

3. ORIGIN OF INDIAN ARCHITECTURE.

SIR,—I must express my thanks to Mr. Sinclair for his valuable contribution, which adds to our knowledge of the localities in India where tombs have been erected in the form of Saiva temples. I mentioned one I had seen myself in Jellalabad, this is in Afghanistan; and I found references to them in Kumaon, in the Himalayas; they are also found among the Canarese, the Telugus, and the Tamils; and Mr. Sinclair now informs us that they are common in the Deccan and the Konkan. This is a wide extent of ground, and shows that they are not peculiar to any one locality. It is to be hoped that others will follow Mr. Sinclair's example, and give us details of such temples; this can be done best by men living in a place where they are familiar with the people, and their ideas regarding them. Since writing my paper I have come upon some references to temples which are sepulchral monuments in the *Râs Malâ*, by Alex. K. Forbes; these are in Guzerat. One is the temple of Devee Boucherâ,¹ which "grew up out of a rude stone placed to commemorate the death of a Chârun woman."² Another is in the Run of Kutch, on the road from Hulwud to Âreesur, and marks the place where Wurnâjee Purmâr, a Rajpoot, was slain; and the temple of "Devee Sudoobâ." Forbes does not indicate whether these are Saiva temples or not; in that of Devee Sudoobâ the details would point to its being Vaishnava. Forbes gives in his account of funeral ceremonies a description which agrees exactly with Mr. Sinclair's: "He who fires the pile collects seven pieces of bone, and enclosing them in a mould commits them to the earth in the place on which the head of the corpse rested. Over the spot the poor raise a simple mound, and place thereon a water vessel and a cake of bread, but wealthy persons erect upon the site of the funeral pile a temple, which is consecrated to Muhâ Dev."³ Here we

¹ Vol. ii. p. 90.

² Vol. ii. p. 436.

³ Vol. ii. p. 366.

have the Saiva temple as a tomb, and not exclusively for ascetics. The poorer people raise the simple grave mound over the relics, and "place thereon a water vessel." This "water vessel" evidently belongs to the primitive forms of burial, and the proper understanding of it would in all probability give us the solution of the *Kalasa* which surmounts the Sikhara. The funereal customs point to the conclusion that it is a water vessel; Mr. Sinclair suggests that it may have contained the relics, and he has undoubtedly native habits, which he refers to, in support of the idea. The question, so far as I know, is a new one, and as yet so entirely speculative that we must wait till further light turns up to guide us to the solution. Mr. Sinclair's suggestion that the *Amalaka* is a cushion or base for the *Kalasa*, seems at first blush to be a very happy one—so far it matters not whether the *Kalasa* may be a water jar or a relic holder—if it was looked upon as sacred, it would no doubt be entitled to something honourable to rest upon. As a cushion the *Amalaka* would realize this, as it would be a *Guddee*. We require more knowledge of the rites and ceremonies, of the details of old shrines, etc., which still exist in out-of-the-way places in India, and men like Mr. Sinclair, who have to visit their districts, are in a position to become acquainted with them. The most important point dealt with in my paper is that of the tomb-origin of the Saiva temple, because it is not merely architectural. If my view of the case should be ultimately made good, it will place Siva and his worship in a new light. It was with some hesitancy that I ventured on a suggestion that had this far-reaching result as a possibility, but I felt that I had grounds which were sufficient to justify me in so doing, and Mr. Sinclair's letter widens these grounds in more ways than one. As an instance he mentions that the sculptures on the sepulchral monuments often represent the deceased making his "appearance in heaven, where he worships the lingam or otherwise, according to his creed on earth." The idea under which this is done is not very definitive; still, to find the linga and its worship on a tombstone is at least suggestive. Among the sculptures on the

rock at Gwalior I found a Suttée monument, in which the man and the woman are shown performing the Linga-pujah. At the time the idea of the Saiva temple having been derived from a tomb had not occurred to me; but seeing the deceased persons represented as worshipping Siva in this form, struck me then as peculiar, and suggested that it had reference to a re-birth through death, a principle not out of keeping with Brahmanical teaching.

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The Secretary of the Royal Asiatic Society.

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Greens Norton, Towcester, Sept. 27, 1888.

DEAR SIR,—I should like to address a few words to you, for the consideration of the Members of your Society, as to the meaning of the emblems, found (in pl. xxxiv. *Tree and Serpent Worship*, 1st ed.) in the hand of the Prince there represented. Mr. Fergusson was quite at a loss to explain the meaning of these emblems (p. 133, *o.c.*).

I think the two figures on the plate named refer to the young Prince Siddârtha going out to the joust, of which we have such ample record in the Buddhist legends.

This appears to be proved by the figure of the *elephant* in the first group. We read that “when the young Prince was hardly grown up, the Licchavis of Vaisâli offered him an elephant of exceptional beauty . . . which they led to Kapilavastu, and covered it with jewels,” etc. (*Rockhill, “Life of the Buddha,”* p. 19).

This is the elephant that Devadatta killed, and Nanda pulled on one side, and the young Prince raised and hurled over the walls, into the *elephant-ditch*.

I think this and the whole *entourage* of the scene shows that the design of the sculptor, or donor of the gateway, was to represent the exit of the Prince from the Gate of Kapilavastu on his way to the games about to be held between the Śākya youths.

What then is the emblem in the hands of the Prince?