

Royal Asiatic Society Journal

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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 top 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 Máýá, 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 Sákya 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.*

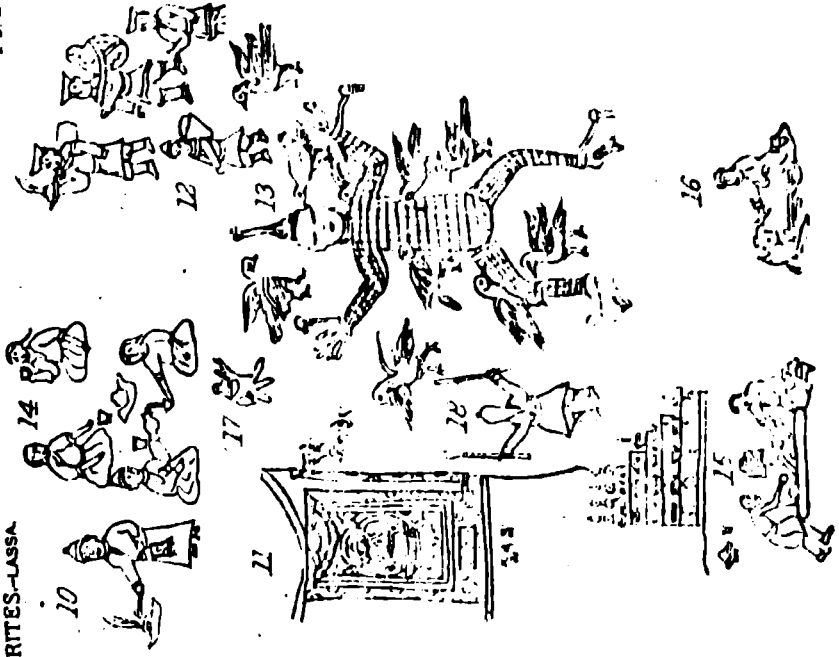
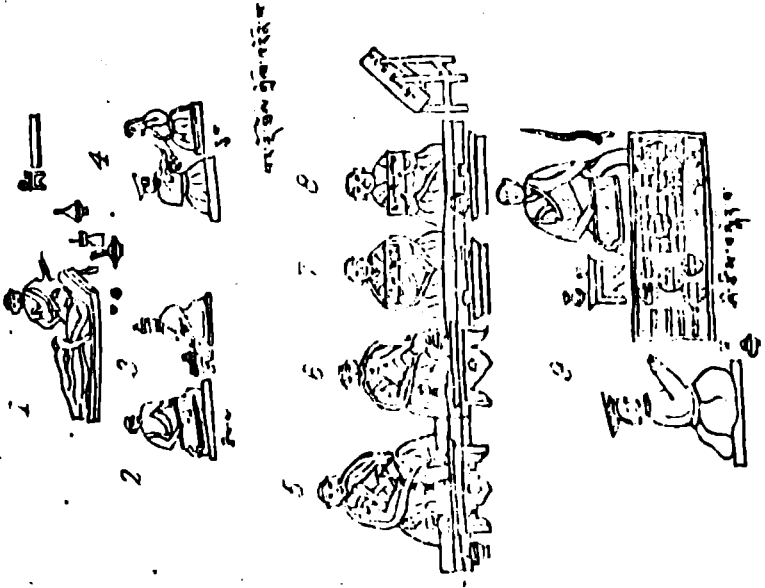
ART. III.—*On the Methods of Disposing of the Dead at Llassa, Thibet, etc.* By CHARLES HORNE, late B.C.S.

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

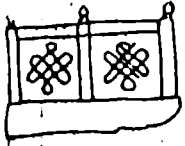
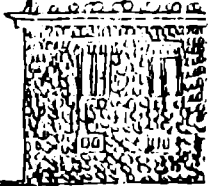


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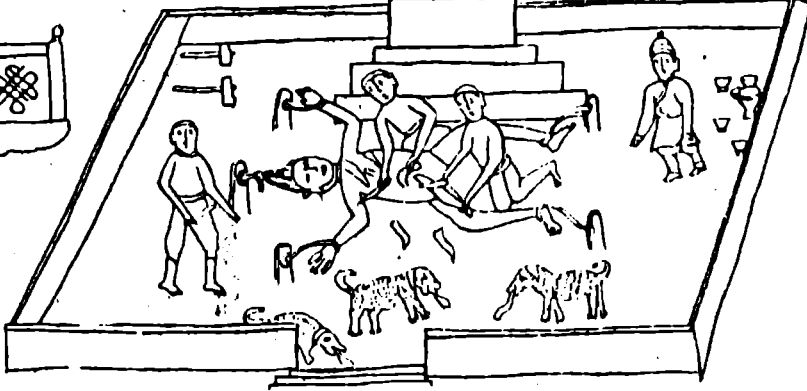


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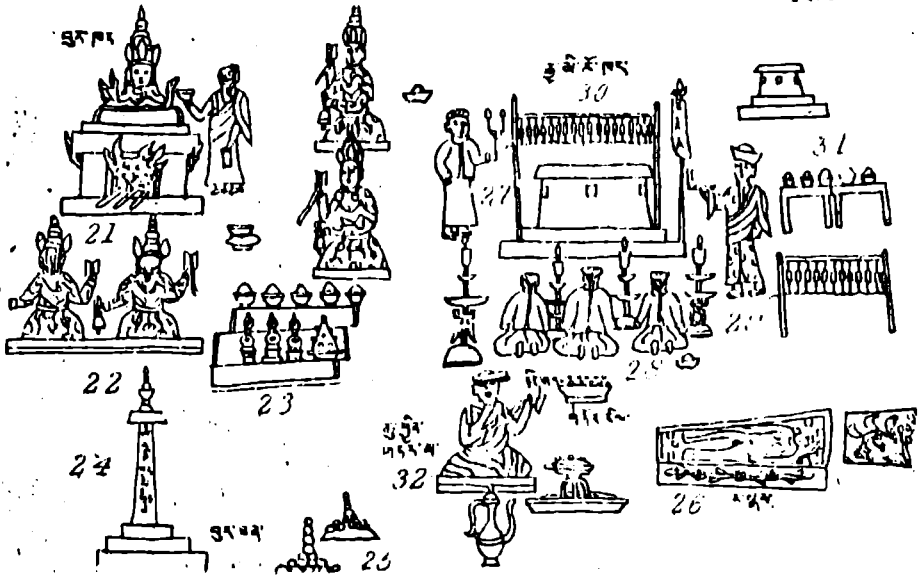
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Pl. 4



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. Nihilò 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 laniatus est. Nuda domum ossa terrá 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. *Phówá Gyágpá*,—*Phówá* is the name of the *mantra* or prayer, and *Gyágpá* 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, *Trátenbá*, 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 *Sipá*, 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 *Gyûnzhûgpá*, who are supposed to be for two days and nights meditating and praying mentally for the soul of the deceased.

Nos. 7 and 8. *Chêdûnpá* reading the *Purtó-ti-sól*. 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 *Káro*; 2. A *Yellow* road, or *Sirpo*; 3. A *Black* road, or *Nágpó*; 4. A *Green* road, or *Jûnzû*; 5. A *Red* road, or *Máro*; 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 *Idák*, 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 *Sramāna* 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.
