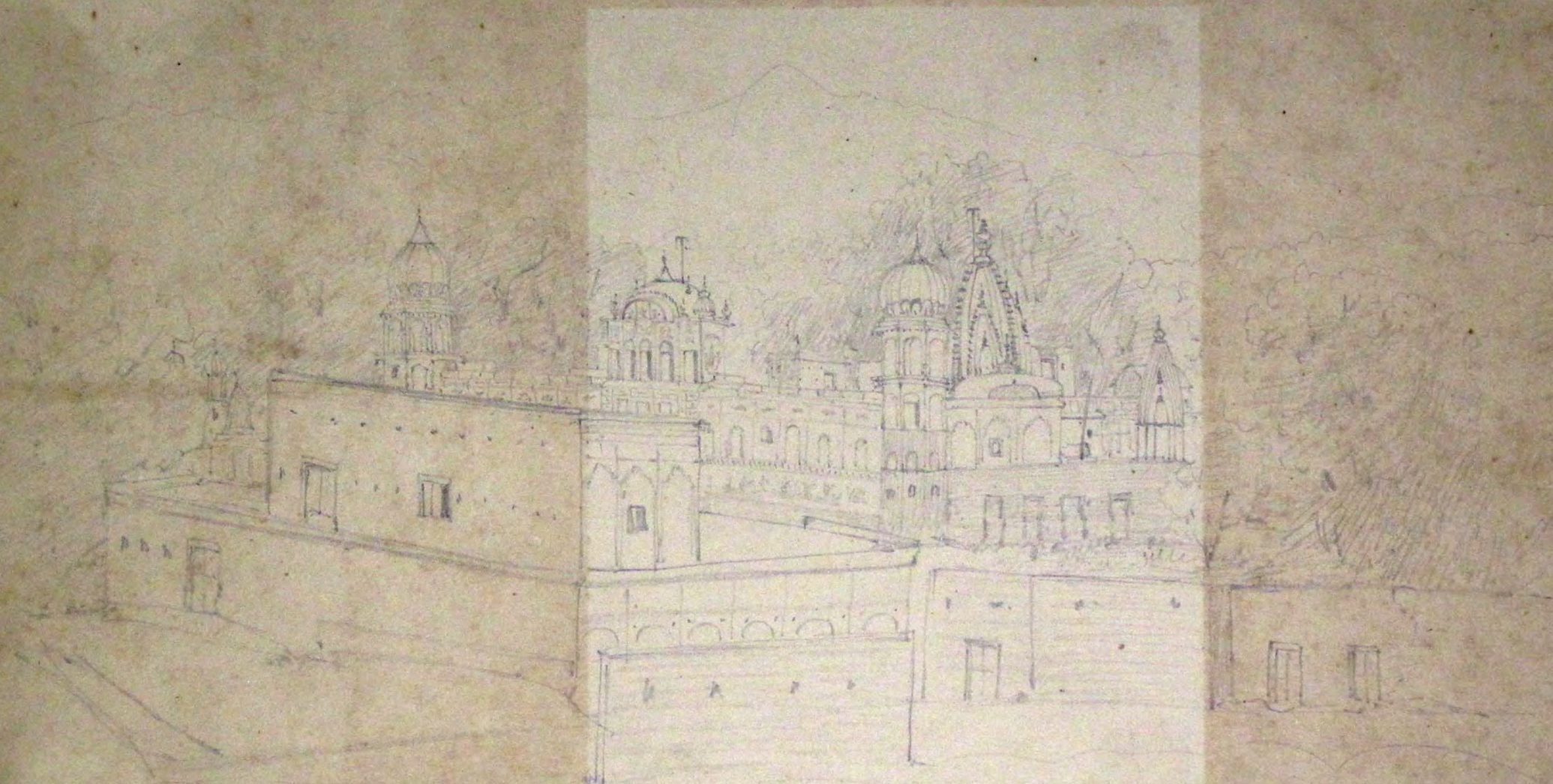
6

Kaiti Lake
to Tera



The Village of Bygone as seen from below
Dec 11 - 1867

7



Sketch of Surbans Nath's Palace House
 Hand drawn
 Dec 13 1847. From Camp.



Hookah - made of the horn of the *Thar* - Rutzput. Puhavy. - Jan 23/48
" wild goat.



The Bridge over the Juma
Road to Sula, in
50 ft from water - 100 ft long
Jan 13, 1887



New Old Thiel

yellow ochre

p. slab

Village of Mamaslow -
on Badrāj - Jan 23/08

//



The daily occupation of my men
at Samsatham.



Little hamlet opposite Samsatham

12.



The Drowned Man's Rock
Samsatham - Jan 23, 1846.

13.

Close to this is a fearful tale of waters men
of my men was drowned.

Span 25 ft - width of trunk of
 tree from 9 in to 6 ft. Very old from stream 15 ft.



14

Feb 19/48.

Barder at Suvadkarae



15

Village of Akheut



16

Feb 19/48

Lightning in the hills
 April 2 1948 @ Rhododendron Secondary School



in on road from Baraskanda to Rudiloskala
April 2, 1848



A cliff of from 500 to 800 ft high - Sketched to show character of scenery - here oak - bird & chaco a few
Trees about 100 ft high - on road from Jowlinghee to Kuan-tai Sui by footpath - April 7, 1848 -



Looking up valley to S. near Jowlinghee April 4, 1848



The hill with the tallest outline yet seen near Sui. April 5, 1848 -



Sanza
in S. Vincenzo
1817



at bank of river - looking east.

From - Granddoh, Sranggyur.

April 8. 1868.

19



on road



playing the *Harjo* (swaying) -
Kali Bhanu



Accompaniment
in the *Jeos* Harjo



Kali Bhanu



fakir - at *masi* -



Shrine at *Mashi*



from *Kangra*



Camp

April 15 -
1868 -



Little shrine at
De ghat April 14. 1848

21

My bed.



W. B. Smith

Here is a tank of large well bred sacred fish.

22



old man



young man



old man



Village of Kot -



*head of sheep carried off by leopard.



Helphusa

W. Banikhet "Gegarra" Kamaon - Gurkhal



Althundee - Little pond



Encamping ground - Dheora Thal - April 16, 1858
The new style of hut used by the Great! - Made of boughs - 24



Purkunda Village



The one window - April 15, 1858

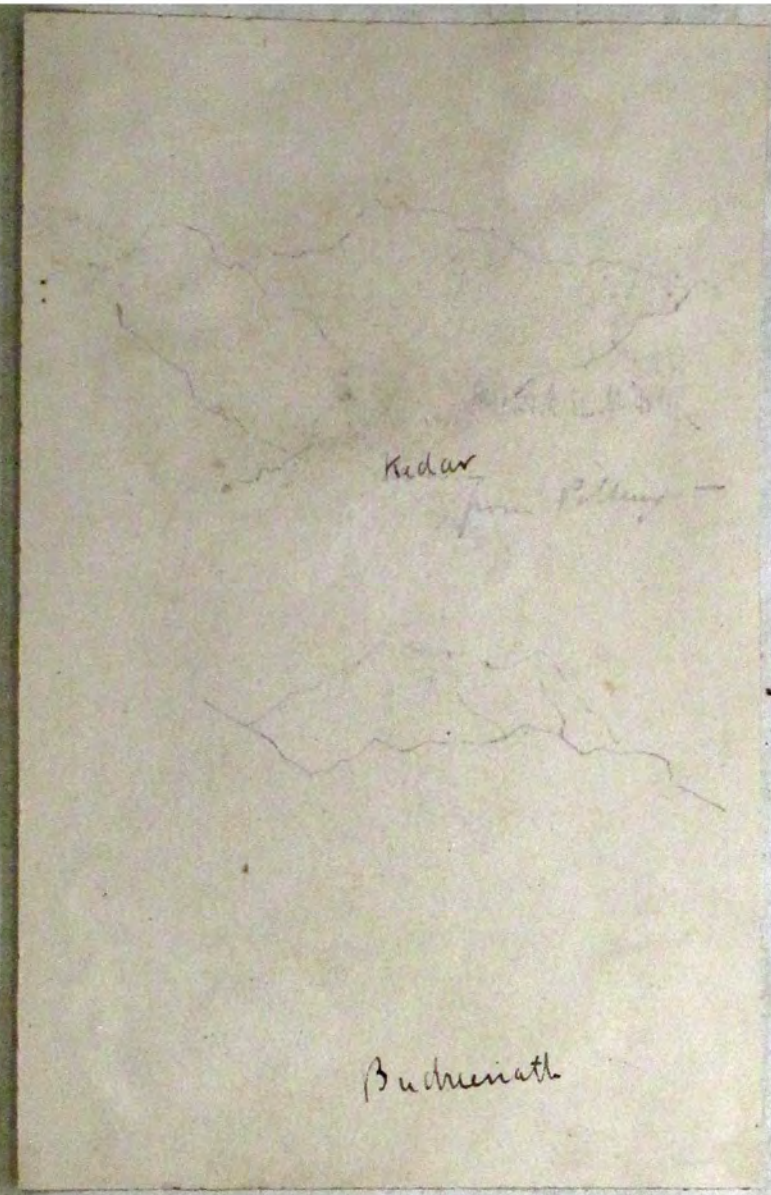


Devonia Thal looking East. — May 16. 1848. —

This view was taken the one from the one that shows in drawing & the other from the other.
 The scale of the leaves are smaller than that of the upper. —



Thal looking West May 18. 1848.



Kedar
from Pithoragarh

Badrinath

27



June 7. a.m.
Badrinath Mt. as seen from Jopnath Mt. May 15



June 7. 6. a.m.
Kedarnath Mt. as seen from above Desorathal. May 16

28



The "utima Thule" of a long march

The Temple at Kedarnath
May 17. 1841

30



Shasta at Rhastwara.
May 7, 1868.



On the Bhagirathi - Bkpl place between Durgapur & Sukhra -
June 2 - 1861 -



On the Bhagirathi
above Haldia -
June 1. 1861. -



Back of house



Front of House



Rherii -
Patun of Sukkhe -
June 2. 1898.



Fuker.



granary at Sukkhe.



window.



windows



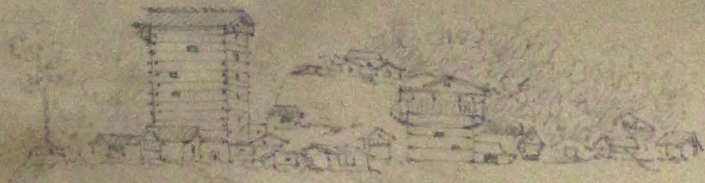
windows.



Sepoy from Sukkhe

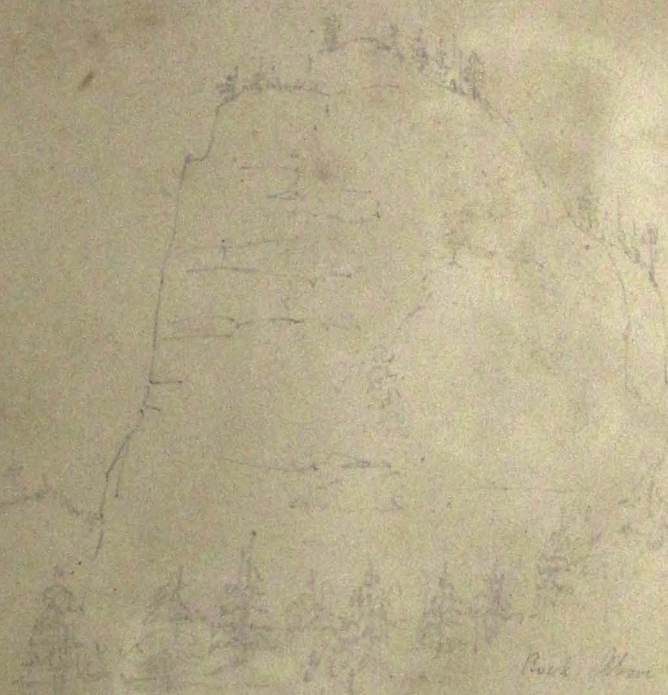


Serunt.
Patun of Jala
June 3. 1898.



Village is built on the side of a spire - rising perhaps 1000 ft above - being 400 above the river -

Village of Panda opposite Simla June 1st.



Rock near Bhatnagar
June 5. 1862



Rock near Bhatnagar
June 4/62

Height perhaps 200 ft

Granite masses nearly bare of trees -
apparently inaccessible from any side -
River above reaches descent on other side -

June 5 - 1862 -



Between B. G. Bhatnagar & Jangpoo

Height of rock perhaps 100 ft. June 5. 1862



Village of Sheraloo
Mt. Sengastua
June 7/66



Below Sheraloo
from the river bed
June 7/66

to the right pass covered with



View from below, Byrso Glacier.
Sketch of the Photo. Survey June 6, 1888



From Ghala - looking South - June 10, 1848
Height from river where 5000 ft.

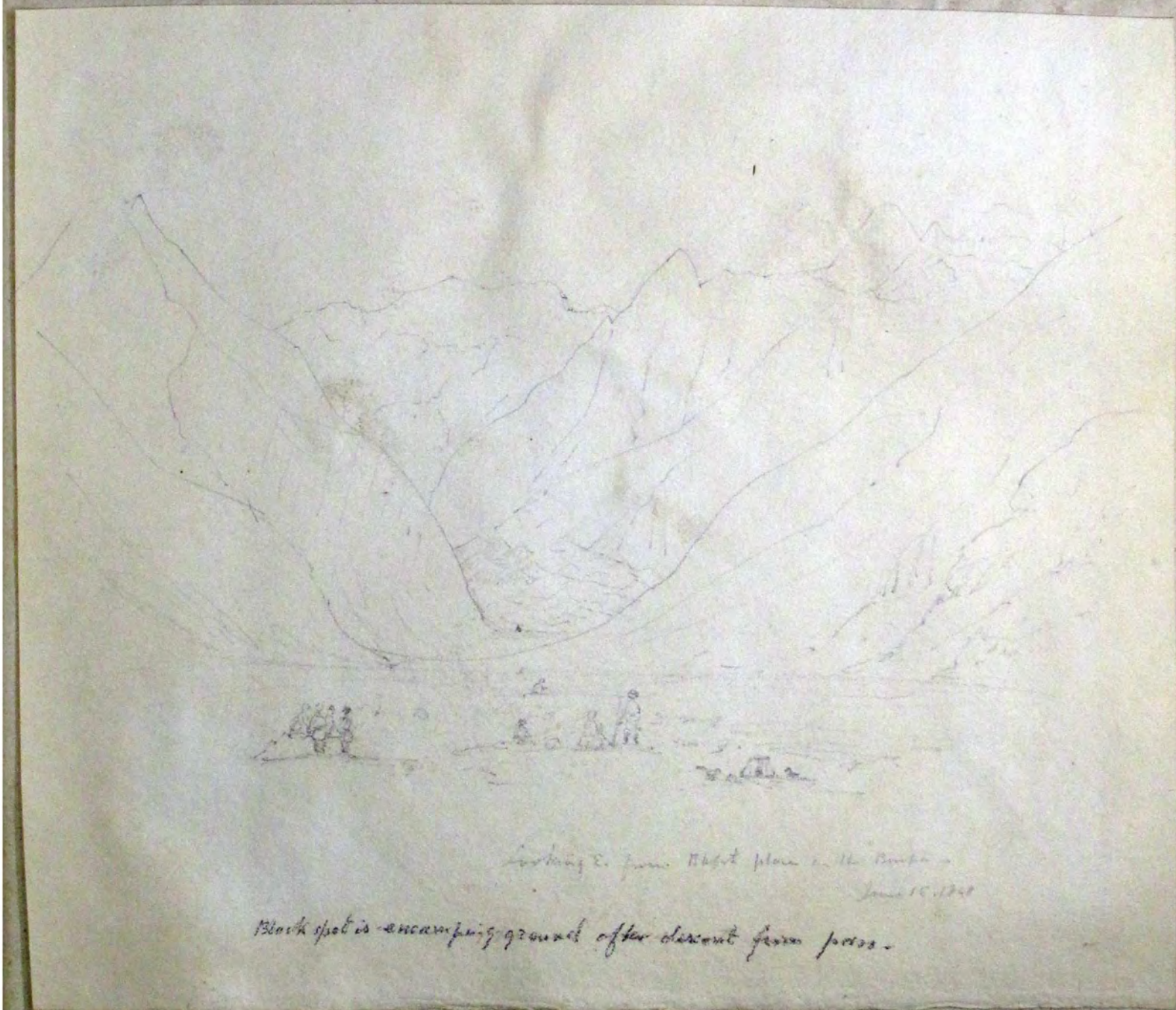


Looking N.E.
June 10, 1848





40



41



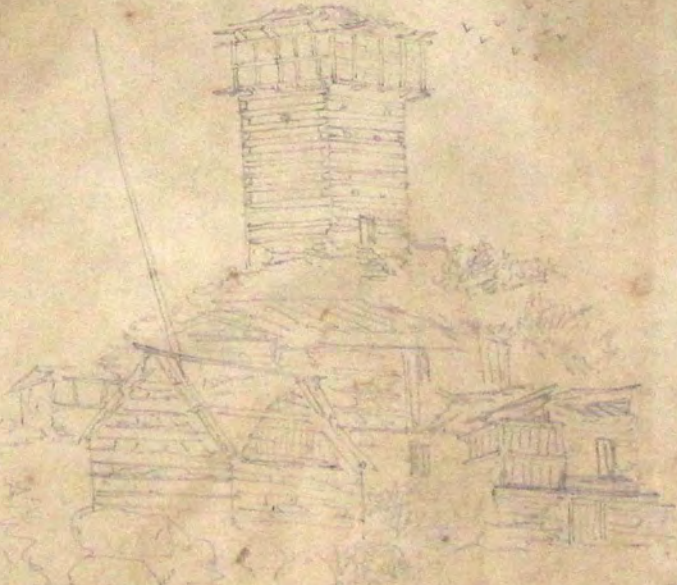
Panel from ceiling of ... out 14 inch deep in for wood & blackened by ...

The Lord of the House

Sketch of a small temple at ...

Sketch of small temples ...

5/5



42

Sketch drawn for ...

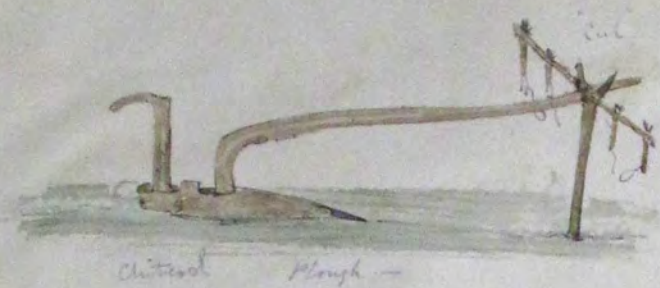
June 20, 1850

Sketch of temple ornamented with ...

Sketch of the ...

Sketch of the ...

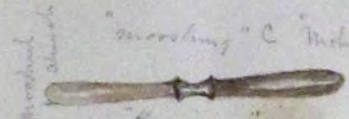
Sketch of village of ...



Chitcool Plough -



Chitcool Cloth crusher. -
after a series of bushes tied together & drawn by a woman!



"Kansung" C. "Mehul" K.K.



Pestle used by women to pound in stone mortars.

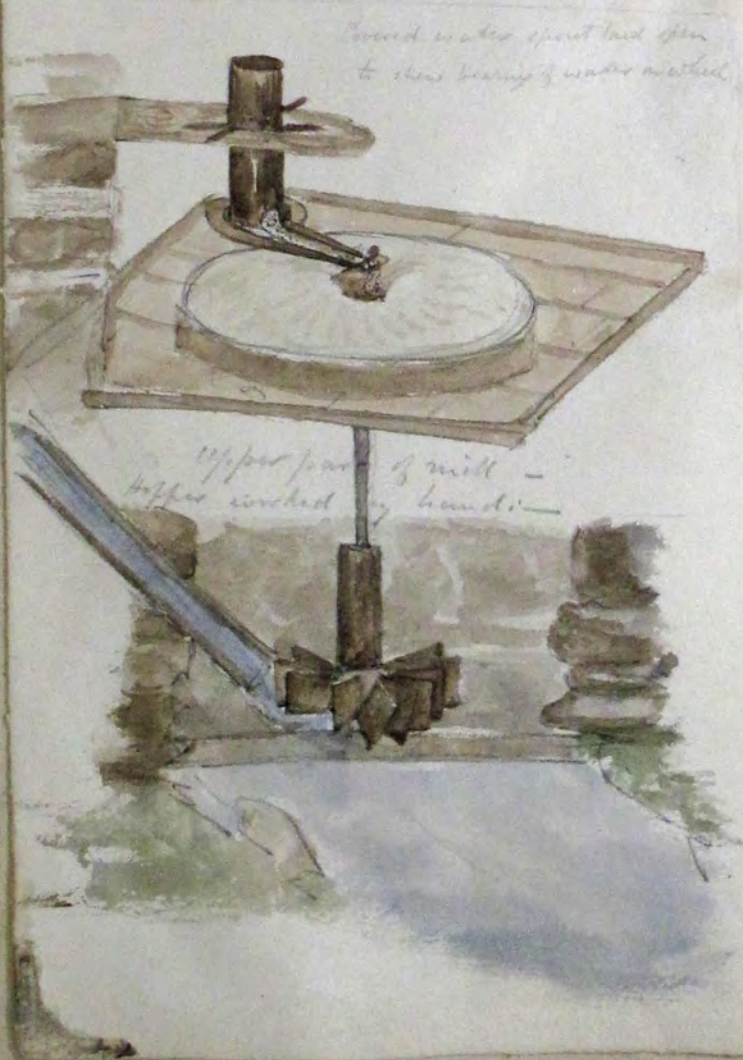
"Dokhar" K.K.



Double trough for washing a fulling cloth - Chitcool.



"Kales" -
wood shuttle -
used to weave cloth -
Chitcool.

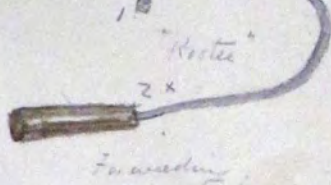


Round water spout laid open to show bearing of water method.

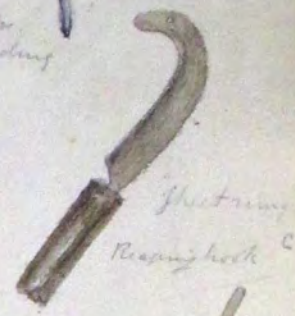
Upper part of mill -
hopper worked by hand.



"Khalna" K.K. -
"Goling" C.



"Koste" 2x
For weeding



For weeding
Reaping hook C



C. "Laska" K.K. "Dankra"

"Baring"



K.K. "Bambli"



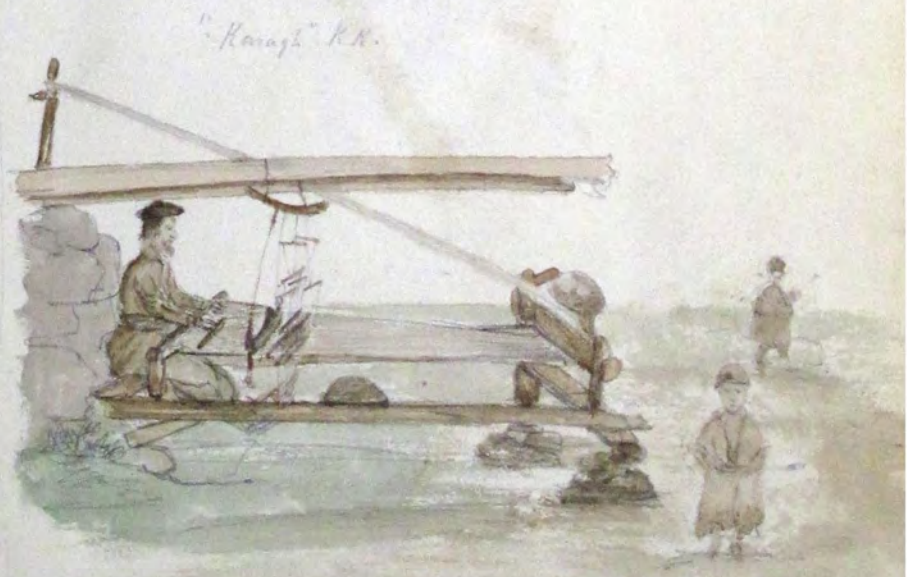
rest: Turning tool in use



"Sakhe" -
Chitcool

articles made for me

Water at work at loom - making coarse cloth -



"Karagh" K.K.



A mill drawn for Edward
to show their elegant architecture.

Puncton - June 25. 1845.

The wheel-axle communicates direct with the upper stone - being fixed to it thus





Sinputtie of Chitcool -
June 22. -



Lintoo Muktear of Chitcool June 21. 1848

Spaulding



Spaulding
June 22, 1860



Spaulding Fork -
June 25, 1860

C. J. Spaulding



Village of Sengla - view opposite bank -
 across river - Sengla - view of the river



Looking north -



14 pieces

24 pieces
Lunga at Lungta - looking -

14 pieces

upper part of base
lower of white shell
height 4 inches



Gavel



Kilona
length - 9 inches



for use -

the base of the
height - 3 1/2
the base of the
height - 3 1/2



May

Sulava

the drum of brass - also of copper -

Janet

Village workshop - with all its apparatus
Lungta - July 5, 1888

Part of wood shaped -
Part of brass - metal -

When they workshop - there is great industry -
Purified flowered brass with one small piece of the gold with hammer and
poles & the drum beat



Bachai Daro - Mukkewar of Singla. -

July 3. 1848. -



a baby



profile of girl of 2 years



Mekotun - Village -
near Barrung -

July 6. 1848 -



Pachuck n Patchut

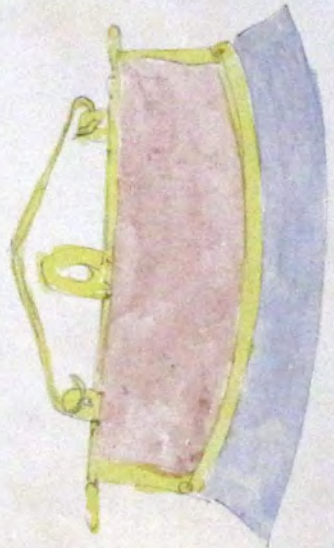
Drawn out of Mass - worn on breast by women - Valley of the Susquehanna

Weight 1 1/4 oz - Singla - June 30. 1848 -



The ornament
is very bright
and of brass -

If broken - the front opens up & reveals the
pocket for flint & tinder -
Almost every man carries one of these - they are brought from
Chum Factory -



Back of same -

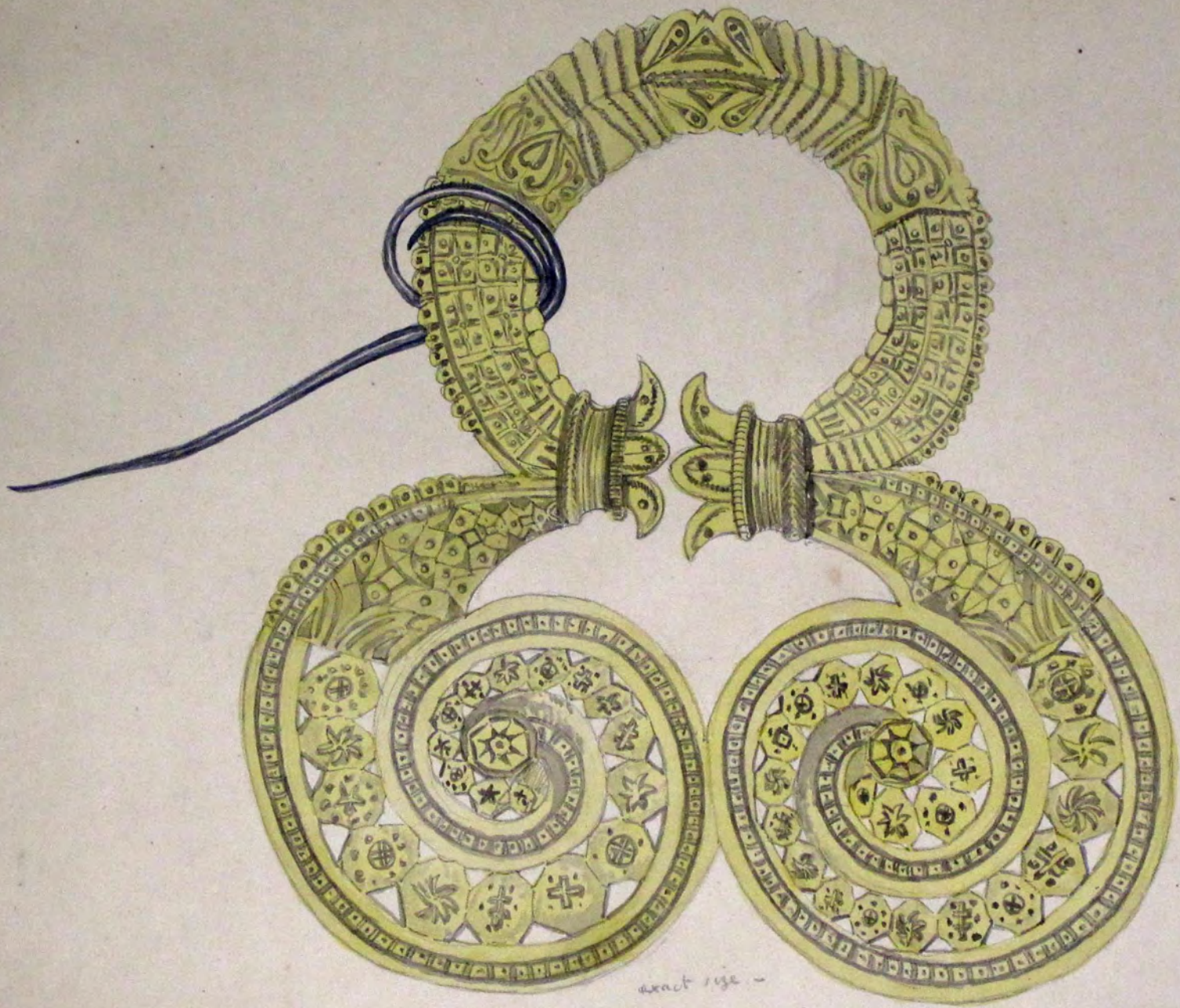


"Mancee"

Top part of silver
cylinder in which
latter ends of wood.
Covered round with
square rings of iron
band of brass etc.
Reaming below of
two - handle of
wood with copper
ring - This is
the all ways of iron
the top of wood etc.

Singla, June 30. 1848

The silver read iron in 1/2 oz out of 10 -



"Pachek or Patchek"
ornament of Brass - weight about 1 lb.
worn on breast by women
pinned over the blanket -
like the *loza vivipara* -
Sungla - June 30, 1848.

exact size -

Buspa River
No. 13.



Essence of - *Pijouera* - or *Prist.*
Barringtonia - called *Duphotis* -

A Syngenesiens Plant

The root of which is used for incense.
 The smell resembles that of *J. Habber.*



July 8. 1848

Bolov...



back of leaf
 downy & white.



Barringtonia -
 July 9. 1848

Just before putting of stems. - 38 ft. -
 measured July 8 -

The Pooja of the night of the 14th July, reduced to its
"Elements"



circle



A memorial stone
near Paoria July 15.



At the Water Spout,
"gerhazal"



92
July 12, 1848



"Kasanga"

July 14 1848

Good-jhat-

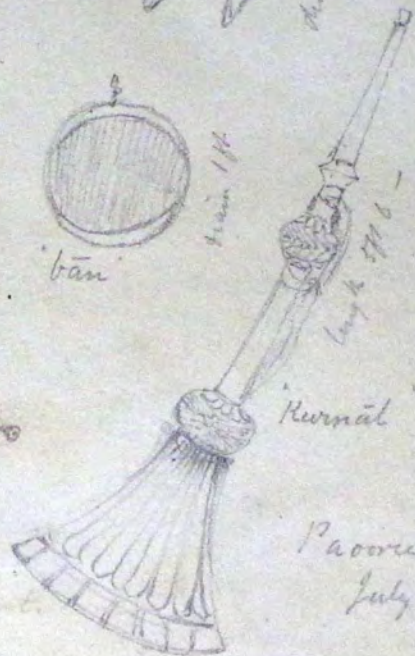


Main Wanda



"ban"

Main 1/4



"Kurnat"

Paoria
July 15. 1848

The Village of Paoria -
on the Sutlej -
July 12 to 16. 1848



Merlin - village



Peak from village
looking E -



roof of small temple
by water spout

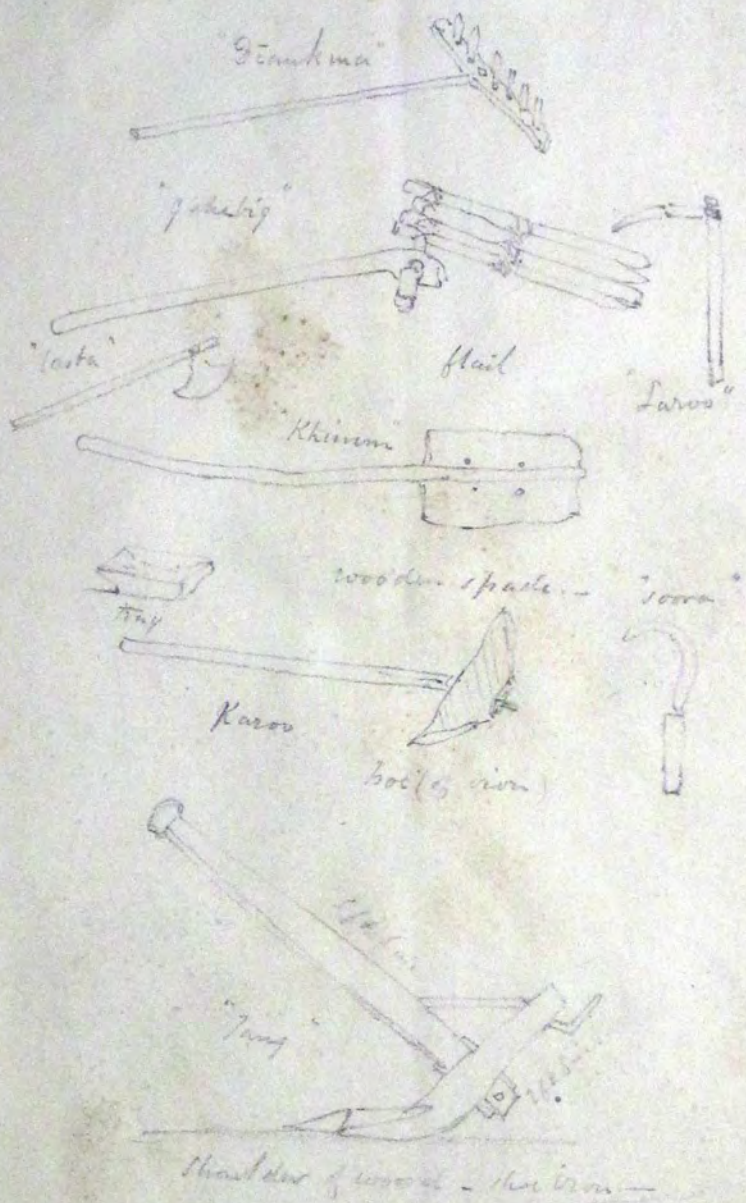


vessel for water carried
on the back



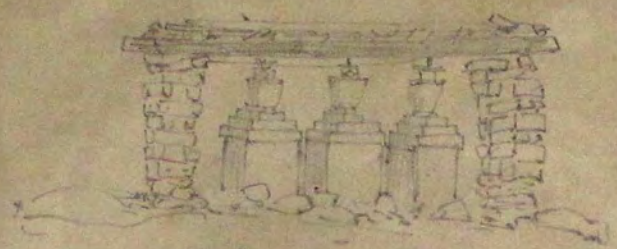
earthen jar for storing
water at the cave near
Mehabain -

Agricultural Instruments at Sabling.



Valley of Hsiung - July 19 - 1861

Double-arched gate - Hsiung



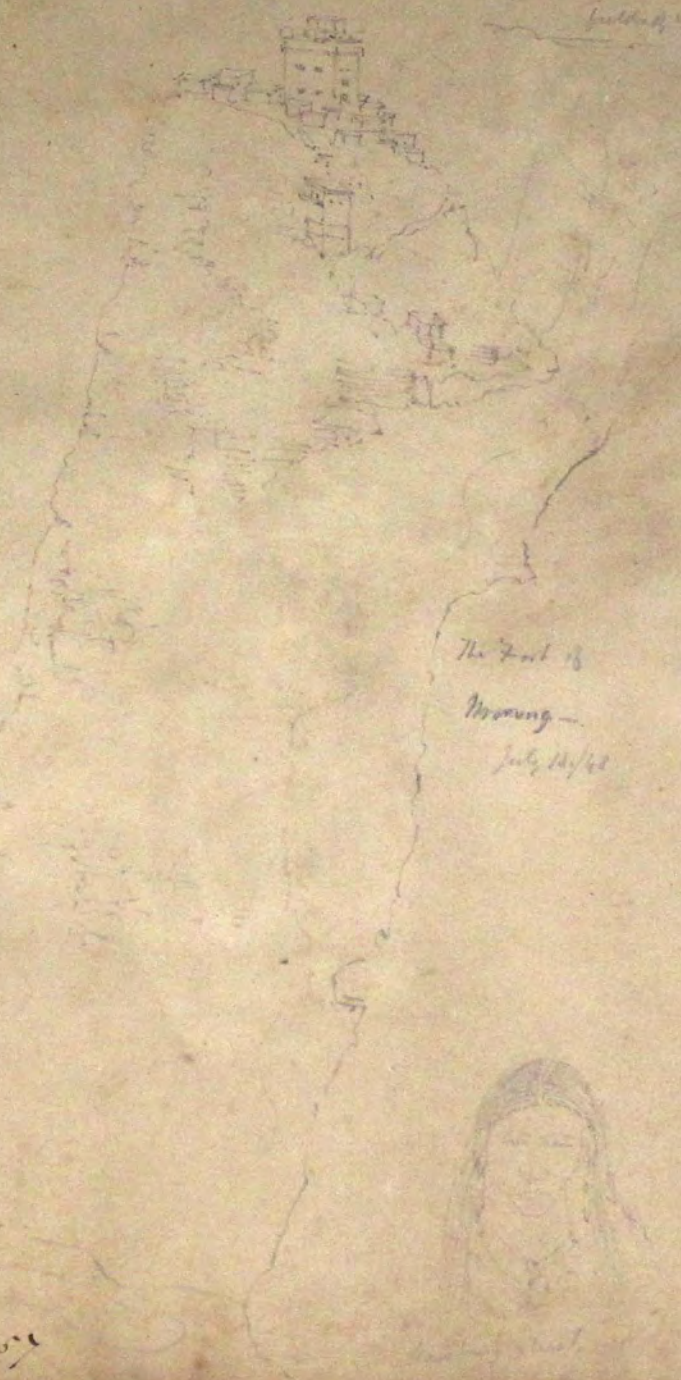
55

Peking July 11. 1861

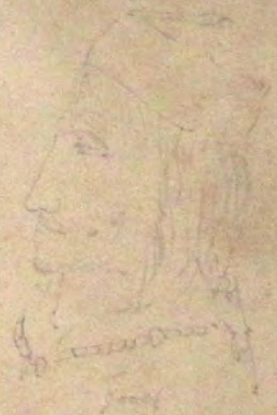
Double-arched gate



Small sketch of a person with a note: "Small sketch with worked hand as a specimen"



The Fort is
Morning -
July 18/61



Peking
July 11.



56

The same building

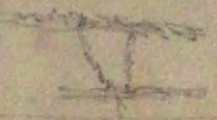


58

Small sketch of a person with a note: "Small sketch of a person"



bridge 20 ft span -



plains of twisted small plants - (with)

Natural
 High up water
 500 -
 Sanga at Nanga - the
 Satuj - July 27, 1861 -



Village of Nako - evening - a storm coming from
 the East - July 27, 1861 -



my Interpreter -



The writer



Spectator
(boy)



The old patriarch
under the tree



Assistant Interpreter



Spectator



06



you must be
younger of 4



The Letter to the Vizier July 30. 1848

See July 30. 1848.



Sāchār - Mukhiem of Nado -
July 28. 1848



Kushook - of Su - son of Sāchār
The fattest man seen in the Hills. -
July 29. 1848 -

Father

62
and

Son!



Soomun
Aug 2/18



Pogonin
Aug 2/68

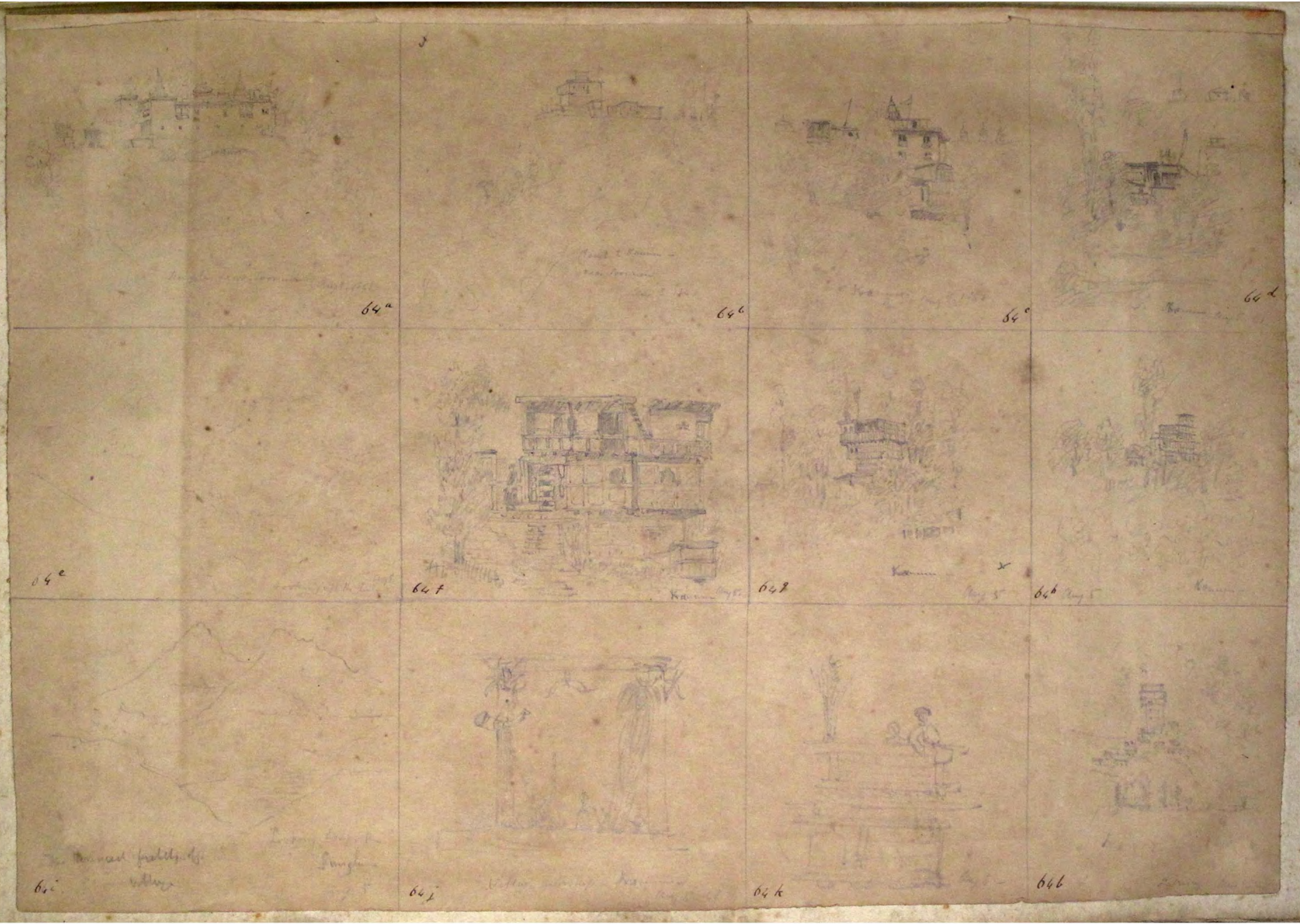
63

64.

Sooner

Aug 2. 1846.





u



64a



64b



64c



64d

64e



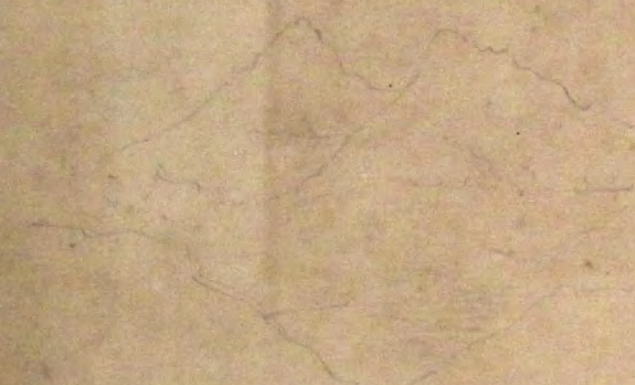
64f



64g



64h



64i



64j



64k



64l



Key -

head

acc. -

from sketch of Padisda by - July 29, 1868

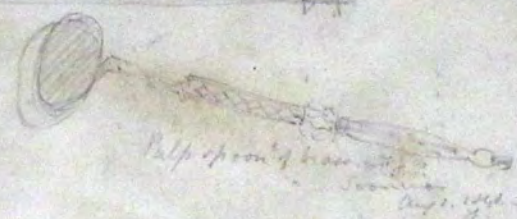


Funial

Handy July 31, 1868



Manner's turned
by water - Soomum -
65 Aug 7, 1868



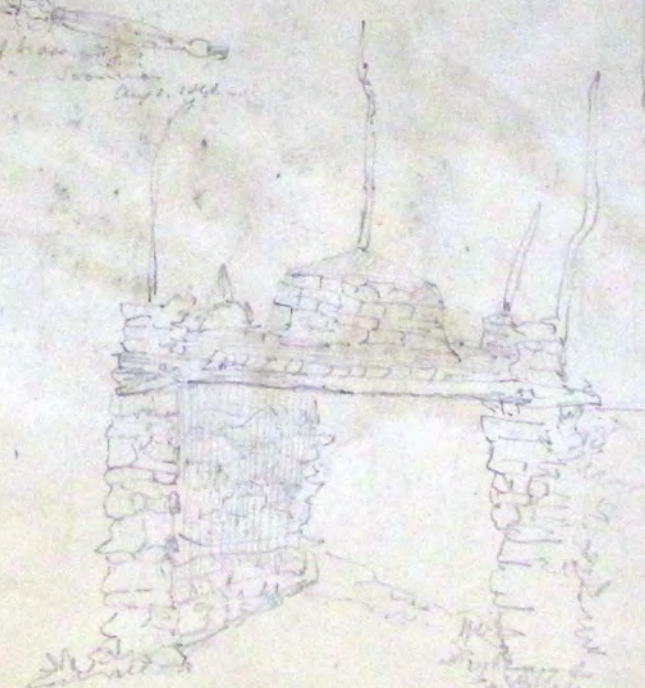
Half spoon of brass with
Soomum Aug 1, 1868



of lat window
Soomum Aug 1/68



Decorated
Soomum
Aug 7/68



looking gate way
Soomum
Aug 7, 1868

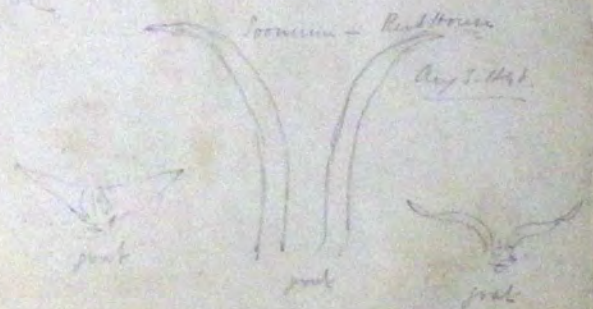


66

Reply



head



Soomum - Padisda
Aug 7, 1868



head

head



head

DU
OR

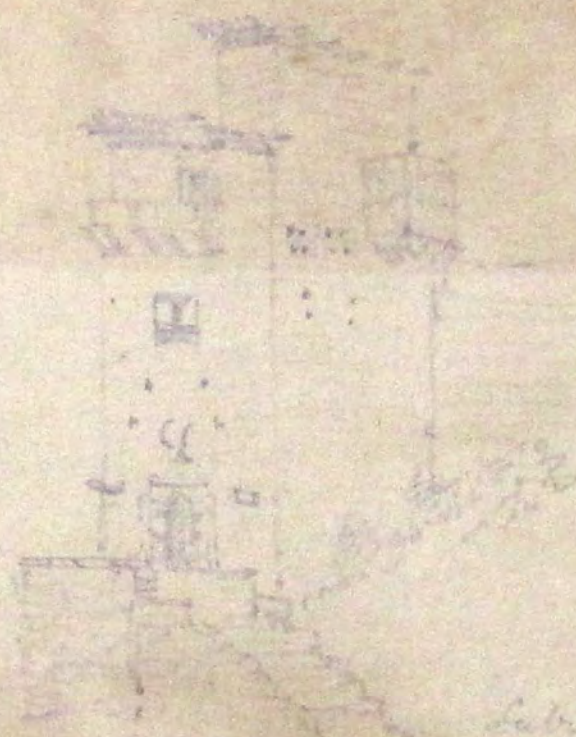


671 *Beifu Village Temple February*



672

Temple February



673

February

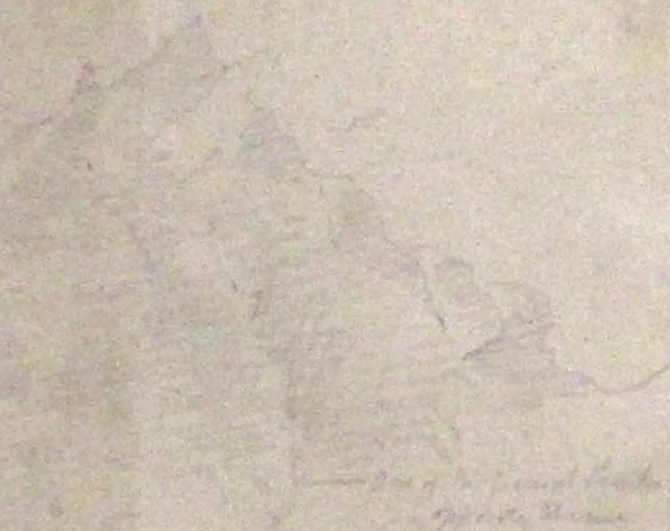


674

February

671

672



675 *February*



676

677



678 *drawn in twilight*

New Temple hand by

679

678



679 *February*



680 *February*



681



682 *February*



683

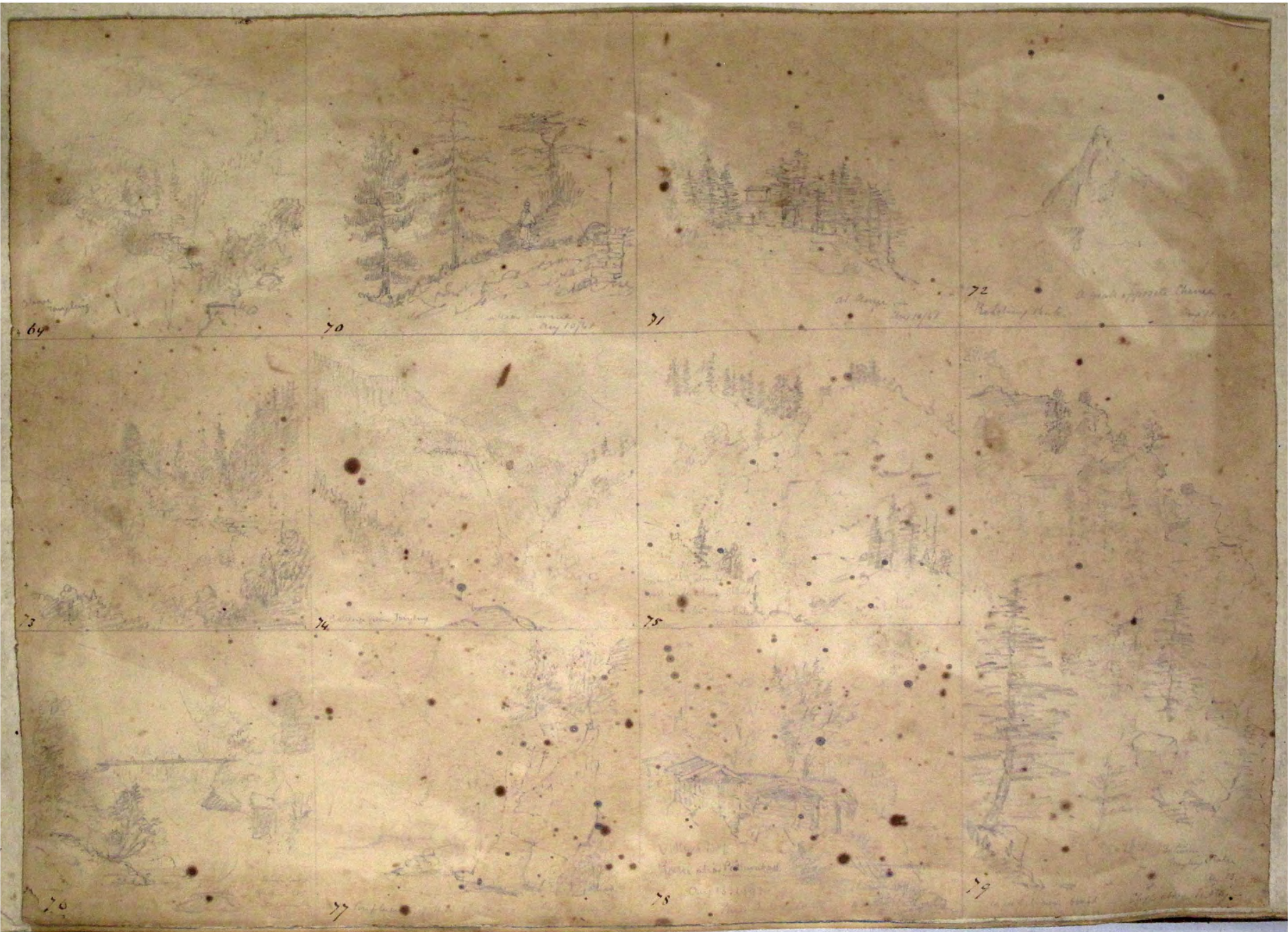
February

679



Munka Thobee -

Thobee Munka atunka -
Chems - Aug 11. 1848



69

70

71

72

73

74

75

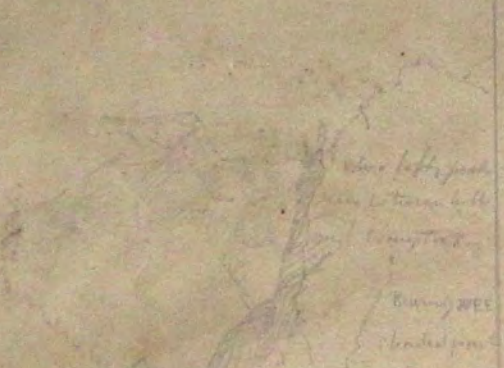
76

77

78

79

80



View looking
down the river
to the
bridge
during
winter
time

81



82



View of
the
tower
from
the
river

83



Foot of
Cholera
to
the
river
Aug 16, 1854

85



View
of
the
valley
from
the
river
Aug 11, 1854

83



View
of
the
tower
from
the
river
Aug 11, 1854

View
of
the
tower
from
the
river
Aug 11, 1854

86



View
of
the
valley
from
the
river
Aug 11, 1854

84



View
of
the
valley
from
the
river
Aug 11, 1854

View
of
the
valley
from
the
river
Aug 11, 1854

See page 86

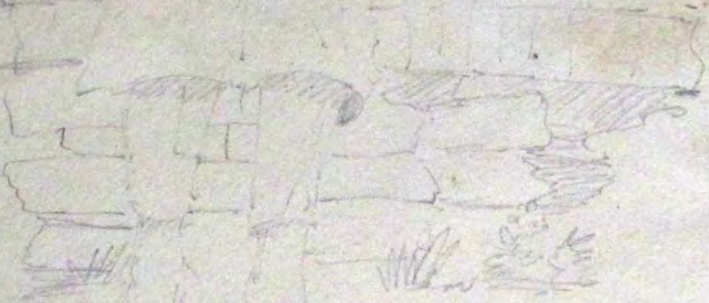


head dress of ...

87 *Boraga* Aug 11/48
Museum of Jona & Hibern



Museum of Jona & Hibern



Nampoll. -
Totatze. - Museum of
Aug 15. 1848. - Kuntze.

87^e



Naren Japs Museum of Paris -
Aug 17. 1848 -



Haratalas



turnipit



The most civil man meet with. —



Junya Nam -
Paper Maker, Soosun.



Rum look Soosun.



Aug 5. 1856.
Soosun Jaji - Whisker of Kotonun



Keemay - Hama
Soosun



Glabeon - Hama
Kamun Angfat
with Hong, Soosun



Shew's
Whisker of Hama

The old apparel of him - See
July 25. 1856.



9

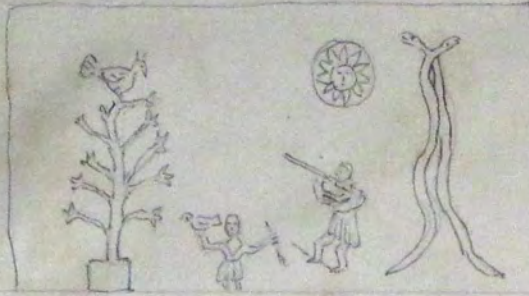
89

sporting extraordinary

Shooting at Butt

Temple Punwee Aug 17/48

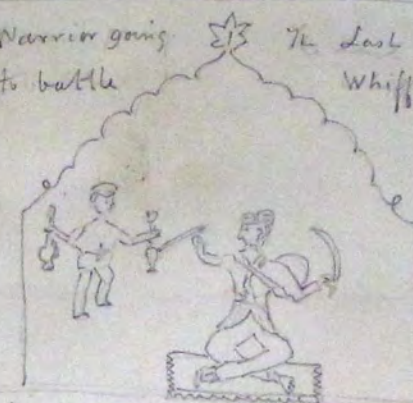
The Leopard Hunt
a picture



90



Warrior going to battle The last Whiff



with this above Propose



90



Headcloths -

(all drunk)

Village of Paikkha



woman



man

black cloth cap

91



Thinking to me soldier
3 1/2 mi

4 inches



92

Weight. the pair 5 lbs

7 inches



"Sutra"



hanging down
chain - gold
from nose

gold nose ring with colour
chain attached to pin fastened in hair
over ear - Earrings two large silver
tassels & shell former knob of white
necklace knob of amber & nichapond
each knob chain 14 inch at least -
silver & then a colour one - brass
patchwork & conchy silver chains -
Supta Sept 2 -

at Paikkha
Aug 25 -

by way of or-
nament to back of head.
a small brass comb -
and a shell orna-
ment - these



diam 5 inches



93

One of the few manuscripts left upon the
hill - The Kerasitah Propa
Sept 1/48





Small sketch of a mountain range

99



Boorhan Ghattee Aug 25
from 13 miles S.

100



Small sketch of a building or structure

Rheer

106 August 21, 1858



Temple temple

101



Palace of the King of Assam

103



Palace of the King

104



105



105



105

108



109



107



111



112



110



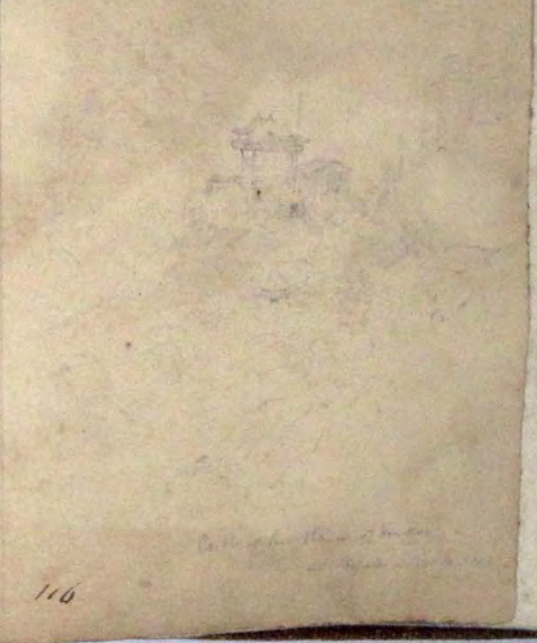
113



114



115



116

Paralle

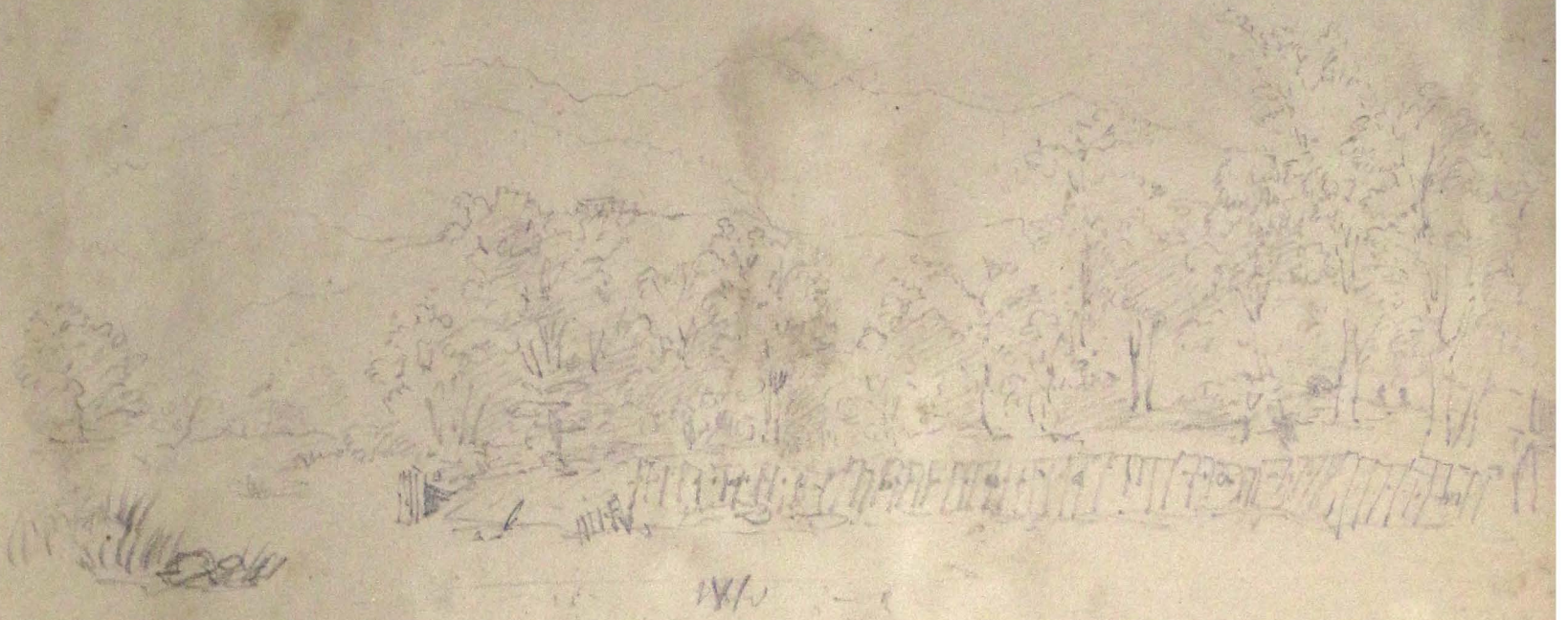
Dehate



Village of Buehate April 23

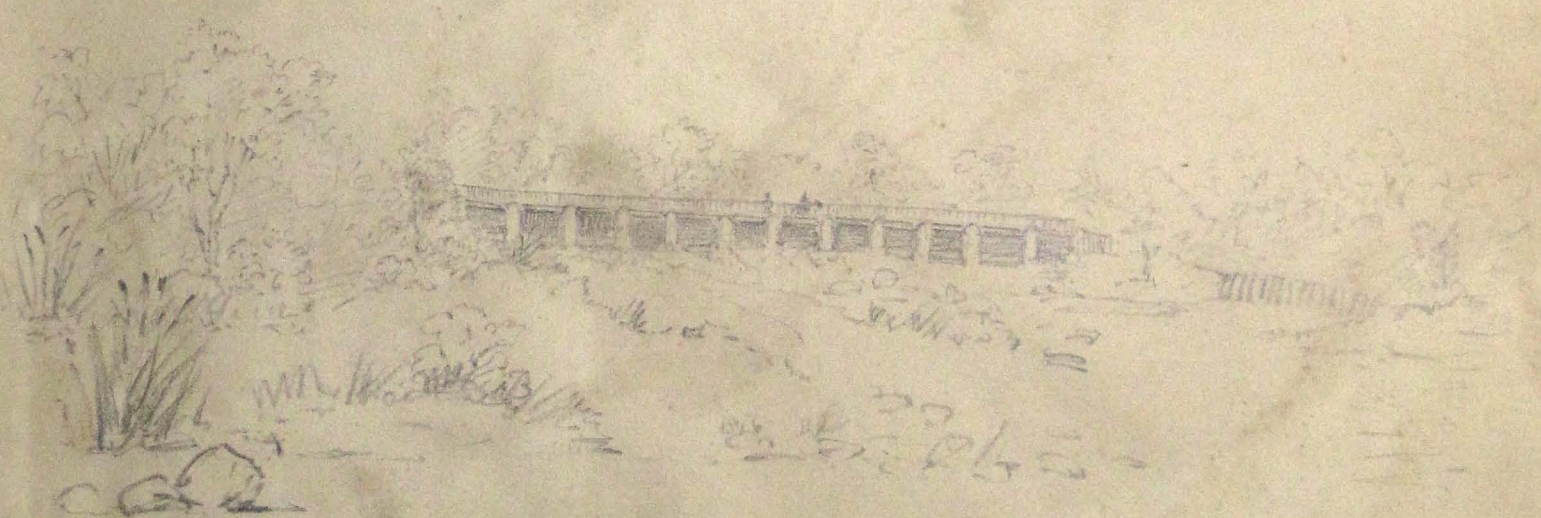


Village of Lomale
opposite Buehate
April 23/24



W/V

Dec 6/68 First view of hills from bridge under from the station



The bridge from which above was taken



Battle Bridge -

Jan 11. 49 Over the Serpents above Hagerman -




۱۲۰۱۹۱

Futuh Suv Rapsur Jan 1/49



۱۲۰۱۹۱۹۱۳۱۹۹

Sehon Suv 1/49

A pencil sketch of a temple with a dome and a small figure on the steps. The temple is the central focus, featuring a prominent dome with a finial. A small figure stands on the steps leading up to the temple. The background shows a landscape with hills and other buildings. The drawing is done in pencil on aged paper.

Temple - Almorah
Feb. 1. 1899.



Scene on the Phoungar - W. Highlands
June 11/24

122



Inhabitants of the Frontier - Honduras.

123



Fair ul Bayan From the Temple tower
Jan 12 1889



Albion
as seen from Batten Tower
March 2/49

125



A few of the views
from Summit Plate from Benbow.
March 1864



March 11/89.

127

Temple at Takola.



At Jannanath



Jannanath from Basouid. March 1843



A house inhabited by 3 families.
to show way of work in Basouid (March 1843)



Light and low fog. Rather dense & also portion of my garden



Binya Jok - Jannanath March 1843



Bear seen
March 25/43



Small building or R. Jannanath



Binnanath



'copy'

Tringpan near Hsinchuan
June 10



Deodar Tree.

Langley



Kondai
Basket

Made of
Rongal or Angala
i.e. Small bamboo



Almquist & Bentler
July 27, 18

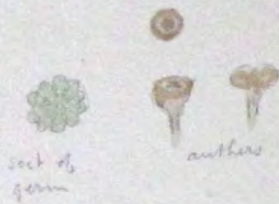


Benson
15.7.18





Sept 17/19
Muscovy



Bensur
30.6.65

In a damp ravine - on rocks - in soft black earth & moss.



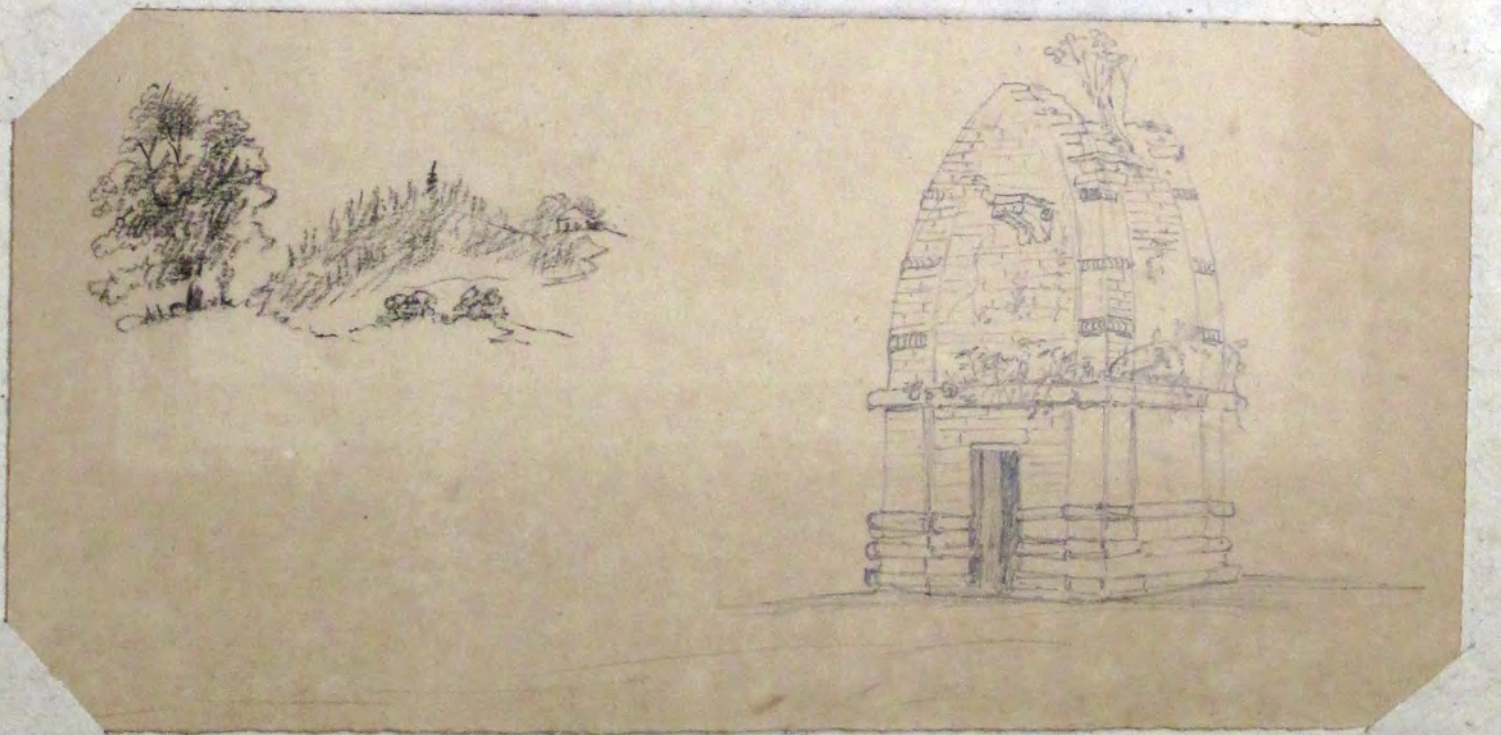
Alouhi Ghel
Oct 26/67

Growing in the water



129/67

Ret. alro.





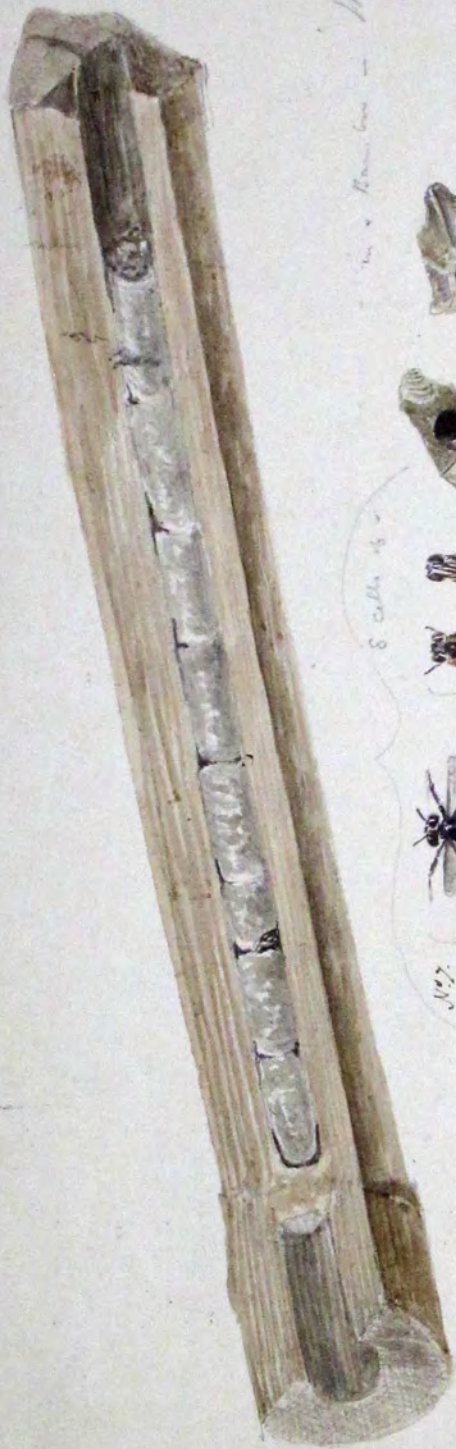
Lotus from Bygnath
Briser July 11. 1868.





Boston July 31. 1885

26 Drawings illustrating Mr C. Hornes paper
 "Notes on the Habits of some Hymenopterous Insects
 from the N.W. Provinces of India"
 Read 10 June 1869



Mygale
 1867



From a
 hollow bamboo Oct 23/67



Birds also. Most doubt
 of other cells



cells & habitations
 Sept 17 1867



Male?
 Sept 27/67



female?

Megachile lanata

found on spiders? vide plate No 2
 and found cells with
 fine lines silk
 found in bamboo which

8 cells of -
 pupae



8 cells of -
 pupae



from cell
 11
 12
 13
 from cells
 full size



In a hollow
 bamboo
 Oct 24/67



Section

4 sets of cells.
 remains of pupae found in 1st -
 2 others & spines

No 9



in the thick walls of
the outer wall of a large bamboo.
Nov 6. 1887

1078

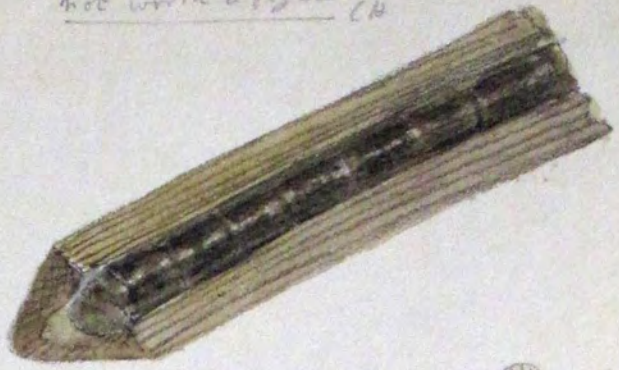


No 10

cell

between the
venetian hinges
Crest House, Niamah
Nov 18. 1887

not worth a figure CH



size of cell



part
magnified

a small xylocopa?

cells very short - freely constructed
of earth - very circular -
A little honey stored.
Larva exactly like that of the large Humble bee.

Myrmecomy
Nov 8



Myrmecomy
Nov 10/1887

Anthrax? ?

Pl. 1



N°2.



section of cell elevation part of one



from cell

cells just below the lower entrance



Twisted cells. Two hollow bamboo Oct 24/67

remains of spiders - out of beehive found in cells.

Beneath A lay another cell & beyond that was another entrance to the opposite side of the piece of wood.

Summer House Oct 9/67

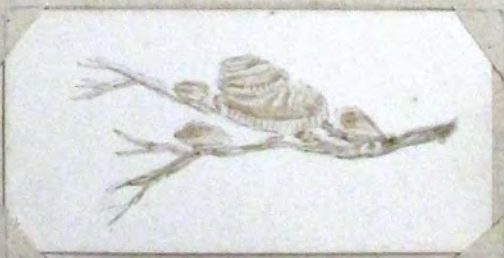
Megachile disjuncta - *Lepeletier*

To show opening & cells.



Nest from below.

Nest of - constructed of portions of Rose leaves etc.
the ornamental part of a garden vase. - Hyzpony Oct 14 1887



P.L. 1



cap



pupa case
(cut open by me)



grub
from the case



eggs
chase



taken with leaf
Oct 23/67

2 cells dug out - 3 under clasp.
made of leaves of *Chloria crispus*
4 or 5 folds of leaf - in cylindrical
hole all loose & not fastened in
any way. - Myxospore Oct 14/67

Myxospore
Oct 5/67

pieces of leaf used by the bee -
"Ushur" *Cajanus Indicus*

Found in the space between bricks in a wall
leaf 7 folds thick over cells.

Megachile anthracina Guitt

Odynerus punctatus Pl. 2

14.



Typ entrance
cell lined.

In a beech stick
Summer House.

Myosomy Oct 4/67
in the gallery of a *Lingis* caterpillar.

Found in cells 2 dead wastes only.



Sept 21/67

9a



From sawholes -

Living caterpillar of this species
or *Polyomm. Bengalensis*

No 14
Change

fills in green caterpillars -

often fills in empty sawholes.

Box in Summer House
Chesham, Surrey, 1867

Oct 10/67
Myosomy

Japan flying.

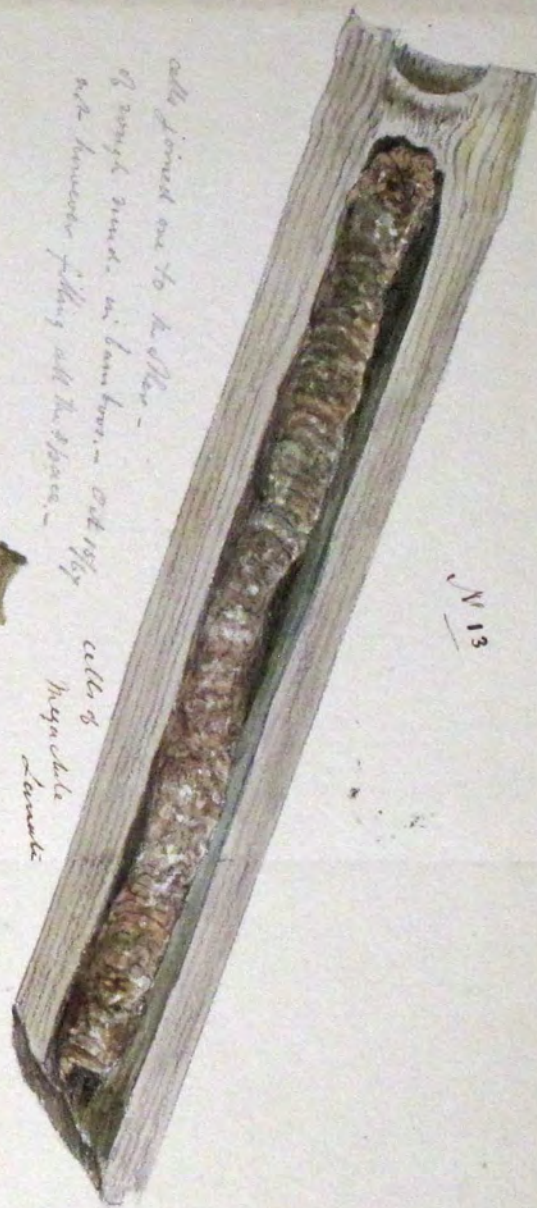


Stenomacrus haemorrhoidalis



cells of
Myosoma
larvata

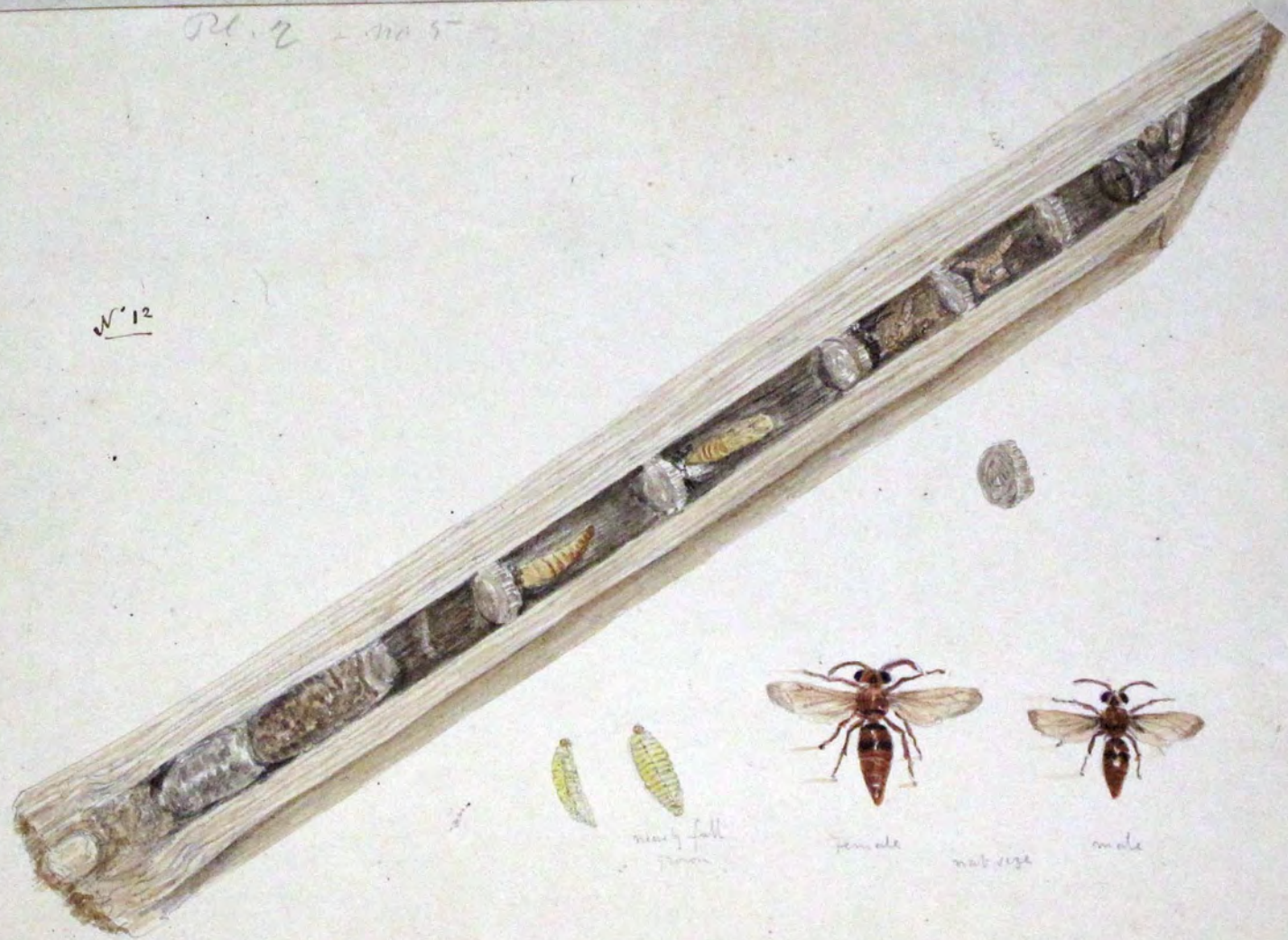
all joined on to holder -
of single ones. in bamboo - Oct 18/67
not however filling all the space.



No 13

Pl. 2 - no 5

N^o 12



nearly full from



female



male

nat size

— fills in interspellum —

Rhusia edmatidum. nobis

Myriapoda Sept 6/11

Pl. 2

nest of *Sciaridae* *Sciaridae*

A



catching
or Court house Oct 9.

D



to show
mouth of cell



nest of cells

B



hanging in
half dead grass

16

catching Oct 9

C



17

Emmesa acurionella

antennae
of the same
size



E

smaller

another male Oct 9

Oct 9



falls in back of
cell -
caterpillar -
to examine -



various stages
Oct 24/67

portray sections
of abdomen retractile
sting come!!

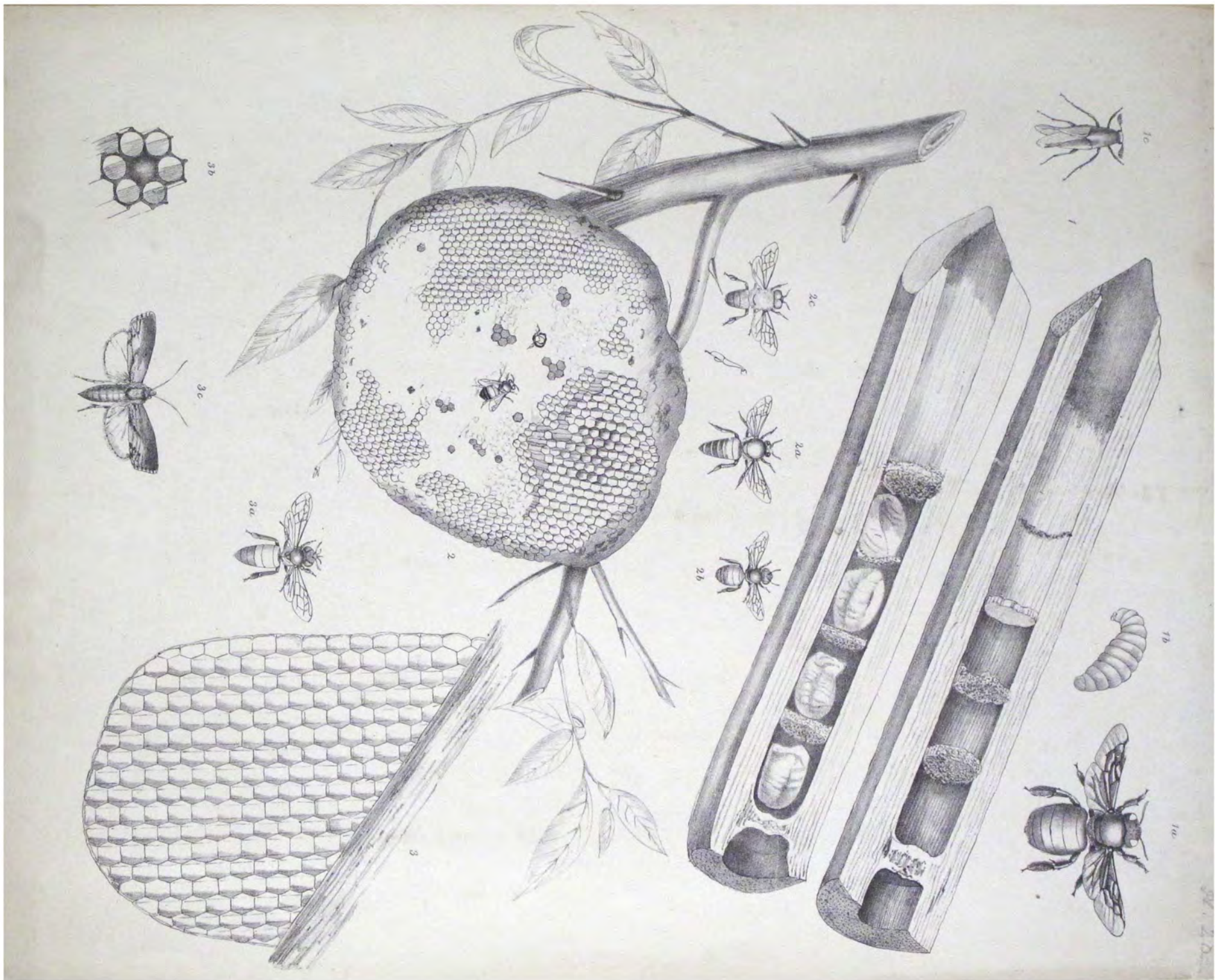
26

nest of insects
Oct 29/67
dry & strong

porry

all lined with very fine silk
looking like glass -
Section is rather back of part
the set of cells - closed with -

Scaria ferruginea Fab.





QUEEN

Worker?



male?
with cloudy
white hairs

Khyva?



hind leg?



larva?
on comb edge

Nesopis flavalis Latr.

Found building comb in mud wall
at Uchka - March 1867
Honey used in medicine

Nesopis
Oct 11. 1867



appearance of a swarm of these bees at their nest above.



honey bags much distended up to original size



real size



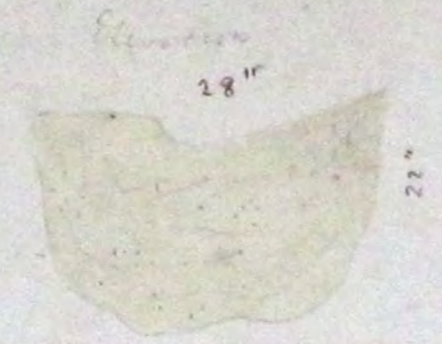
Trigona
viridis sp.



Black wax walls -

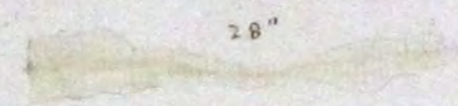
Little Honey Bee

rec'd
8/64



28"

22"



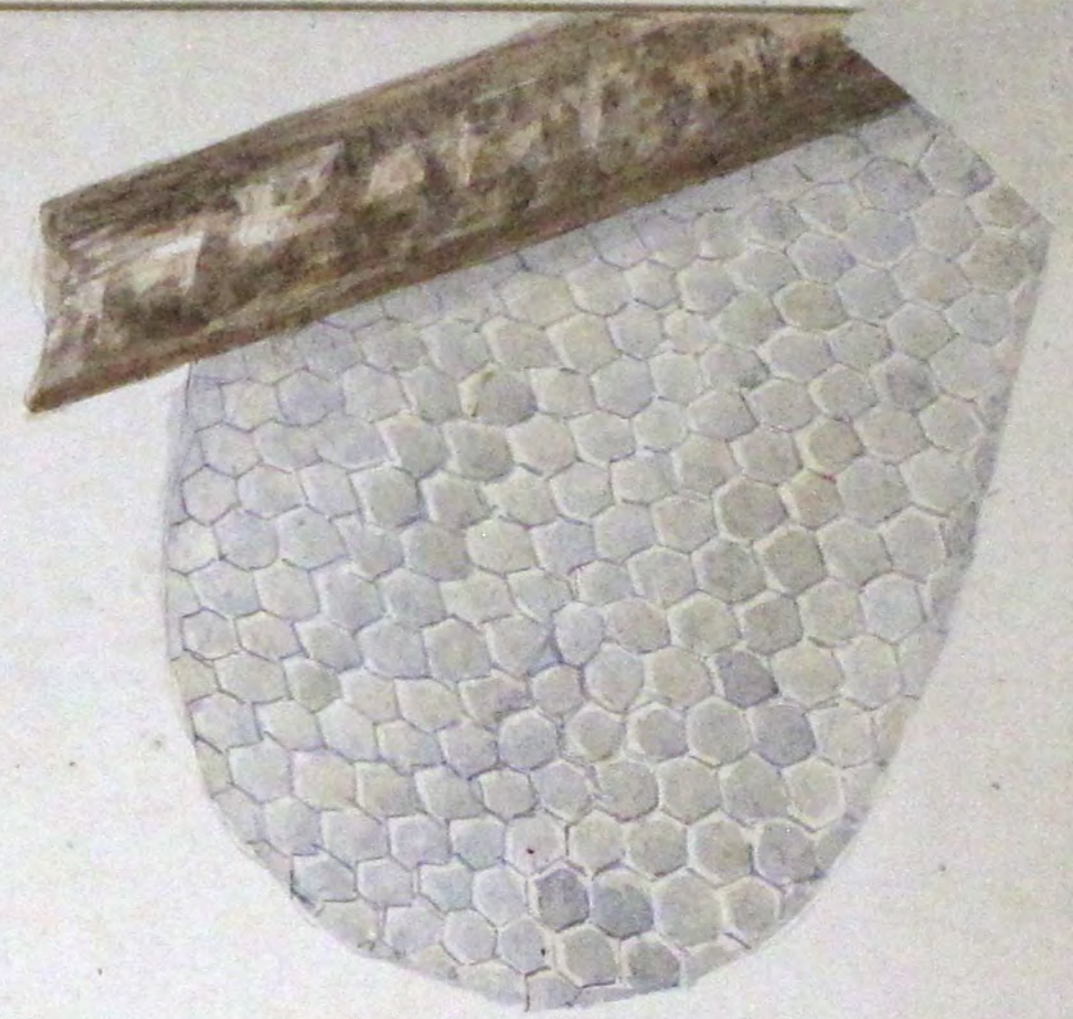
28"

ground stone on comb

2" 3"

22"

honey
Section
bees



commencement of a comb
actual size
cells on both sides.



male



female?



Apis dorsata Linn.



Section of cells lined with strong silk -



portion of a long line of cells



Food caterpillars only!

no 4.



Sept 17/67



Sept 17/67



Eumenes conica. Fabr.

Sept 17/67



full nest -

changing the pupae



a number of cells built upon a plant of grass - Hence the projection



etc. in a corner against wall

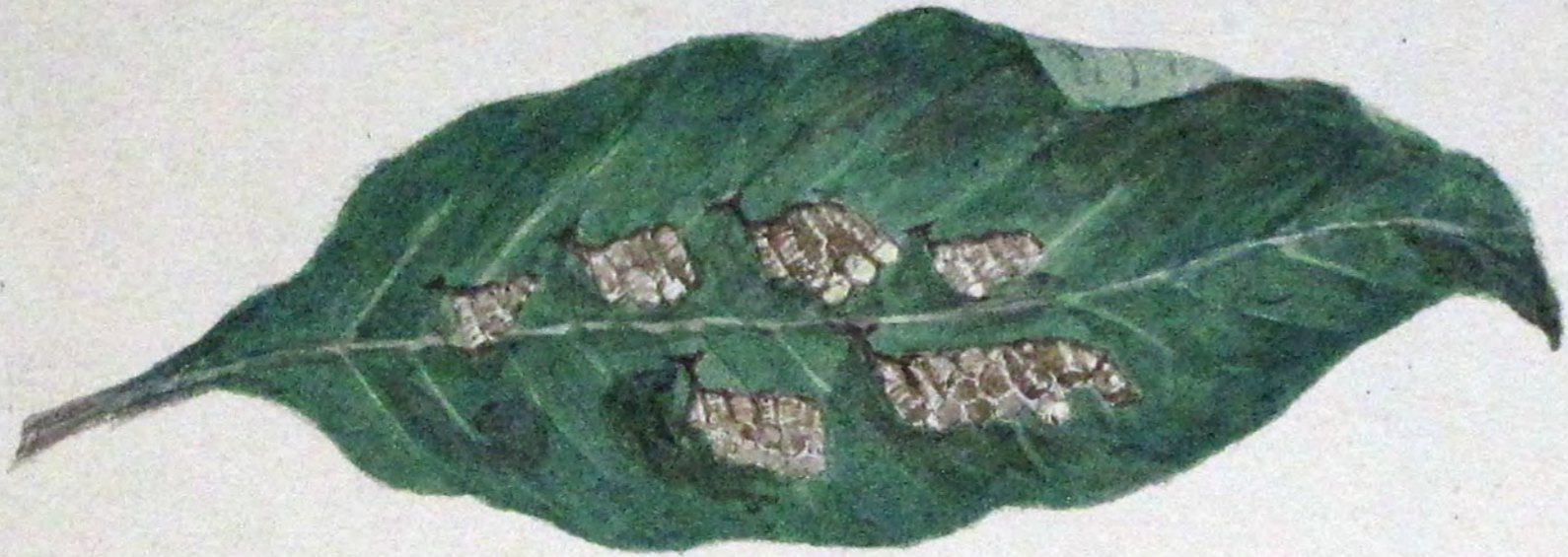
Sept

Petoparus Bengalensis?

two spiders

Pl. 4

25



Found at Benares - & Hurrow
on Mango trees.

Myrmecology Oct 30/67

The posterior segments of abdomen retractile

Tearia variegata Smith



Summer House

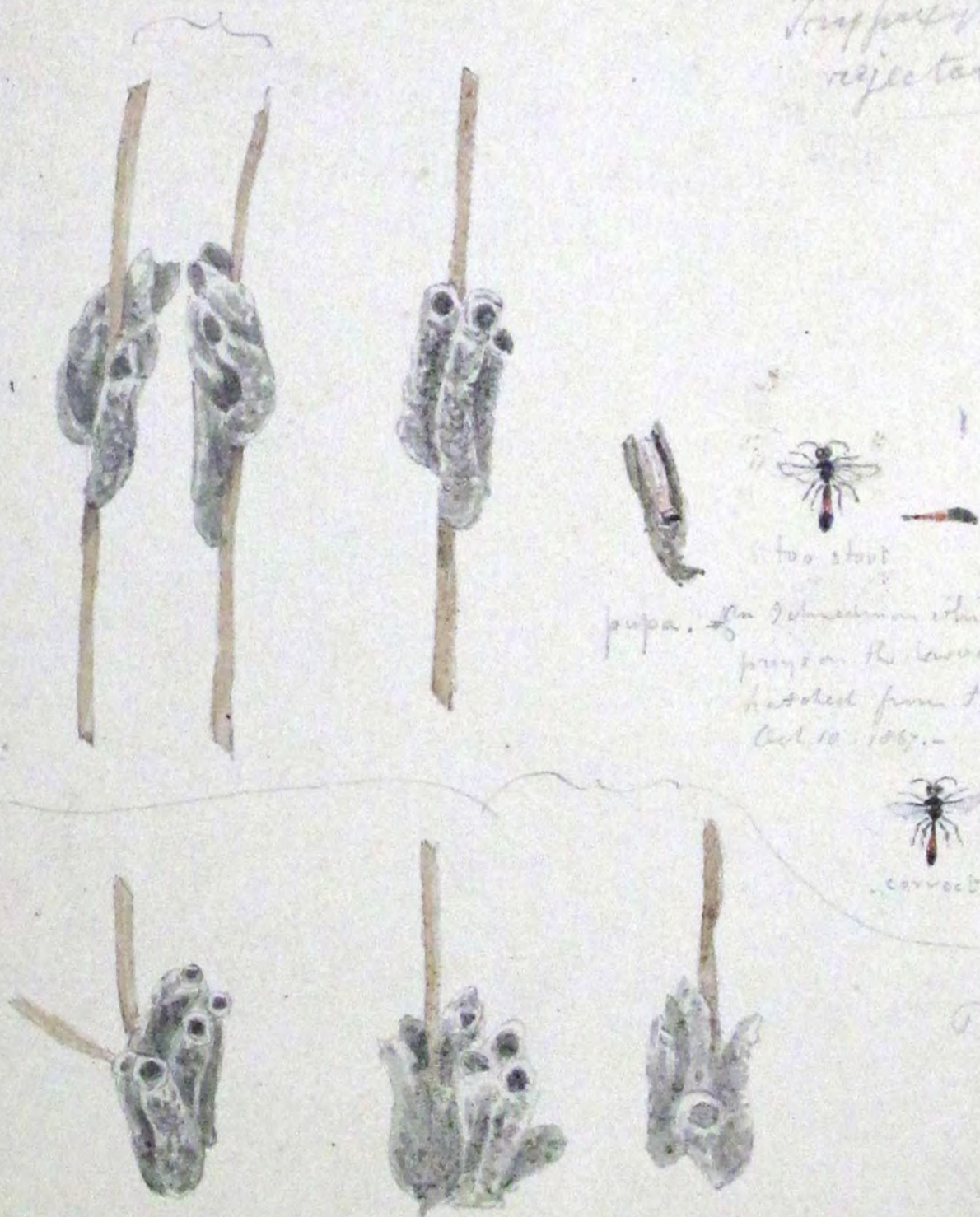
Myrphoory.

Sept 3. 1867

Paraficus unisulcatus

Society constructed of fine earth. 8, 10 & 13 cells.

Trypoxylon rejector



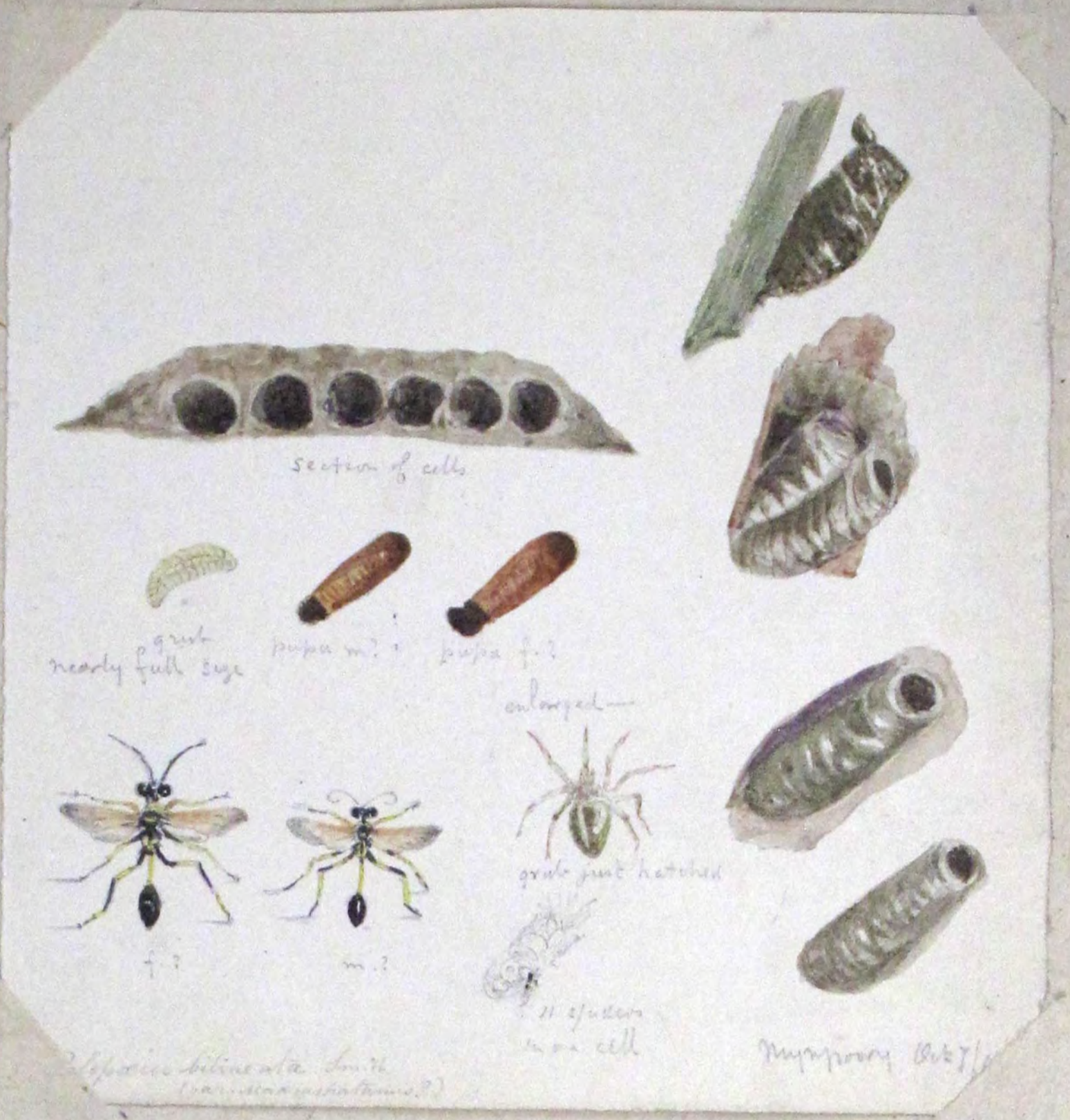
pupa. In *Trypoxylon* which
preys on the larva. was
hatched from this on
Oct 10. 1867.

correct.

Pl 3

Cells of *Pisonotus unisulcatus* -
groups of cells built on hanging
ends of grass or thatch

Sept 27/67



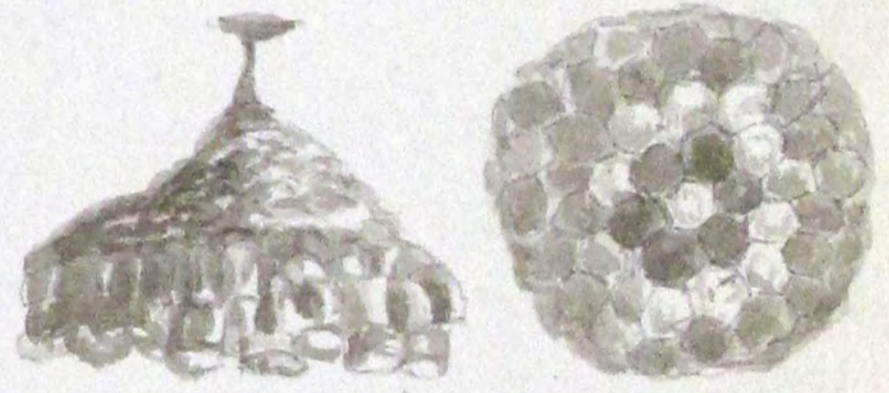
No 2.

29

28



upper line of pillars of a nest. -



Myrmecoryx }
Oct 29/67 }

Vespa orientalis

Verandah }
Myrmecoryx }
Oct 29/67 }

Polistes stigma Hal.

Mypony Oct 4. 187

In a Babool Stick
Summer House.

Thick knots
in centre



"fig"

Weight
30 grs.

"Characteristic"



Quarry
spider put in
by a Pelopon



breed in
cell



Megachile lamata Fab.

- 1 cell empty - top closed.
 - In one cell - chrysalis of a moth.
 - 2 a spider stored by whom?
 - 3 full grown female insect
- very nearly etc. etc.



magnified

pupa case

do

do

in cocoon

opened

also in
screw holes.

Golden Wasps.

Mypony

N^o 1



a few cells



outside cover
of nest.



nest in wall

10" x 9" x 9 1/2"

This nest is to
be seen in the
Queen College
Museum -
Benares



Vespa orientalis Penn?



30



Vespa sinota Fabr.

Oct. 25/67

27.

An ordinary nest. -
diam. about 16 inches



4 1/2 by 3 1/2

comb constructed in a tin box - complete



nest w^o stable
Oct 25/67
diam 18"

a queen? grub



fully grown and
taken in the
act of spinning
herself up - Oct 24/67



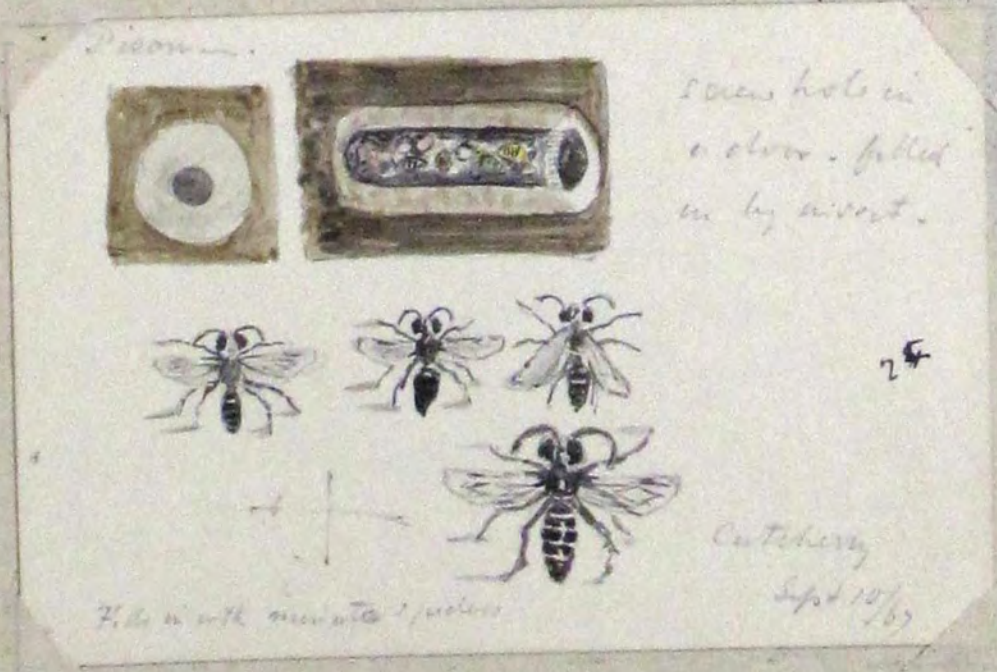
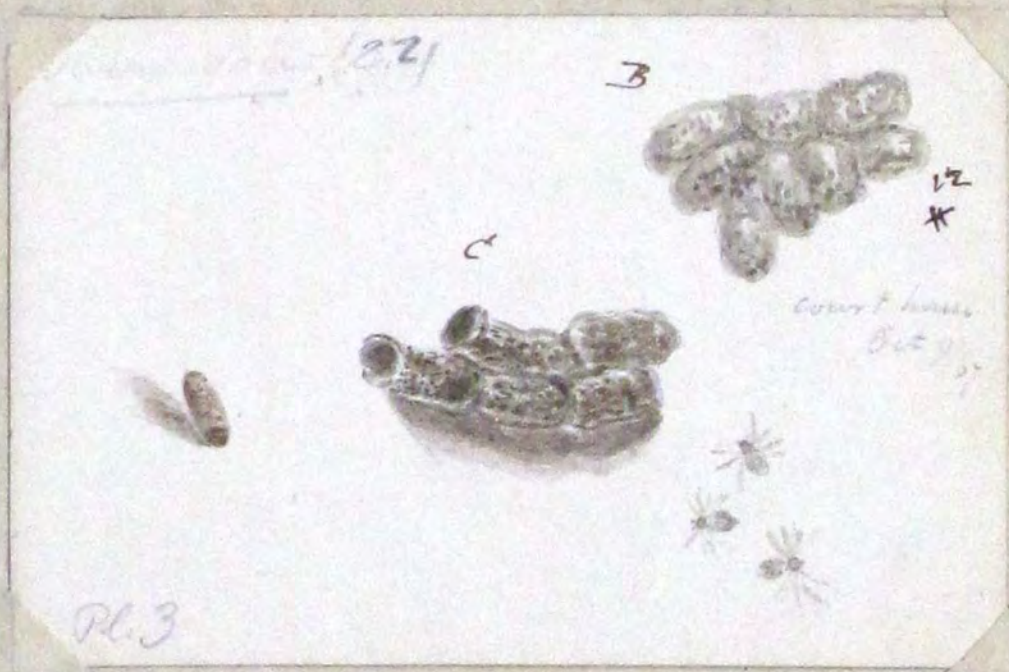
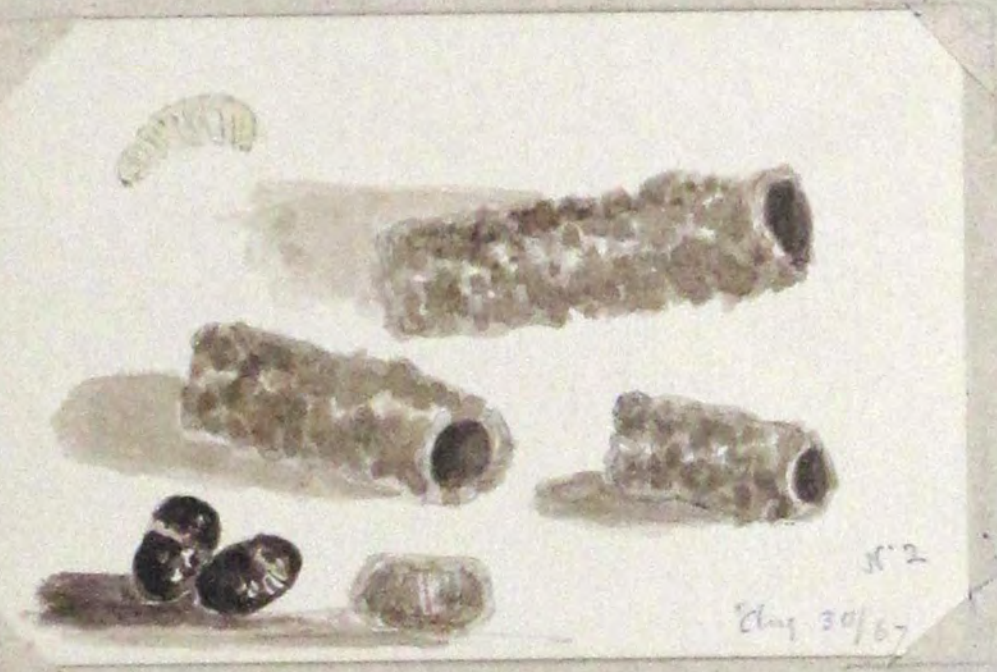
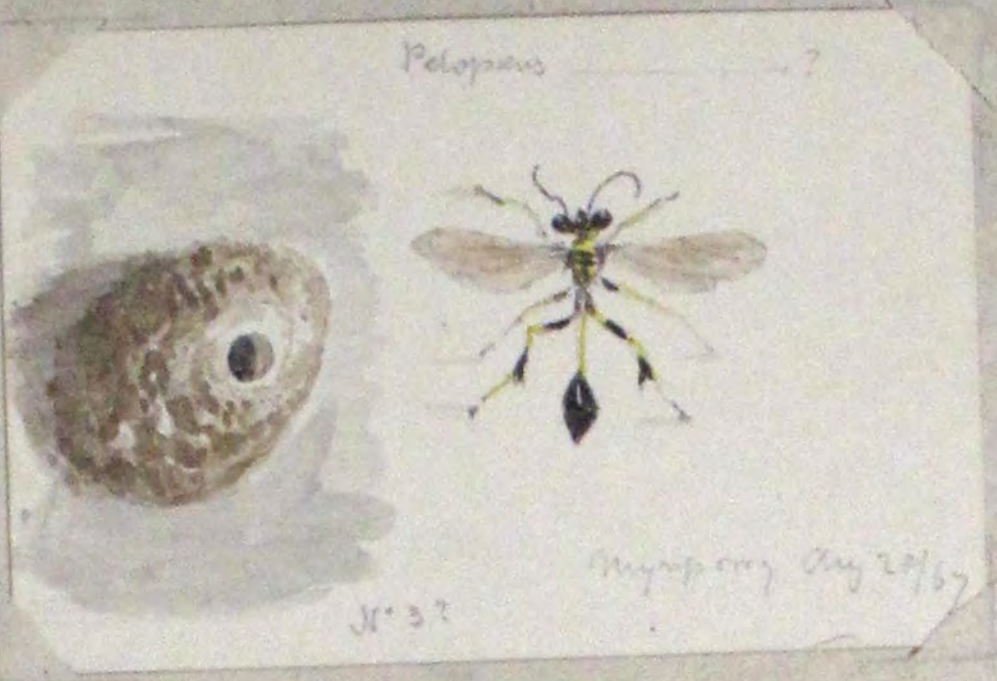
f^o
head too wide

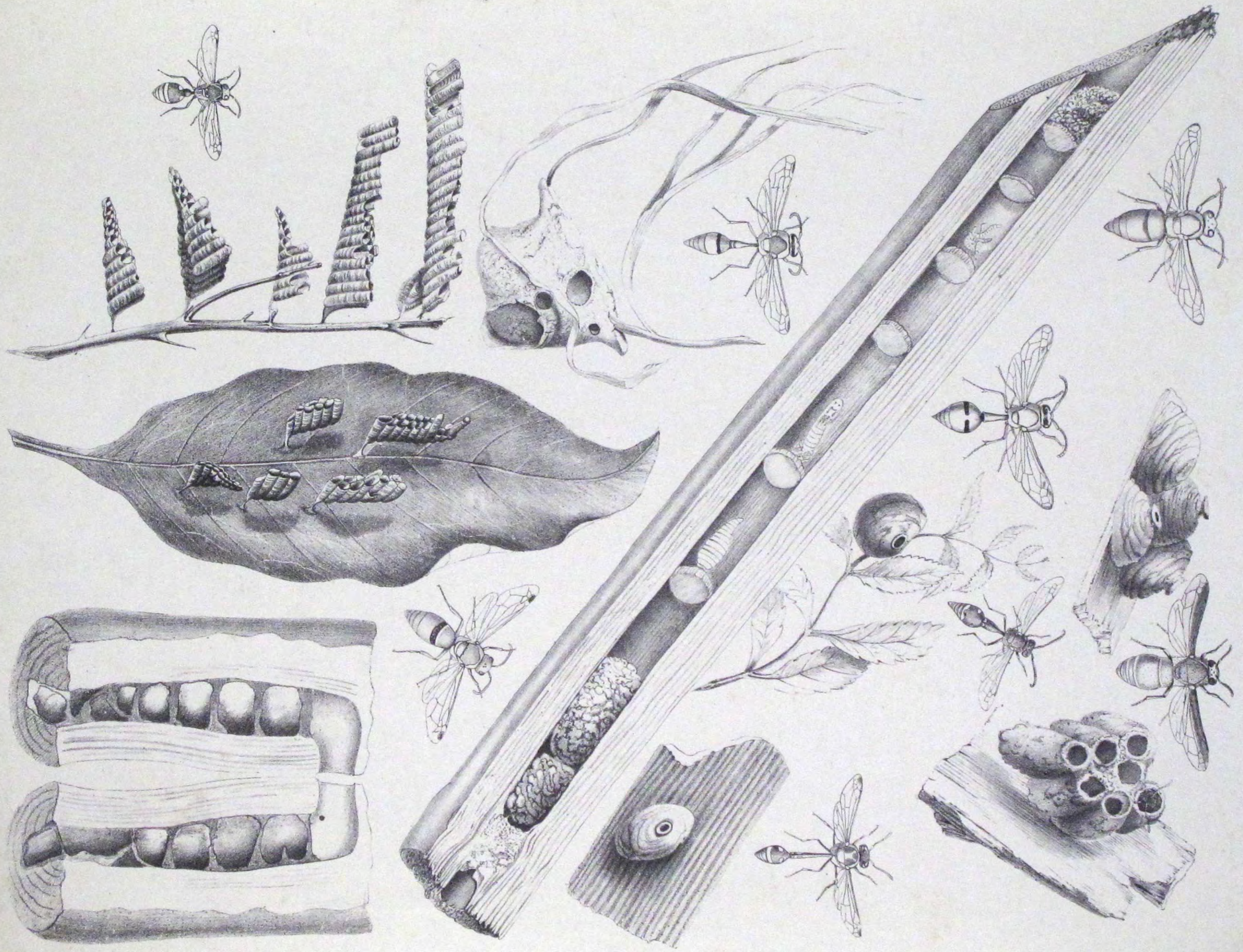


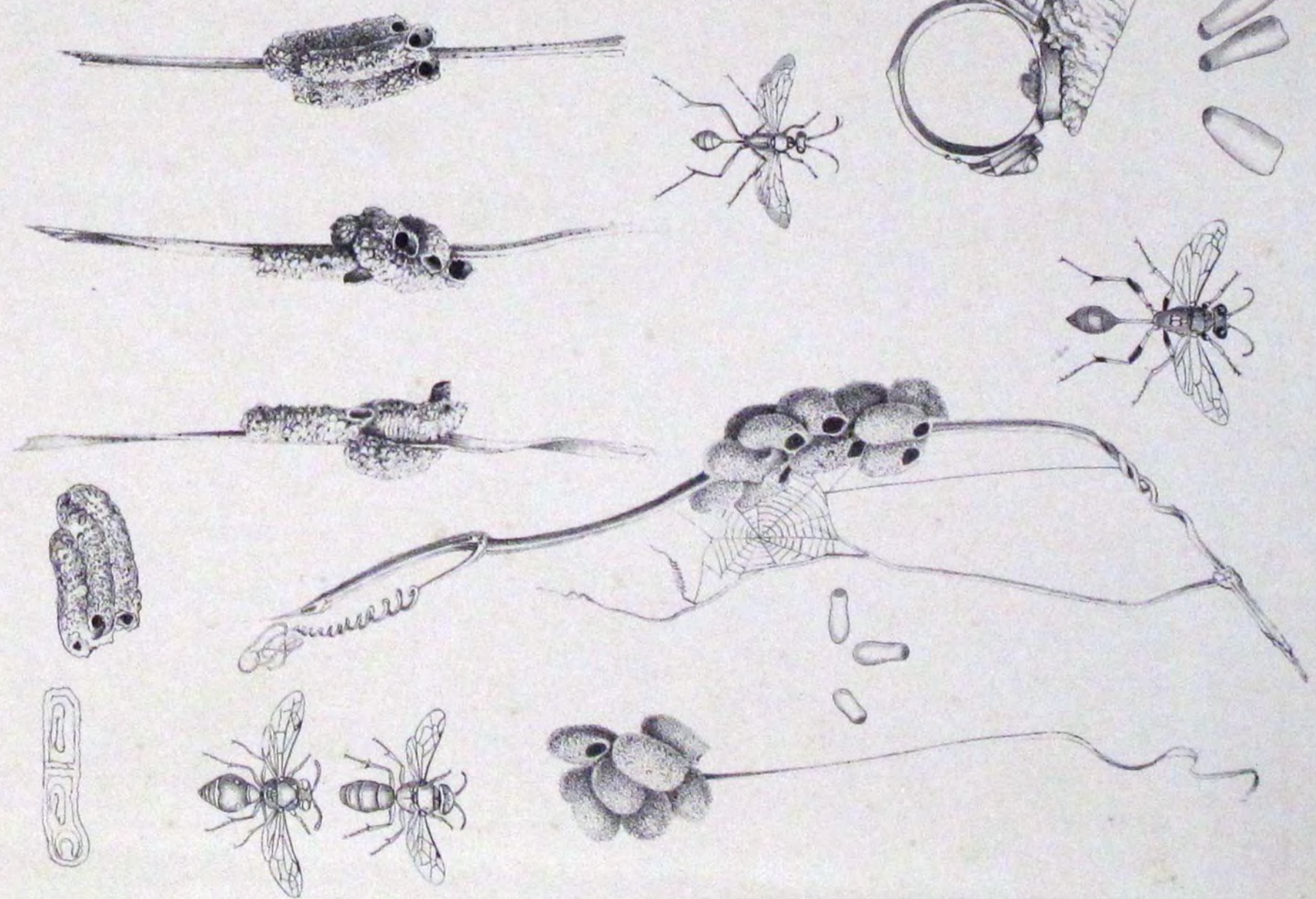
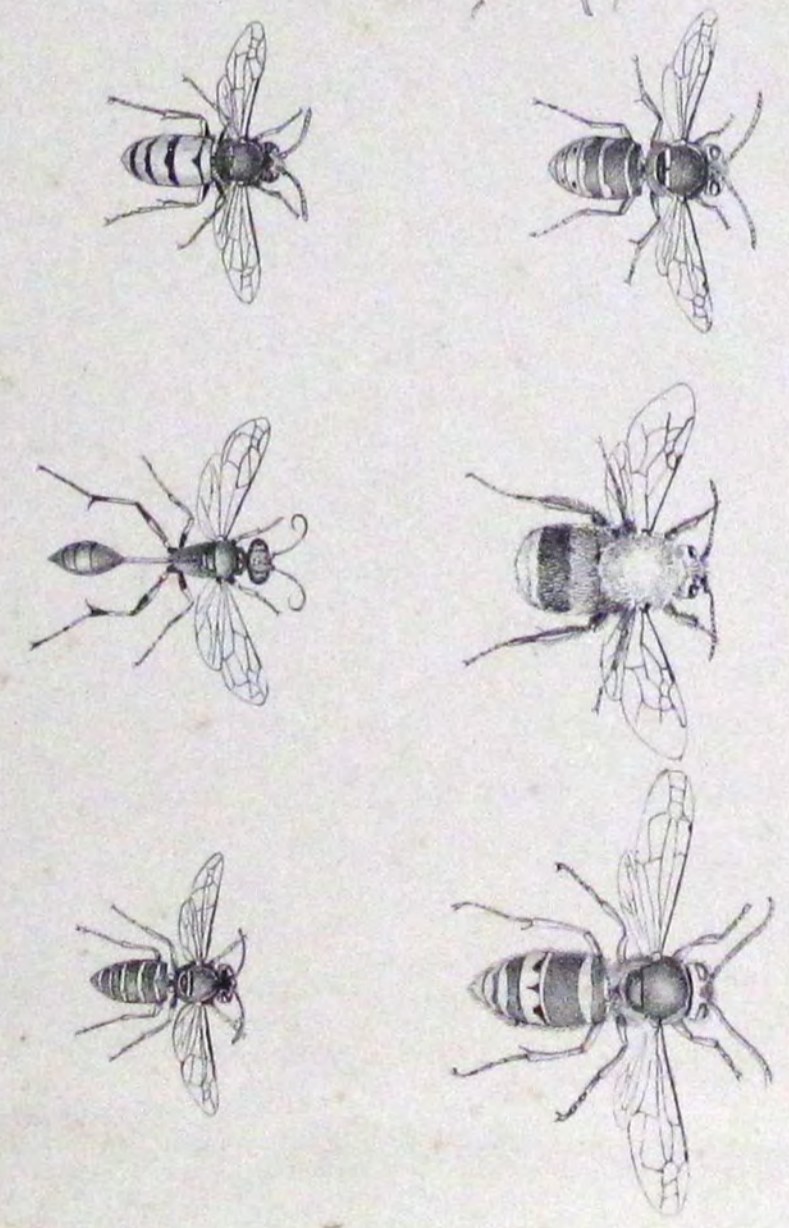
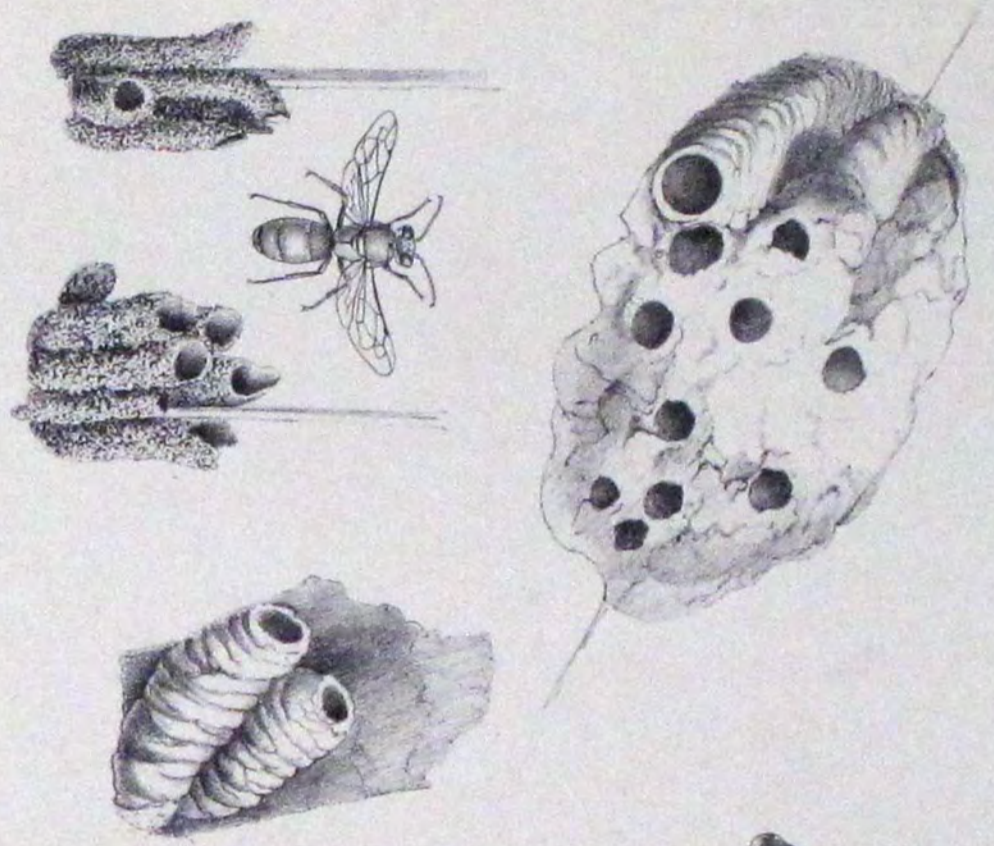
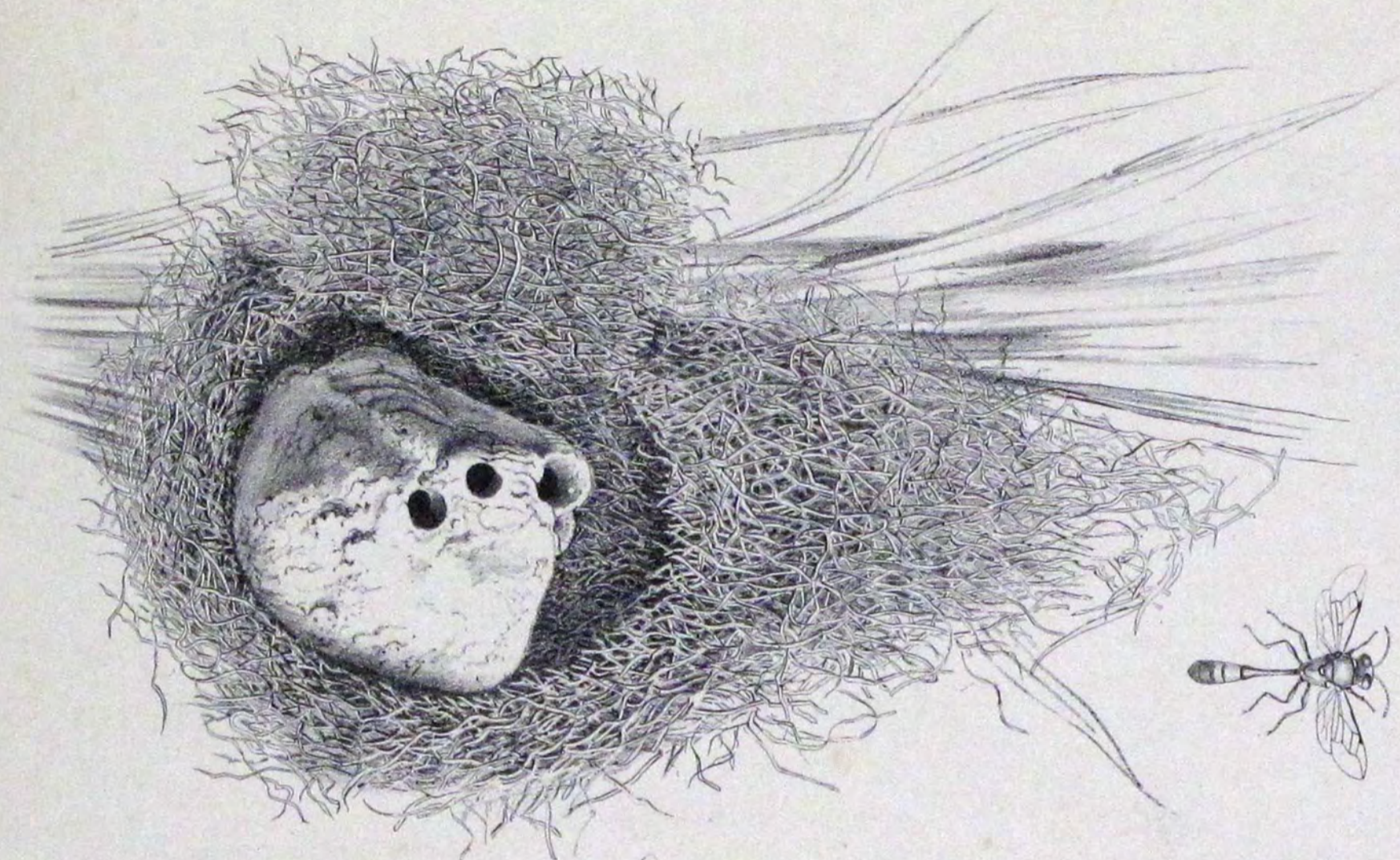
m?

Myriophorum Oct 12/67

Polistes tibricus Fabr. -

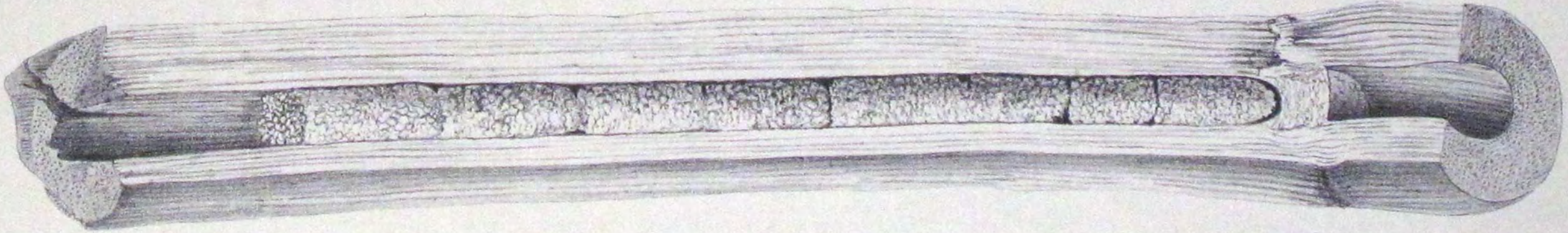
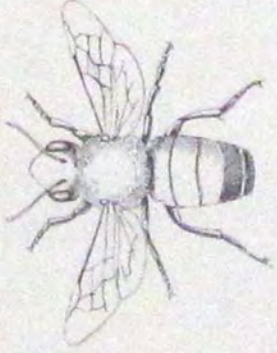
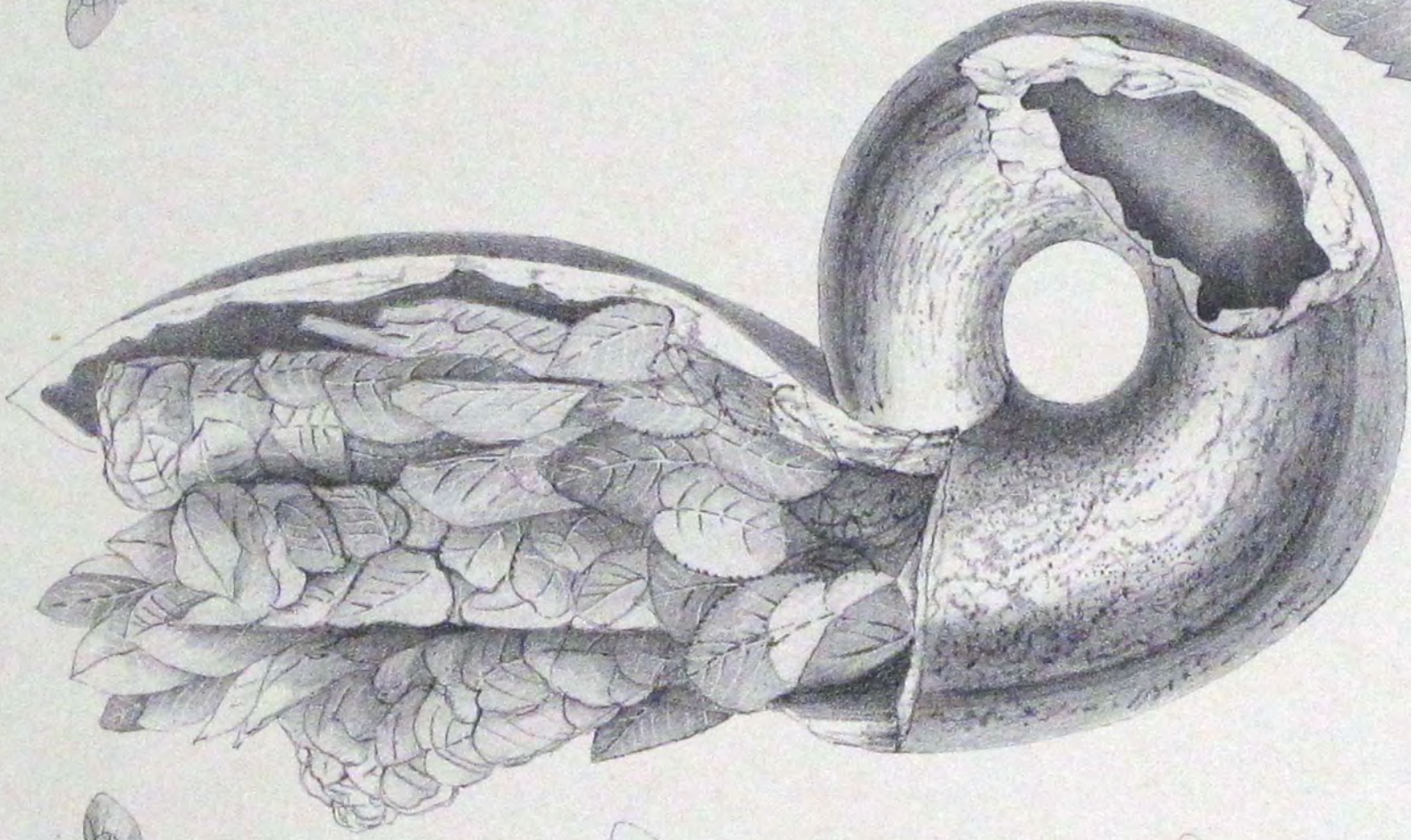






Pl. 25

Pl. 13.



5 in.



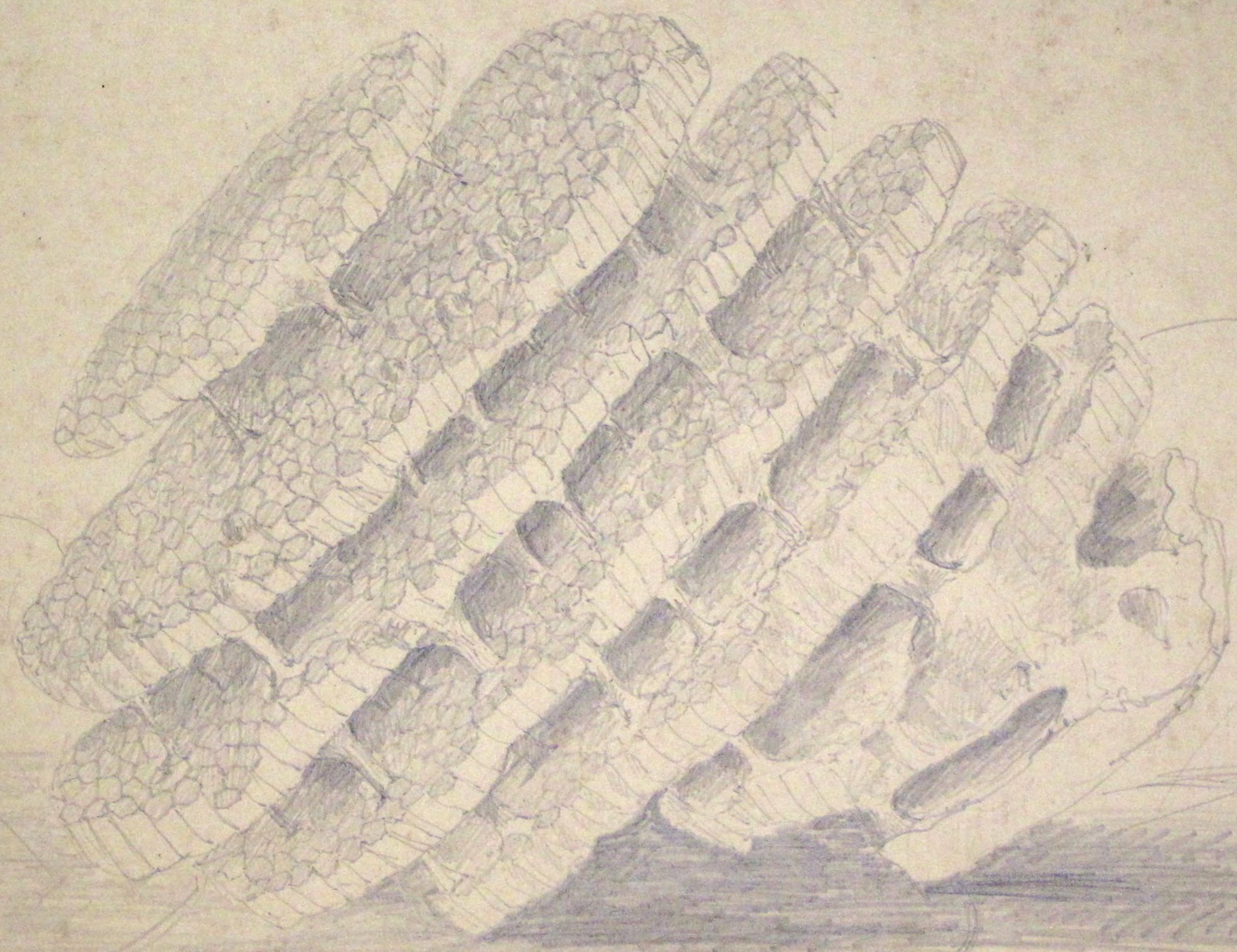
cells $\frac{1}{8}$ inch diameter
average thickness of comb $\frac{3}{4}$ inch

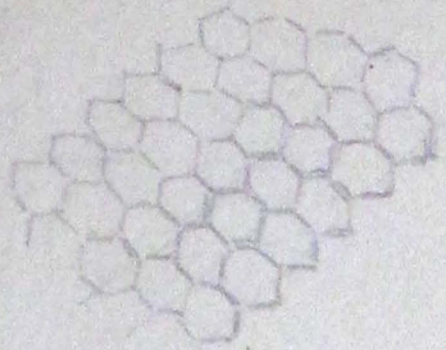
The outside line represents a more regular
comb built on a beam

3 combs in colony - May 1886.
Honey excellent - very clear - of dark color but transparent. Myrmecophaga
has very hard legs -

upper portion of inner comb - full of honey
attached to a vine branch
many of the above cells are very deep

Length 100
breadth 40
weight 100
when
P. 100





paper cells



hills



enlarged



Queen



workers

Wasps
Nest
taken from a
bank. Binsey
garden.
27-7-68.



white ants hills
of
one nest.

close and
translucent -
1995
in Queen
granulated



Native

KING
not fig -

12 joints?



a 3 yr old Queen
Edawah Nov 22/09



head
of
a worker

Part of the living mass
of the nest -
Nov 22/09



worker



fungus

magnified

found with Queen in cell Nov 23/09



found in the nest

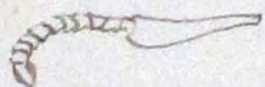
the 1st found in the nest



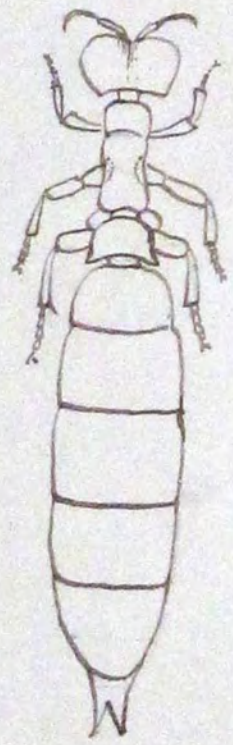
Head of

Mynpoory Aug 30/67

of the *Palmyra* *Stem*
of the *Palmyra* *Stem*



Dichthadia
glaberima



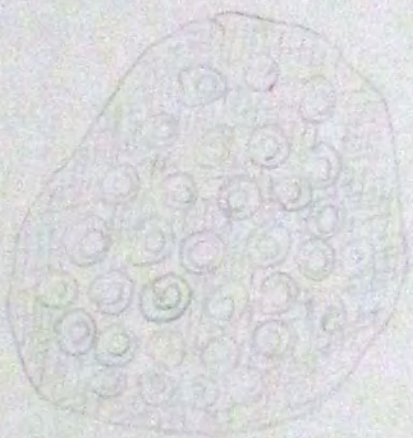
Natural Size

Female of
Dorylus S





Myriophyllum
Oct 3/87



section of ovary

Portions of the
Flower of the Lotus
Buisson.

13.7.1868



on
"Dalbergia Sissoo"

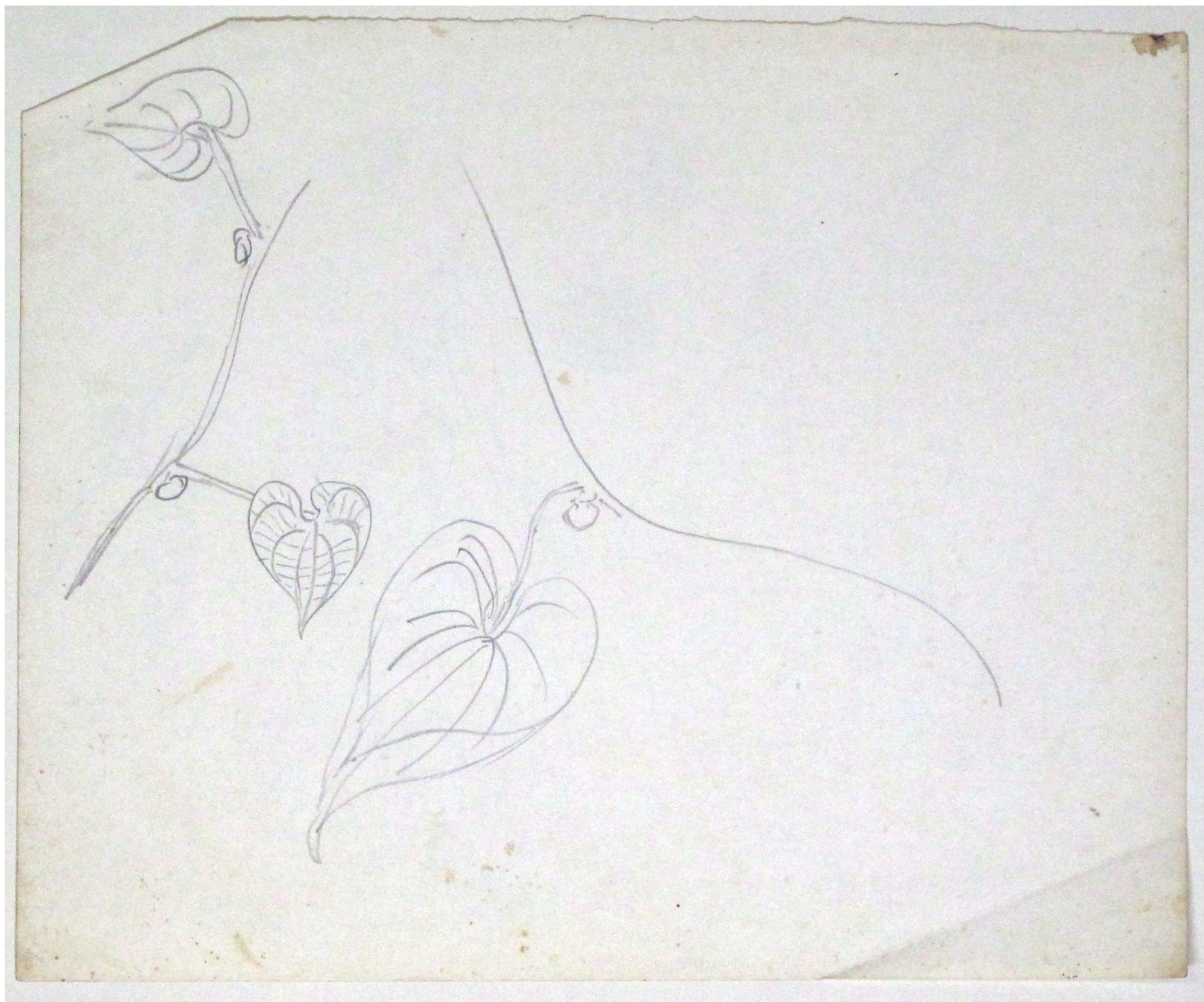
Collected
Sept 27/67

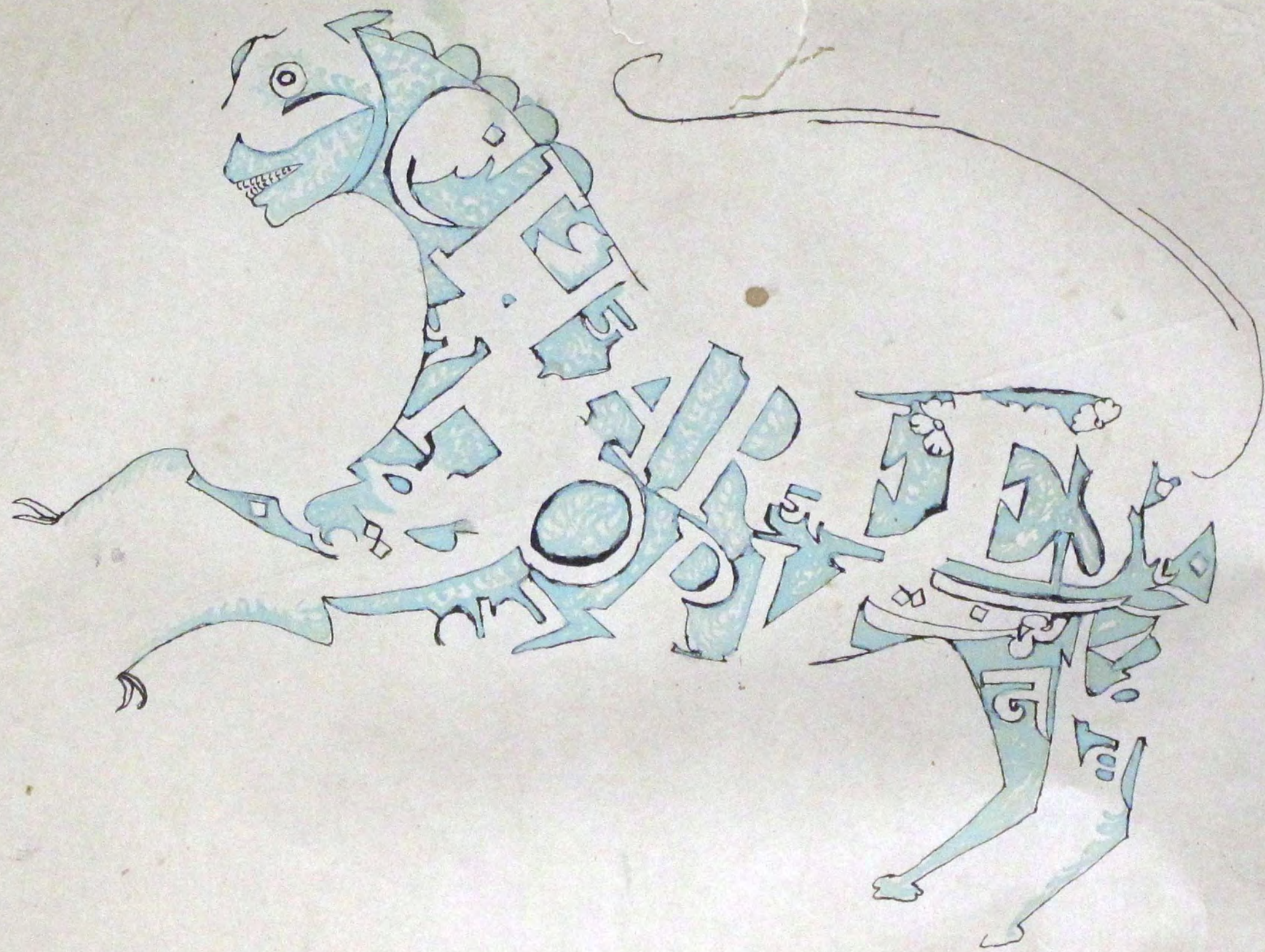
"Punia Stewarti"

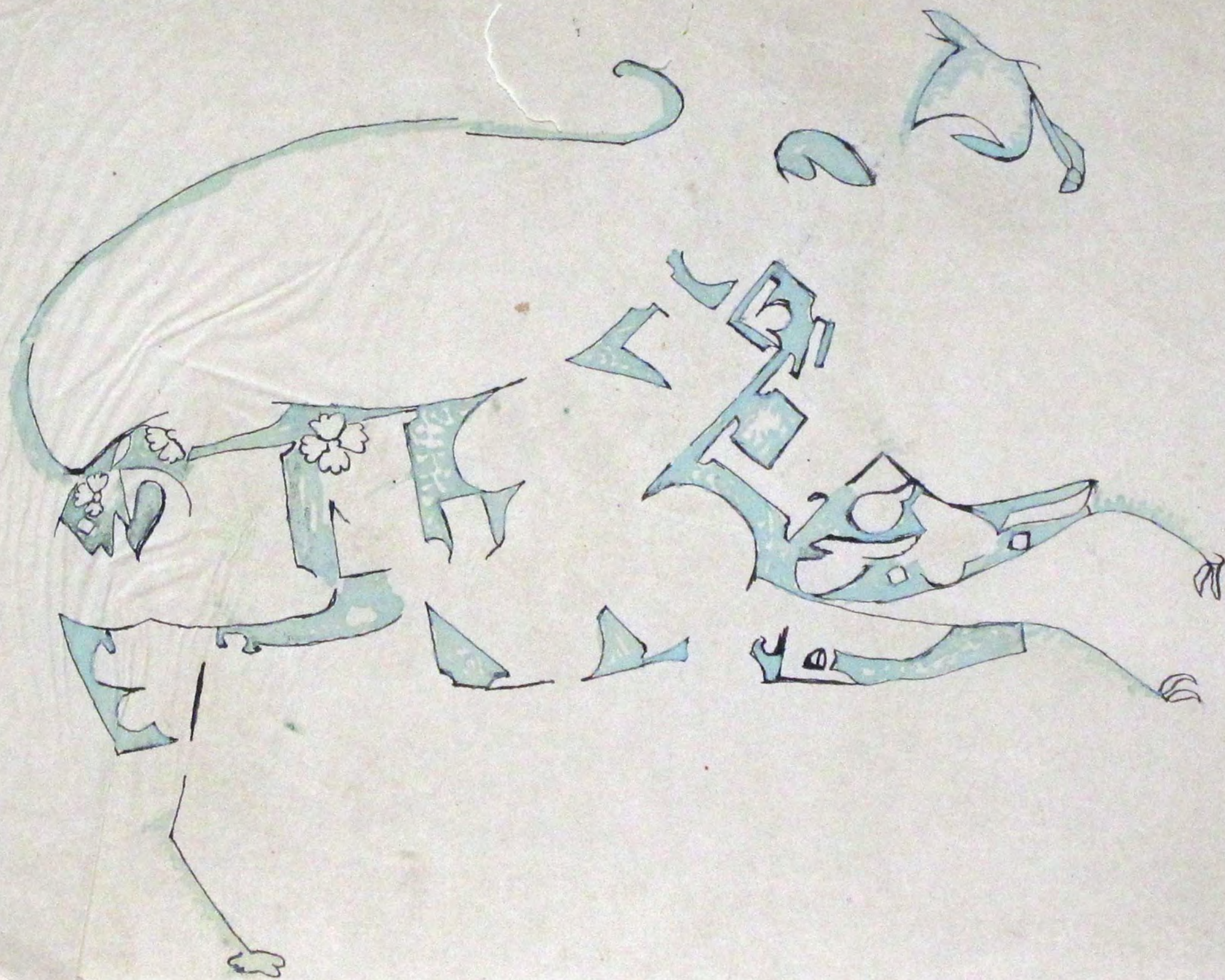
Sept 19/67



to show how a
leaf is attached in -









"Orthotomus longicauda"

Nest of Taylor Bird -
in a
Leaf of Erythrina stricta
Nuympsony Sept 28/67

with 4 newly laid eggs -



nest of two leaves -



Bottom of nest
to show stitches

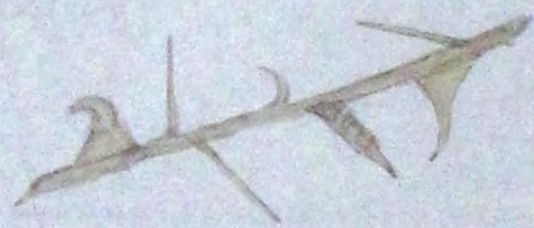
A Commentary on the Pleasures
of Life -

In pleasures in our Indian jungle -

We soon without it, there -



from nature -



Sacis aethiops

Branch -

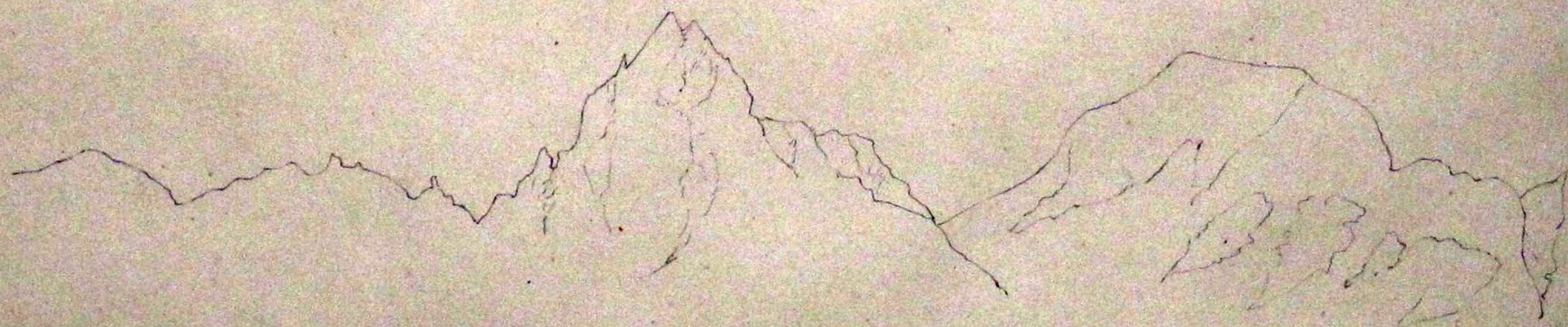
1818

P.S. Add nettles & thistles off high - and smaller
in infinite variety - wild aloes & bamboo -
And then no less the pleasures of a peasant's life -



Paper made of
Loomum from the
fibre of the Dabline

Loomum
Aug 2/18



Outline of Hills opposite Cheenu
showing the Ralobing Peaks.
taken before sunrise - Aug 10. 1848.

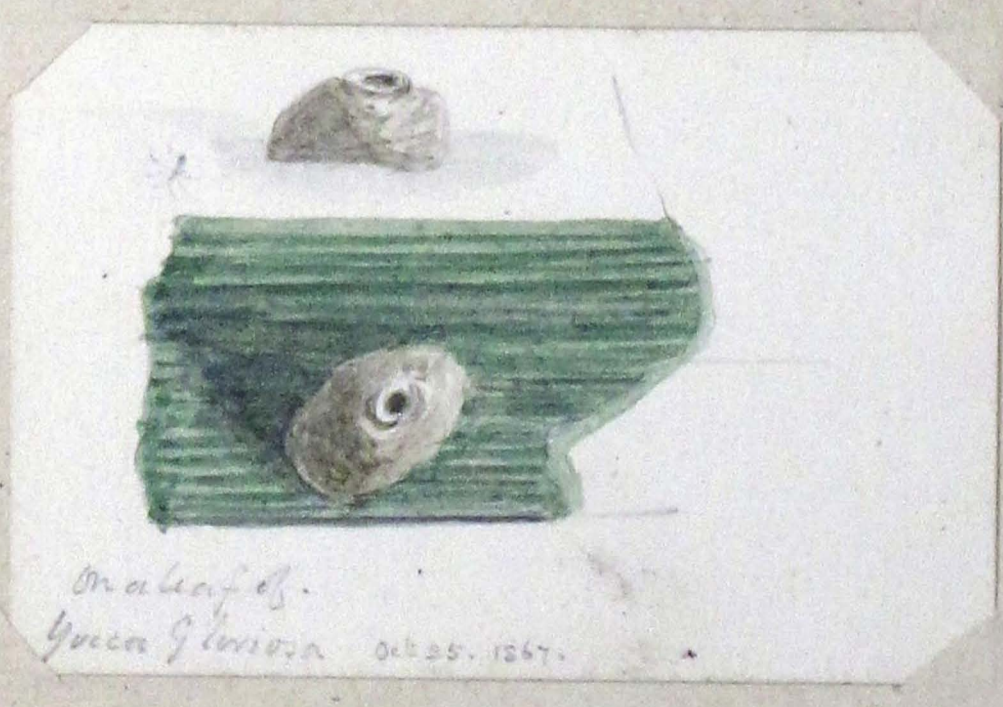


Almonate & Binsur
July 27. 1868.



Myosotis Aug 30/6

Flower of
which falls soon after opening -



ison. N. 3

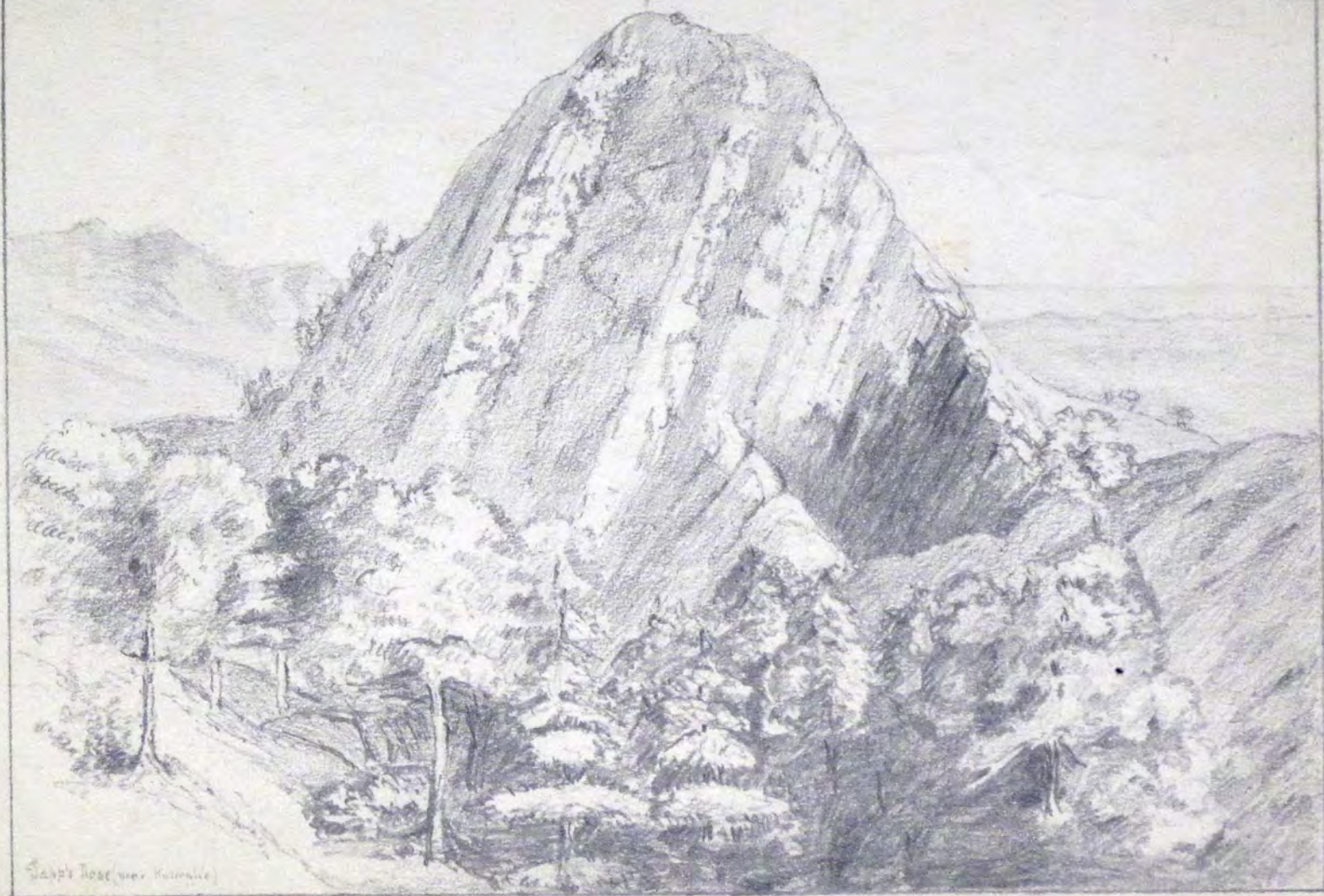
22



Summer House
N^o 4. Paraperone pygmaea
New York - New York
Sept 5







Mount Fuji (near Kamakura)



Horned Owl

Nyctonyx. Dec 29/65

Expansive wings 4/2 3 inch

Weight 2 1/4 lbs

Length 18 inches



To H. Church
10/7/71



To H. Church
10/7/71



Maroc.

Algérie.

Tunis.

Tripoli.

Le Caire.

Nubie.

Sahara.

Sénégal.

INSTITUT D'AFRIQUE.

Zanguebar.

*Le Conseil supérieur, par sa délibération du 15 avril 1866,
a nommé membre Titulaire* _____ *de l'Institut d'Afrique*

C. Horne Esq.

Le présent Diplôme a été délivré à Paris, le 12 Juin 1866.

Nigritie.

Mozambique.

LE PRÉSIDENT DE LA SECTION

LE PRÉSIDENT

LE SECRÉTAIRE GÉNÉRAL

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Madagascar.

Congo.

Cap Nègre.

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Hottentots.

Le Cap.

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sisting of together 480 pages, and not reaching the end of the first letter, is all that was published. He had, however, through this vast amount of reading—aided by those very materials and a memory which seemed never to fail him—acquired that ready and extensive command of Sanskrit literature, which but few can ever hope to obtain, and from which the most splendid fruits might yet have been expected. Dr. Goldstücker's knowledge of Sanskrit Grammar, especially the system of Pāṇini, was and will probably ever remain unrivalled. His introduction to a facsimile edition of the *Mānava-Kalpa-Sūtra*, entitled *Pāṇini and his Place in Sanskrit Literature*, and published in 1861, will, no doubt, "always mark an epoch in modern Sanskrit scholarship."

Dr. Goldstücker had been engaged for the last two years in carrying through the press, for the Indian Government, a splendid photo-lithographic facsimile of a MS. of *Patanjali's* great commentary on Pāṇini, the *Mahābhāshya*, together with Kaiyaṭa's and Nāgojibhaṭṭa's glosses. This publication is nearly complete, only about 300 pages out of 4000 remaining to be carried through the press. It was to be followed by a critical edition of the *Mahābhāshya*, together with another important gloss, the *Kāṣikāvṛitti* of Vāmana Jayāditya. His latest complete publication was a very able paper "On the Deficiencies in the present Administration of Hindu Law," read before the East India Association in June, 1870, which showed his thorough familiarity with that important branch of Sanskrit literature, so closely connected with the religious belief of the Hindus.

In 1866 a Society was established, with Prof. Goldstücker as editorial secretary, for the publication of Sanskrit Texts. His nearly complete edition of the *Jaiminiya-nyāya-mālaristara*, a work of great importance for the study of the Mimāṃsā philosophy, is the first and as yet only result of this association; but it is to be hoped that even after Prof. Goldstücker's death, it will not be allowed to cease at this early stage of its useful existence.

Royal Asiatic Society
Annual Report

1872.]

ROYAL ASIATIC SOCIETY.

A few years after his arrival in this country, Dr. Goldstücker was appointed Professor of Sanskrit at University College, an honorary post which he held to his death. He became a member of our Society in 1852, and since that time was frequently elected to occupy a seat in its Council.


Papers on various subjects were read by him from time to time at the Society's meetings, but an excess of modesty on his part unfortunately prevented their ever appearing in our Journal. The reason he was wont to assign for this was, that as they were mere offshoots from his own particular method of Sanskritic and Comparative inquiry, as opposed to that of other scholars, they could not possibly be rightly understood before he had dealt with the science of Comparative Philology as a whole, and stated fully and clearly the grounds on which his own method was based. That he has been working for many years at a systematic exposition of this kind is well known to scholars, and it is to be hoped that, along with other important materials, such portions of this work as may seem fairly finished may yet see the light.

However severe he may have been as a critic, and intolerant of anything which to him had the appearance of mere scientific speculation, his was the true kindness of heart, and a disinterestedness of purpose such as is rarely met with.

It is well known how anxiously he watched every step in the development, and every change in the established social aspects of India, aspects which he had learned to love during the long course of his literary acquaintance with them; so much so, indeed, that some of his failings as a Sanskrit philologist—if failings they were—may have been due in some degree to an excess of affection for the classical land of his studies.

Dr. Goldstücker died on the 6th of March, 1872.

Charles Horne was born on June 6th, 1823. His parents belonged to the Society of Friends, but he himself became



a member of the Church of England. Even in his early years he showed a rare gift of observation and a great interest in scientific matters. He had all the instincts of a naturalist, and before going out to India had acquired no mean knowledge of English Entomology. When studying at Haileybury it was his favourite occupation to bury himself in the thick undergrowth of the pleasant summer woods, watching and listening to the movements and sounds of the woodland tribes. He went out to India in 1843; but shortly after was compelled by ill-health to take a leave of some months, which he devoted to a journey over one of the highest passes of the Snowy Range into Thibet and round by Kashmere. During this trip his pencil was never idle; he drew all objects connected with the mountain tribes and their daily life and habits, and made an interesting series of sketches of scenery which still exists. His early habits of patient observation were continued during his residence in India; and a tropical sun did not hinder him from following, during his leisure hours, his naturalist pursuits. Some of the results of his observations in this respect are embodied in papers communicated from time to time to various societies and periodicals.

Mr. Horne had in the course of years accumulated a large mass of varied materials upon almost all the branches of Natural Sciences as well as on Ethnological and Archæological subjects, which unfortunately were all destroyed during the Mutiny; and increased official work and other causes prevented them from being replaced. It was not however till his return to India, in 1860, after a twelve-month's leave of absence passed in England, that he began to pay more especial attention to Archæological subjects, and, as much as his duties would permit him, examined the Buddhist remains in and around Benares and Jaunpur with great assiduity and success.

His final return to England in 1869 enabled him to devote

the best part of his time to his favourite pursuits, and to the working out of his materials. Mr. Horne became a member of our Society and the Council in the same year, and has since shown himself, by his constant attendance at our meetings, and his frequent communications on Archæological subjects, most of which were printed in our Journal, to have been a most useful member. His kind and genial disposition made him many friends among the members he met at our meetings, where the discussions were frequently enlivened and benefited by the spirited and enthusiastic manner with which he entered upon all matters of Oriental Archæological inquiry.

In proceeding to report on the amount of work done by the Society in Oriental research during the past twelvemonth, the Council regret that so long a delay should have occurred before the publication of the Second Part of Vol. V: of the Society's *Journal*, a delay which has been occasioned by their not receiving some papers which were promised at the last Anniversary. They have, however, more than sufficient material in hand to make up another number; and the Council are in hopes that they may be able to bring out two more parts during the present year, and, with the assistance of the members of the Society, be able in future to issue the numbers of the *Journal* at shorter and more regular intervals.

Of the papers read and discussed at meetings during the past year several have already been printed, and are now in the hands of the members—viz. Mr. *E. Thomas's* "Comments on Recent Pehlvi Decipherments, with an Incidental Sketch of the Derivation of Aryan Alphabets, and Contributions to the Early History and Geography of Tabaristán," (an Account, by the late Mr. *C. Horne*, of an Ancient Engraved Hindu Vase,) and papers, by the Rev. *M. A. Sherring*, of Benares, on the Bhár Tribe, and by Mr. *N. B. E. Baillie*, on *Jihád*, or Religious Warfare in the Mohammedan Law, and its application to British India.

form. It may sound fanciful, but my impression is, that it is really intended to recall the form of a serpent. At least, at Nakhon Vat in Cambodia, all the ridges of the roofs and all the borderings of the pathways, were wavy serpents, generally seven-headed, but with the bodies of real snakes. Here it is so conventional that without the knowledge of what happened further east we should not dare even to suggest such a theory.

To my mind the most interesting peculiarity of the Mongún Pagoda is that it forms a connecting link—which has hitherto been missing—between the square and circular forms of these seven-storeyed Pagodas. With the assistance it affords I now see—dimly it must be confessed—the outline of the whole series, from the temple at Mughoyr to the present day. Many of the links in this series are still wanting to our knowledge; but I have no doubt that they exist, and I feel confident that as photography spreads we shall soon be furnished with the required information. When this is obtained we shall be enabled to write one of the most curious and interesting chapters which remain to complete our knowledge of the history of the ancient architectural forms of Southern Asia.

Some Remarks upon COL. YULE'S Notes on the Senbyú Pagoda at Mengún. By C. HORNE, F.R.A.S.

With reference to the interesting account of the Senbyú Pagoda at Mengún, read at the last meeting of the Royal Asiatic Society, and more particularly with reference to the remarks by Col. Yule on the Buddhas of the Boro Bodor, I would, with the greatest deference to the writer, beg to offer some suggestions derived from personal observation of the manner in which many groups of figures of Buddha (Sákya Muni) are sculptured in Bengal and the North-West Provinces of India.

First, as to the number of times of representation. I may remark that the ceiling of the interior of the great tower or tower of Budh Gaya is divided into many hundreds of little spaces, in each of which Sákya Muni in his conventional atti-

tude is represented. If I remember rightly, the ground-work is of a pale yellow, whilst the figures are of an uniform ochreous brown. There is, however, no variety of position in the figure, and I believe that Gen. Cunningham ascribes the ceiling to about 1100 A.D. The painting is very much faded, and the ceiling of a much later date than the body of the building.

Secondly, as to the positions of the figures. I have before me a small square memorial stupa from Buddh Gaya, of no great antiquity, but evidently copied from a more ancient one, surmounted by a tapering finial of nine circles, upon the sides of which are depicted in relief, in niches, four of the favourite positions in which that great social reformer is often sculptured, viz., begging, expounding, blessing, and contemplating. To these is often added a recumbent figure of Buddha entering "Nirvána," or annihilation; and often one of Máya, his mother, holding the Sál tree at the time of his birth.

1. On the stone in question. To the East (I say East, although the sides are all precisely the same, because there is an inscription on it beneath the figure, and because the principal sides of every Buddhist erection, as far as I am aware, faced the East; and, thirdly, because Buddha is there represented as blessing), is a sitting figure of Sákyá Muni in the act of blessing, both hands being raised before him with joined palms, turning outwards, and the soles of the feet turned upwards, showing the chakra upon them.
2. To the West, or opposite side, Buddha is expounding or demonstrating, with the hands in close proximity, and the soles of both feet still upward, as in the first position.
3. To the North, he is sitting contemplating in the position as described in posture No. 1. of Col. Yule, viz., the left hand lying, palm upwards, upon on the right up-turned sole; whilst the left hangs down on the right knee, palm inwards.

4. To the South, he is sitting with his hands folded one over the other in his lap, *i.e.* between his heels (or in some other stones that I have seen, on *both the up-turned soles*), supporting his begging pot.

I have never heard it contended by any one that these various figures, or rather positions of the same figure, represent different Buddhas, nor do I think it likely that they do so; but that they are merely as I remarked in the commencement, different attitudes of Sákya Muni, in which that of teacher occupies the most prominent place.

The suggestions which I would therefore wish to throw out are—1. That the numerous figures of Buddha on the Pagoda of Bero Bodor all represent the same person. 2. That the building was erected in honour of Buddha, the teacher, as he sat "Turning the wheel of the Law," or expounding his doctrines, or in the act of blessing.

The attitude No. 1 of Col. Yule would then represent Buddha as in contemplation under the Bo tree.

No. 2 would represent him expounding.

No. 3 would show him as a mendicant, for I find the begging pot to be often omitted, although it is placed in the general representation of Buddha in all Thibet (*vide* Capt. Austin's paper, J. A. S. of Bengal, vol. xxxiii., p. 152).

No. 4 would represent him in the act of blessing, whilst the principal or immured figure is either in the act of teaching or perhaps blessing.

Gen. Cunningham, in his Bhilsa Topes, has shown the conventional method of expressing by the hands the act of teaching, *viz.*, the placing of the first finger of the right hand in a peculiar manner on those of the left, which leads me slightly to doubt the certainty of "both hands raised opposite the breast as in an attitude of teaching" representing that act.

I have also seen standing figures of Buddha—generally with the begging pot, which holds so conspicuous a place in

his scanty accessories, and I cannot but believe that the one and the same person is represented in many ways.¹

¹ So far as my experience goes, the conclusions I have arrived at are entirely in accordance with Mr. Horn's suggestions. At Ajanta, for instance, especially in Cave 19, Buddha is represented in all these four attitudes, and so frequently, but with such similarity of form and emblems, that I hardly think it can be doubted but that one and the same person only is meant to be represented. The same thing occurs at Kenheri and elsewhere in the western caves, yet I never heard it suggested that these figures were intended to represent any other person than the one Sákya Muni.—J. F.

UPPER NORWOOD, *June 23, 1869.*

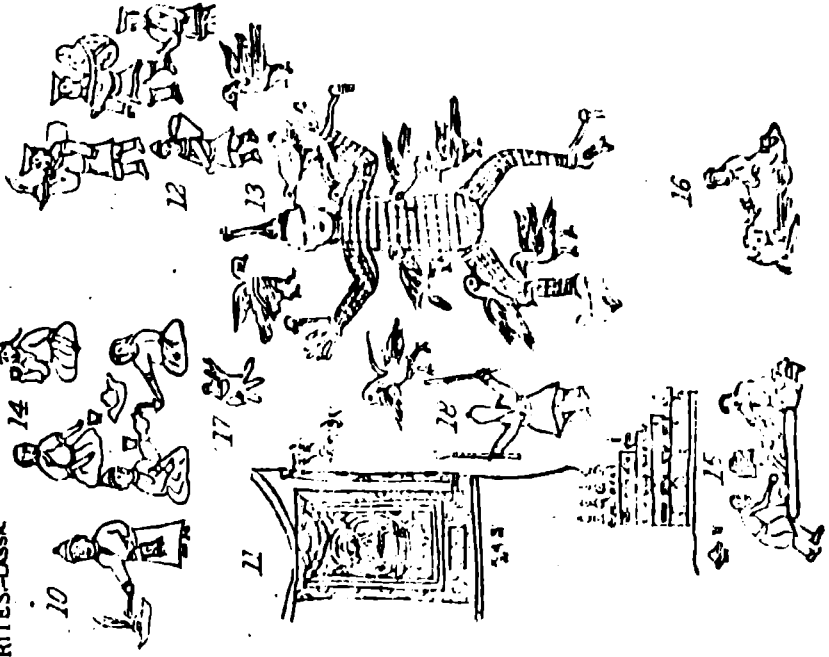
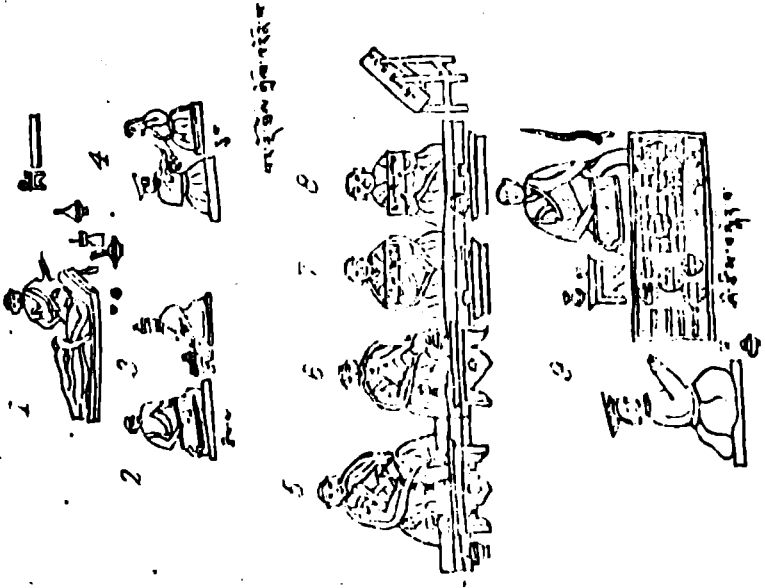
ART. III.—*On the Methods of Disposing of the Dead at Llassa, Thibet, etc.* By CHARLES HORNE, late B.C.S.

In the year 1857 one of the travelling Llamas from Llassa came to Lahoul, in the Kûlû country on the Himalêh, and hearing of the mutiny was afraid to proceed. Major Hay, who was at that place in political employ, engaged this man to draw and describe for him many very interesting ceremonies in use in Llassa, amongst which was the method there employed in disposing of dead bodies. This so exactly confirms the accounts given by Strabo and Cicero, and is, moreover, of itself so curious, that I have transcribed it, with as many passages relating to the subject as readily came to hand; and as the Llama was a very fair draughtsman, I have had facsimiles made of his drawings to illustrate this paper. I will first give the extracts, and then the account of the Llama.

M. Hue, the interesting Jesuit traveller, in his *Travels*, tome ii., p. 347, when at Llassa, alluding to hydrophobia, says (free translation):—“It is only surprising that this horrible complaint does not commit greater ravages when one thinks of the numbers of famished dogs who constantly prowl about the streets of Llassa. These animals are so numerous in this town that the Chinese say, ironically, that the three chief products of the capital of Thibet are Llamas, women, and dogs (Llama-Yatêon-Keon). This astonishing multitude of dogs is caused by the great respect that the Thibetans have for these animals, and the use they make of them for the disposal of their dead. There are four manners of sepulture in Thibet: first, incromation; second, throwing into the rivers or lakes; third, exposure on the summits of mountains; and the fourth, which is the most flattering of all, consists in cutting the dead bodies

FUNERAL RITES--LASSA

Pl. 1

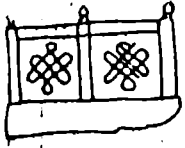
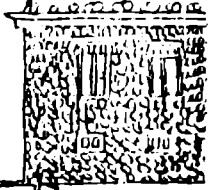


Journal of the
Royal Asiatic Society
1873

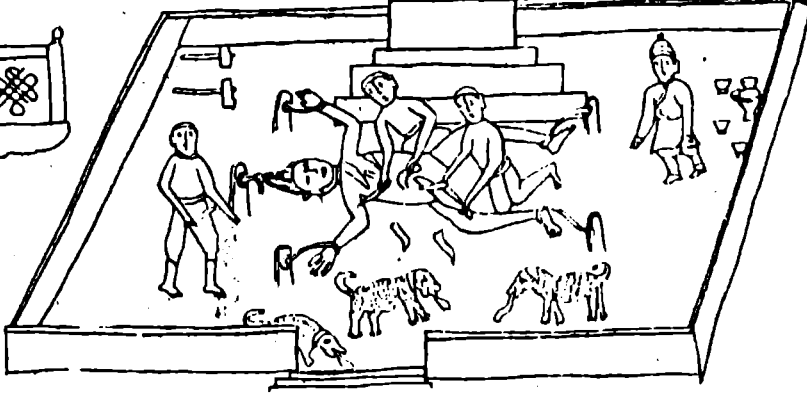


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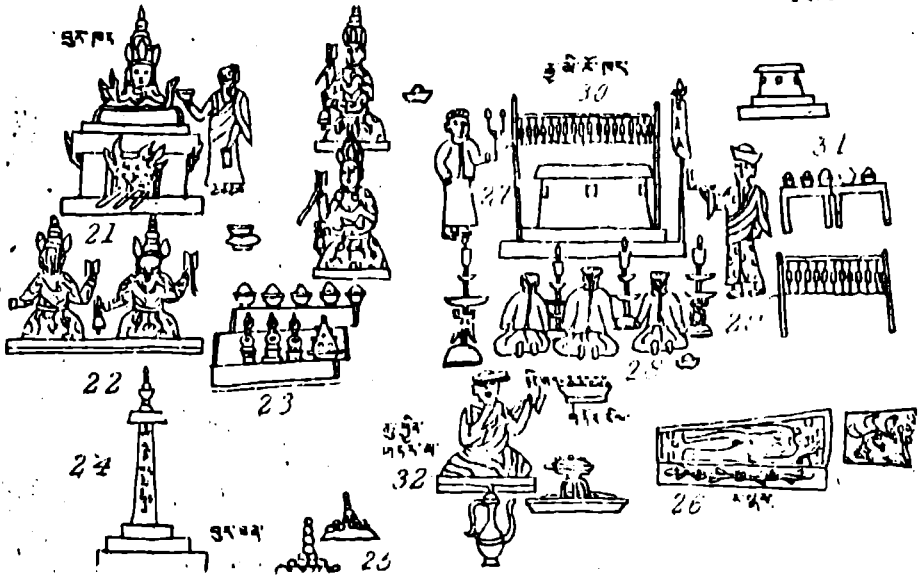
20



19



Pl. 4



in pieces and giving them to the dogs to eat." The last method is the most general. The poor have for their sepulture the dogs of the environs, but for persons of distinction they employ a little more ceremony. There are establishments where they rear and maintain dogs for this sole purpose, and it is to these places that the rich Tibetans take their dead to be disposed of. Strabo, Cicero, and Justin, allude to these practises.

1. STRABO, speaking of the customs of the nomad Scythians as preserved amongst the Soghdians and Bactrians, says:—"In the capital of the Bactrians, they bring up dogs to which they give a particular name, and this name translated into our language would be 'interrors.' These dogs have to devour all those who become feeble from age or illness. Hence it is that the environs of this capital show no tombs; but within the walls many human bones are to be seen. Alexander is said to have abolished this custom."

2. CICERO attributes the same custom to the Hyrcanians when he says: "In Hyrcania plebs publicos alit canes; optimates, domesticos. Nihil autem genus canum illud scimus esse. Sed pro sua quisque facultate parat a quibus lanietur; eamque optimam illi esse censent sepulturam." (*Tuscul. Quest. lib. i., p. 45.*)

3. JUSTIN says also of the Parthians: "Sepultura vulgi aut avium aut canum lanietus est. Nuda domum ossa terrâ obruunt." (*Note de Klaproth.*)

Herodotus also alludes to the practice; but the above quotations may be held to be sufficient.

Now for the Llama's account, more in detail. The accompanying sketches by the same hand explain these:—

No. 1. *Phôwâ Gyâgpâ*,—*Phôwâ* is the name of the *mantra* or prayer, and *Gyâgpâ* the person repeating it. The drawing represents a man who has died, and by his prayers a Llama had restored the spirit into the belly, and is in the act of drawing out the same by the end of his hair, *Trâtenbâ*, which he is supposed to unite with his own spirit (or *mun*); and having so done, he is held, whilst sitting in meditation with his eyes closed, to cause the united spirit to

pass out at his own head: Triloknâth is supposed to be there seated whilst he (the Ilama) is praying, and so the said united spirit enters the body of Triloknâth by the anus, and thus they both are imagined to have become united to, and mingled with, the essence of the Deity.

No. 2 is the *Sipâ*, who comes to consult the 'dead man's horoscope and future destiny; and to show how the body is to be placed with reference to the point of the compass.

No. 3 is a relation of the deceased consulting the priest.

No. 4, *Gnûvâ* (or weeping), is the brother of the deceased receiving consolation from another, who administers *chang* or spirits, and bids him cheer up.

Nos. 5 and 6. These are two Getongs, called *Gyûnzhûgpâ*, who are supposed to be for two days and nights meditating and praying mentally for the soul of the deceased.

Nos. 7 and 8. *Chêdûnpâ* reading the *Purtô-ti-sôl*. The meaning is this: for four days after death the spirit is supposed to hover near, and to preserve the power of seeing and hearing, and hence it listens to the contents of this book, in which are described the six roads by which to travel to the other world:—

1. A *White* road, or *Karpo*; 2. A *Yellow* road, or *Sirpo*; 3. A *Black* road, or *Nâgpô*; 4. A *Green* road, or *Jûnzû*; 5. A *Red* road, or *Marpo*; 6. A *Blue* road, or *Unpo*.

The readers shout out relative to these roads in substance as follows: These are the six roads. If you go by the *white* road, you will reach the Deotas; but you must not go there. If you try the *yellow* road, you will be reborn on this earth; don't go by that road, because this re-birth on earth will be eternally repeated. If you go by the *black* road, you will reach *Niruk*, or hell; don't go there, because it will involve endless pain and torment. Don't go by the *green* road, which leads through *Lamayin*, i.e. the sky below Indra's paradise, where they are always at war one with another. Don't go by the *red* road, because there you will meet with the *Idâk*, or evil spirits, who have large heads, very small necks, and very empty bellies, which are never satisfied. Don't go by the *blue* road, because there are the animals

Timód, who alone have power, and you will be devoured. But look up towards heaven, and you will see, as in a glass flickering, a *red and yellow* road, shining like lightning. On seeing it you will be greatly afraid, but never fear, and travel by that road, and you will be sure to reach *Llama Kâunchók*, or God, and you will enter into the Deity. If you cannot by any possibility get by that road, then go by the *white* road!! You are now become like air; you can't remain in this world; so be off!!

No. 9, *Sipa*, or Llama, consulting his book to see how the corpse is to be disposed of. If burnt, how the face is to be turned. The horn is that of the *Sárú* or *Isólio*, which he takes in his hand to drive away evil spirits.

No. 10, *Súrukápá*, burns incense.

No. 11, *Ro*, or a corpse. It is tied by a rope to the top of the room in a corner, and seated on an iron frame or stool, when the impurities are supposed to empty themselves below into a pan placed for the purpose. A cloth is placed over the head to conceal the face, and a *paralah*, or screen of cloth, is placed before the body, on which is affixed a picture of *Sangyé Mulla*, or *Doojéh Zhigrit*, a deity of the *Gelukpas*.¹

Before the corpse on the ground is placed a little *suttuo* (fine flour), and some water. In this plate the knees only of the corpse are shown, the rest must be supposed.

No. 12 represents a man carrying off the corpse packed up in a portable shape, as also others with necessaries. The class of men who perform this work are called *Togdan*.

No. 13. The corpse at this place, *T'átót*, is pegged out to five wooden pins. Then it is scored all over with a knife, and the men retire to a short distance and sit down and drink *chang*, or spirits, as shown in No. 14. The vultures meanwhile tear the flesh from the body, which does not take long, in consequence of the numbers always frequenting these spots. When the men return they find only the skeleton. They then take the bones to No. 15, where they pound them

¹ This Llama would appear to have belonged to the *Gelukpa*, or yellow sect, and his description applies more particularly to the customs of that sect of Buddhists, which is well represented at Llassa. The word means *virtuous*.

up with stones and hammers, after which they are thrown to the vultures. No dogs are allowed here, and the place is called *Chátör*, from *Chá*, "a bird."

No. 16 is a man singeing the hair off the head, a portion of the skull of which is preserved and afterwards pounded up, mixed with earth, and formed into small shapes with figures of Triloknâth or Sukya stamped upon them, or moulded into small *Chortens* or *Dagobas*.

No. 17 shows us the *Tögduns* drinking tea after their work is ended.

No. 18 represents a man driving off the vultures, *Chagót*, to prevent them devouring the corpse until it shall first have been properly scored all over.

Plate No. 3 represents a place in Llassa called *Râgyüp-dütöd*. *Ra* means "a horn"; *Gyup*, "behind"; *Dütöd*, "Golgotha."

Here are five stones fixed in the ground, to which the corpse is tied, and three men, *Tögdun*, are cutting up the body and bones, all of which are given to the dogs. This mode of disposal of the dead is called *Ki-chin* (*Ki* is a dog). Very many dogs always remain at this place. The hammers and axes are for breaking up the skeleton. The man on the right supplies the operators with *chang* or spirits.

No. 18 represents the house which is called *Râgyüptögdun*, and is built of horns and inhabited by the *Tögdun*. There are a hundred of such houses in the suburbs of Llassa, besides two hundred inhabited by the butchers (*Shêva*) constructed in a similar manner.

All these people beg and collect much money, chiefly from the relations of the dead, by whom they are well paid.

They are said to be insolent in their demands, and if anyone gives them half a *tunka* (or small piece of money), they spit upon it and throw it away, saying, "If you are not ashamed to give so little, I am ashamed to receive it."

No. 19 is the parapet of the *Râkâtchâmi* or well.

No. 20 is a *Chânochüp chorten*, with a figure of Triloknath, supposed to have appeared there miraculously without mortal assistance.

No. 21, or *Parkung* (*Pär* being applied to the corpse of a superior and *Ro* to that of an inferior; *Khung* signifies a house), shows the method in which the higher people of Lassa are burnt. A building is first erected, with a hollow in the centre, into which the body is placed in an upright position. The face is covered with red silk, and the wood used to burn the body is *Shukpa*, or pencil cedar (*Juniperus excelsa*), and frankincense. The attending Llama is shown feeding the flames with *ghee* or clarified butter.

No. 22 shows two Llamas, who are offering up prayers and the *hön* of sacrifice by fire, and are dressed the same as the deceased. They have in their hands the *dril-bu* or sacred bell.

No. 23. These *choptaks*, or vessels of green sugar, etc., are burnt with the body.

When, however, a man of high rank dies from smallpox, he is not burnt, but buried, and a tomb, as shown in No. 24 (*Pältun*), built of stone, is erected over the spot.

Should the sufferer from the same complaint have been of inferior rank, a small heap of stones only is made over his grave, as shown in No. 25.

No. 26, *Rogum* or *Rokum* (*Gum* means a coffin), represents a Chinaman's body as laid in his coffin, with silver, gold, sugar, rice, etc. This coffin is then placed in a tomb, No. 27, called *Gyamirökung*, the place assigned for the burial being *Tubchitung*, two miles outside Lassa.

No. 28 shows a chief mourner, dressed in white, which is the colour of Chinese mourning. The other relations are not always clad in mourning, but all put on a linen or cotton turban, setting their ordinary caps on one side, which, however, all except the chief mourner resume when leaving the tomb.

No. 29 is the *Washung* or Chinese priest.

No. 30 are *Shökpá*, or fireworks, which are lighted and fired three times, when the mourners prostrate themselves nine times.

After seven days have elapsed, they again visit the tomb, when the same ceremony is performed.

At No. 31 are represented dishes of sweetmeats, of which, after the fireworks and the nine prostrations, the mourners partake, and then return to their homes.

No. 32 shows *Tchüchintôrma*, a ceremony in which in one basin are placed little bits of flour paste rolled up, called *torma*; and in another water (*tchü*), with which these little pieces of paste are put. *Chin*, "offering," completes the work.

The Lama is supposed to be offering these to the *Idák*, or bad spirits aforementioned as inhabiting the place mentioned in Red Road No. 5. These *Idák* have, as aforesaid, large heads, small necks, and large bellies never to be satisfied.

In Sanskrit the word *Idák* is called *Prétá*, which means a departed soul, spirit of the dead, ghost, or evil spirit.

So far the Lama describes the different methods of the disposal of dead bodies in Llassa as observed by the Thibetans and Chineseo.

There is, however, one other method of preserving the dead bodies of their highest Llamas.

The first process is to cover up the body in salt, which dissolves and becomes absorbed in the flesh; this process is repeated two or three times. When a sufficient quantity has been absorbed to preserve the body, it is taken out, the limbs relaxed, and the body placed in a sitting attitude and clothed; the hands having been placed in a position called *Chin Chut*. When the muscles of the face relax and the skin shrivels, wax is put in to fill up the cheeks to the natural size, and the body is preserved in a *chorten* as a mummy which can be seen at any time.

Note by Major Hay.—"No man can fail to remark how similar the altar is to that shown on the reverse of many Sassanian coins. It is probable their custom of burning the bodies of their kings was the same, and the attendants seem even to have the same kind of cap. The ancient Persians, according to Herodotus and Strabo, exposed their dead to be devoured by vultures. It should, however, be remarked that the bodies of the *old* monarchs of Persia were interred, not burnt, which would have been contrary to the laws of

Zoroaster, as tending to desecrate the sacred element—fire; nor were they previously exposed to be devoured by animals, as was prescribed by the precept of the Magi, with whom the dog was a sacred animal.”

In continuation of the above, as the subject is one of interest, I subjoin a few extracts from Rollin's *Ancient History*, and other sources relative to the subject.

The ancient Persians, we are told by Herodotus, did not erect funeral piles for the dead or consume their bodies in the flames. “Accordingly we find that Cyrus,¹ when he was at the point of death, took care to charge his children to inter his body and to restore it to the earth; that is the expression he makes use of: by which he seems to declare, that he looked upon the earth as the original parent from whence he sprang, to which he ought to return. And when Cambyses had offered a thousand indignities to the dead body of Amasis,² king of Egypt, he thought he crowned all by causing it to be burnt, which was equally contrary to the Egyptian and Persian manner of treating their dead. It was the custom of the latter to wrap up their dead in wax, in order to keep them longer from corruption.”

Cicero says, *Tuscul. Quest.*, lib. i., p. 108:

“Condiunt Egyptii mortuos, et eos domi servant: Persæ jam cerâ circumlitos condiunt, ut quam maximo permancant diuturna corpora.”

Major Hay, in his report on the Spiti Valley, written in 1850, tells us that incromation is the ordinary method of disposing of the dead in Spiti. Their ashes are thrown into the nearest running stream, the spot where the body was burnt plastered over with cowdung, and an urn put up.

I have repeatedly seen these urns in Karnawar, and always supposed them to contain the ashes, and I was informed that such was the case. Those dying of smallpox were not burned, but buried; and I have also seen the heaps of stones which had been placed over the grave, but curiously enough during the months that I was in the country I never witnessed a funeral or incromation.

¹ *Cyrop.*, l. viii., p. 238.

² *Herod.*, l. iii., c. 10.



Copy of Engraving on a brass Satak found in 1857 by Major Hay in Lakout.

W. Griggs. Photo-Lith.

ART. XVII.—*Notes on an Ancient Indian Vase, with an Account of the Engraving thereupon.* By CHARLES HORNE, F.R.A.S., late of the Bengal Civil Service.

This curious and, I believe, unique relic of antiquity is in the form of an ordinary Indian *lotah*, and measures as follows: Total height, $6\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.; ditto at neck, 2 in.; with a projecting circular lip of $\frac{1}{2}$ in. It is apparently wrought in some fine alloy of brass, copper, and spelter (?), the brass prevailing, and has resisted corrosion in a very remarkable manner; for the date which I would, from external evidence, assign it is between 200 and 300 A.D. It has evidently been treated with the greatest care; for we do not find upon it any signs of the constant polishing with sand and ashes which the *lotahs* of the natives undergo when in constant use, and which in a few years wears them quite thin.

Before I enter upon any description of the engraving upon it, I may as well mention how and where it was found. In 1857 Major Hay, then in Political employ in the Kâlû country, which comprises the districts of Jahoul and Spitî, in the Himâlch, happening to be near Goondlah, heard that some curious ancient vessels had been found near the junction of the Chandra and Bhagûr rivers not far distant. It would appear that upon the spot had formerly stood a Buddhist monastery, and that owing to a great landslip a vaulted chamber or hollow had been laid bare, in which were found this brass vase, and some dishes of *kassa*, or mixed metal. There were some, doubtless, of the more precious metals, but these had disappeared before Major Hay could reach the spot. He was, however, fortunate in being able to secure the object now under notice, which he has kindly placed in my hands for description, and that, if possible, it might find a resting-place in some museum.

The whole of the exterior, with the exception of a part of

the neck, is covered with engraving, effected with a graving tool or fine chisel. The upper part is occupied with six spaces of geometrical ornament running around it, consisting of crossings, lines, circles, and the like. This may take one-third of the space, whilst the lower two-thirds are filled with a spirited representation of a royal progress.

We have first a young prince in a chariot or car drawn by four horses abreast, attended by his *chourie*-bearer (a female) and his charioteer. The style of the chariot and the drawing of the steeds, perspective, is most decidedly Greek; whilst the harness of the latter is very peculiar, and I have not been able in any work to meet with similar headstalls or bridles. In the sculptures from Amravati there are many harnessed horses, but all their headstalls are square in character; as are those from the Ninoveh sculptures. The passing of the reins through a "terret" or ring on the withers of the horse exactly resembles the manner of the Romans, as well shown in a plate in Hope's "Costumes of the Ancients," as does the breastband before alluded to. In the Nimroud sculptures the horses' heads when abreast only just project before one another; but here we have nearly half the shoulder visible. There is no slavish conventionalism, and the horses of the mounted men are each in a separate attitude—the one prancing with arched neck, whilst the other is trotting very high. In no case have they any martingale, although almost every horse at Sanchi is shown as having one. The breastbands are set with large studs, probably bosses of metal; whilst the crupper strap is also shown to be ornamented. A large tassel hangs from the shoulder at the junction of the ornamented girth and the breastband. The manes appear to be plaited, and the tails of the chariot horses tied up; whilst those of the steeds of the horsemen are flowing free, being combed out.

Whilst on the subject of the horses, I would draw attention to the representation of colour, both of the riders' horses being fleabitten or grey, whilst those in the chariot appear to be pure white. On the head of one is manifestly a grand plume of feathers, and on the other a strange kind of ornament, with backward flowing streamers, surmounted by,

perhaps, the tied-up top-knot. The horses all appear to be stallions. But the most curious point is the introduction of stirrups. These are either of rope or of bamboo, but most probably of the latter, from the stiffness with which they stand out.

Even in so small a matter as this is the skill of the artist shown; for in the prancing horse the foot pressing heavily bends the stirrup to its shape, whilst in the case of the trotting one the foot lightly placed does not spoil the curve of the bamboo or rope.

The saddle-cloths do not cover any saddle, and are, doubtless, ornamented pads, which are even now much used in the East. No girths are shown in the drawing. In the Sanchi representation, all the horses are saddled, although nowhere are stirrups to be found. The Greeks and Romans, as far as my knowledge extends, did not use them, for I have never seen them figured; although, perhaps, on the same principle that the nude was preferred to the highly-clad figure for representations, the horses were drawn as far as possible without trappings, as in the Elgin marbles.

The action of the animals is well represented when we consider the rough tool with which the incising has been effected. They have a large tassel hanging at the ear, and a species of horned erection of, perhaps, plumes on the forehead or top-knot, as has been used for State by all nations in all ages. Each is driven with two reins, four being held in one hand by the driver, and four in the other. The chariot is of a rather uncommon form, very large, and has none of the angularity so general in those of Greece and Rome. From the marking it almost looks as though the upper portion was made of basket-work. The front is ornamented by perpendicular lines of work, probably of wood; and there is a hand-rail upon which the young prince is leaning. It, however, much resembles in its general form one represented in *Plato xxxiv.* of *Tree and Serpent Worship*, from the bas-reliefs at Sanchi; and still more so one spoken of as the only one at Amravati, and figured in *Plato lxxvi.* of the same work. This, however, has only two horses.

There is no connexion between the reins and the mouths of the horses, but the arrangement represented would seem to imply some species of bit. These were, doubtless, in use at the time to which I would assign the work, long after the time of Arrian, whose remarks are quoted by Mr. Fergusson.

Over the prince, held in the left hand by his *chowrie*-bearer, is a very large umbrella of bamboo, neatly made, presenting no peculiarity, but very much resembling those now in use in most parts of the East. He wears no clothing above the waist, except a light scarf thrown over the shoulders, whilst the lower part of his body is covered with a *dhoti*, or waistcloth, as far as can be seen; neither has he any ornaments on his arms or wrists. Around his neck is a *mala*, or necklace, made of gems, probably of amber or turquoise, of the shape of truncated cones strung transversely through the thick end, and he would appear to have had his ears lengthened and split, as in the order of his *kamphati*, or, perhaps, caused to present that appearance, in consequence of the former wearing of heavy earrings, now abandoned, as we so often see in figures of Sakya Muni. Some may, however, hold that the elongation represents rings worn in the ear. I, however, think that they do not. He appears to have no head-dress, but merely his long locks twisted up into masses around his head in a neat manner.

At his left hand stands his charioteer, a character often alluded to in the four predictive signs shown to Sakya before he finally left the Palace at Kapila. This person, whether male or female, for there is little to distinguish the sex, and the dress and ornament rather seem to indicate a woman, may possibly be his wife Yasodavâ. He (or she) appears to be speaking to the Prince, who looks sad and thoughtful. He wears heavy bangles, a necklace much resembling that of the master, and immense lobes or earrings almost reaching to the shoulder. Besides this, he has a fine gold chain, similar in character to that worn by the musicians, which rather favours the presumption of the charioteer being a female. A grand Turkish turban crowns his head, such as Bishop Bigandet speaks of as being worn by men at the time of

Sakya in his Life of Gautama. As before stated, four reins are held in each hand, and the right also carries a long stiff whip without any lash.

Behind the Prince stands a female attendant, with the large umbrella supported with her left hand, whilst the right grasps a *chowrie*, or fly whisk of hair. She wears the same prodigious lobe or ear ornaments as the charioteer, with similar bangles on her wrists. Her hair is most elaborately done up in two horns, with a streamer coming through the midst of each erection, and hanging down far below the waist, whilst many (five are shown) others float on the breeze from the back of the head. Her body is bare to the waist, as was common at the date to which I would attribute this vase; whilst below, a *sari*, or petticoat, tightly girt round the hips, flows freely by reason of the rapid motion of the vehicle.

The whole forms a very complete and carefully drawn group, and tells its story quite graphically.

It might well represent Phralong when he saw the first of the four "signs" as he drove to his gardens in state, with his four beautiful white horses, accompanied by guards and musicians.

Immediately behind the car rides a horseman wearing no ornament whatever. He has long slit ears, with his hair curiously twisted up about his head, and a light scarf over his shoulders, the ends of which stream behind him. Below this is a *dhoti*, or waistcloth, which completes his clothing.

In his right hand he carries a very curious highly-finished weapon, somewhat resembling a halberd, consisting of a long staff tipped with a spear-head. A little below the head on one side is a sharp projecting recurved instrument like a rein-cutter; and on the opposite side, still lower down, is an axe-head. I have in my researches found one or two representations of a spear with an axe on one side of the staff, but never one with this strange hook, which cannot possibly be used as an *ankus*, or elephant goad, the staff being too long. There are some celebrated tridents, one in Gurwal, 21 feet high, which has the axe-head on one side; and another at

Copeswarâ, 16 feet high, with a similar appendage,¹ which slightly reminds one of the Roman *fusces* carried by the Victors; and upon a Bactrian (?) coin, shown me by Mr. E. Thomas, we found a weapon possibly similar, but very indistinct. The handle is neatly finished off at the bottom, and the weapon would seem to be one of the State insignia.

The second horseman has rings in his ears of a moderate size, and a scarf of another pattern, wearing only a *dhoti* in addition by way of clothing. His head is, however, covered by a handsome turban, unless, indeed, his hair is so neatly done up as exactly to resemble one, which I much doubt. He is closely followed by another Prince, or noble person, mounted on an elephant, which steps nimbly along. A male attendant sits behind him on the pad or *guddi*, for there is no howdah, the elephant being very small, holding an umbrella over him of exactly the same character as that used by the principal person, with his left hand, whilst in his right hand he grasps a *chourie*, or fly whisk, with which he fans his master. As it is, he sits in a most uncomfortable position, and it is not clear how he balances himself.

The driver of the elephant, evidently some great man, has elongated slit ears, without earrings, like the Prince, one of the horsemen, and another attendant not yet described; and the same wild arrangement of hair as the second horseman and the chief Prince. The scarf, necklace, and *dhoti* are all the same. In his hand he carries a very long *ankus*, or goad, and he wears no bracelets. The elephant he bestrides, which is evidently reduced in size for the sake of the picture, has short ears with a prodigious trunk, which is adorned with lines of paint, and a frontlet carrying bells, which comes over the ears at the side of the head. His tail is tied up very curiously by a rope under the belly to the head. This is often done to prevent its being moved when one is getting on to the beast's back thereby, at the present day; and it would almost seem to indicate that this was a portrait of an elephant which needed to be so treated. The arrangement of the hair of the attendant is different from that of any other person in the

¹ Vide J.A.S. vol. v. p. 482.

picture, and two short streamers hang down from it behind. These streamers deserve a word, for they are probably the same as the ornament carried in the hand of the priest, the *utpala palma*, or "water-lily jewel and tree leaf put together in the form of a nosegay," mentioned by Alexander Csoma Kőröso, in J.A.S. vol. vii. p. 143, marking the subdivision of Buddhism, to which the people belonged, viz., the Rahula (*sgra-gchan-hdsin*), the son of Sakya, and helping to fix the date as very early. This man also probably wears earrings of no great size, and hence not very distinctly portrayed.

Following the elephant is a priest or *Sramānā* of some rank, holding in his left hand the ornament above described. The right side certainly, and probably the whole front of the head, is shaven, as shown by the little bristles; whilst the hair from the back is made up into two great rolls, and brought forward on the left side. The slit-elongated ear also marks this man, who has not an article of ornament upon him. He wears the scarf and the long flowing *dhoti*, and, like all the others, goes barefooted.

Behind him come the two female musicians. Their dress is rather difficult to describe. Around their heads are fine turbans with flowing scarfs and pendent ornaments, above described as the *utpala palma*. They wear prodigious earrings or lobes, almost resembling dice-boxes, and reaching to their shoulders. (How these were suspended is not very clear, although the elongation of the ears may account for this in part.) They also have necklaces of amber or turquoise strung transversely like those of the men, heavy bracelets or bangles, and anklets. These last-named lie loosely on the ankles. They each have in addition a fine gold chain round the neck, which falls naturally between the fully-developed breasts, as in the dancing girl of the Bhilsa Topos, so ably figured in Gen. Cunningham's work; and they are nude to the waist, below which, and reaching to the ankle, is worn a very thin and transparent striped *sari*, or potticoot, fastened at the hips with a band and buckle, and scalloped in its lower edge.

The former of these women plays upon a *vina*, or lute, of a very curious shape, held horizontally, but somewhat re-

sembling one in the plates of carvings at Amravatî (Plate lxxii. fig. 1, Fergusson's Tree and Serpent Worship). It also slightly resembles the Egyptian form. I have, however, not been able to meet with its exact counterpart.

The second is well represented as performing on a very long and peculiar flute, projecting at either end. Her attitude and fingering of the instrument are very good; and I have not been able anywhere to find a similar flute. Its length is from four to five feet!

All the space not occupied by the drawing is filled in with Buddhist emblems, such as small circles, *chakras* or wheels, vessels, flowers, the sun, fruits and boughs, giving it a particularly rich effect. Amongst these, the vessels are curious, as being of exactly the same shape as those at present in use amongst the natives of India; thus showing how little the modern Hindus have changed their forms and patterns from of old.

The lips of the vessel are engraved all round with geometrical patterns formed of lines, and are much broken. The vase is also cracked. It was, I am told, in this condition when found; but I also heard that Gen. Cunningham had broken off portions for analysis, the reports of the result of which I have not able to obtain.

The metal must, however, have been very pure, or it had never resisted corrosion as it has done.

It is well known that, from very early times, and probably during the Gûpta period, Buddhist erections stood on the spot where the vase was found, which buildings have long since gone to ruin, the spot itself being now held sacred to Trilôknâth; whilst there can be no doubt as to the authenticity of the relic, of its being of very great antiquity.

The absence of *Janaôs* or Brahmanical threads, as well as of all *teekas*, or caste marks; the costumes of the parties, both men and women, nude to the waist; the arms and musical instruments—all point to a very early date.

Greek art had by this time permeated that part of the country, having had its head-quarters at or about Peshawur; and I see nothing in the subject to lead me to fix a later date

than about 200—300 A.D., or during the Gūpta dynasty. The drawing appears to me to indicate a period somewhat earlier than that of the carvings on the Sanchi Topes; and although I am of opinion that the scene represents Sakya himself, I am bound to admit, there is nothing in the group which might not be held to apply to any other prince of the period referred to. Many of the details distinctly point to that time, such as the flower ornament held by the Sramānā, and before described, the emblems, etc.

The drawing is fine, bold, free, and spirited; and it is much to be desired that this very interesting specimen of ancient work should be deposited at the India-house Museum, where all might see and study it. There is no inscription of any kind upon it to fix the date, so that my approximation refers rather to the date of the scene represented than to the manufacture of the vaso itself. They may have been later, and the subject a reproduction of some well-known picture.

The photographs which accompany, and which need no special explanation, are executed by Mr. Griggs, of Peckham, the one from the vaso itself, and the other from a larger drawing, by an artist, of the royal procession.
