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ORIENTAL SCENERY.

ONE HUNDRED AND FIFTY VIEWS

OF THE

ARCHITECTURE, ANTIQUITIES, AND LANDSCAPE SCENERY

OF

HINDOOSTAN.

DRAWN AND ENGRAVED BY

THOMAS AND WILLIAM DANIELL.

LONDON:

PUBLISHED BY THE AUTHORS.

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ORIENTAL SCENERY.

PART FIRST

CONTAINING

TWENTY FOUR VIEWS

OF THE

ARCHITECTURE, ANTIQUITIES

AND

LANDSCAPE SCENERY

OF

HINDOOSTAN

BY THOS. & W. DANIEL

LONDON.

JANUARY 1. 1812.



# ORIENTAL SCENERY.

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## First Series.

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### No. I.

#### EASTERN GATE OF THE JUMMA MUSJED, AT DELHI.

THIS Gate of the Jumma Musjed, or principal place of worship of the Mahommedans, was erected, together with the Mosque, by the Emperor Shah Jehan, in the year 1650 of the Christian era. The materials are of reddish stone, brought from the neighbouring Mewat hills, and white Cashmerian marble. The spires on the small domes are gilt. The folding doors are covered with brass, very neatly ornamented with a regular design in basso relievo. The whole is of excellent workmanship.

The figures, &c. represent the Killadar, or governor of the fort, with his usual attendants.

Delhi, the residence of the Mogul Emperor, is about nine hundred and seventy-six miles N. W. from Calcutta, in lat  $28^{\circ} 40'$  north, long.  $77^{\circ} 40'$ .

### No. II.

#### HINDOO TEMPLES AT BINDRABUND, ON THE RIVER JUMNA.

THESE Edifices are built of stone, in the style of ancient Hindoo architecture: one of them is still in tolerable preservation; it appears to have been built with considerable care, and the ornamental parts are executed in a very good taste. The basement story contains the idol Seva, to whom this temple is dedicated.

At what period they were erected could not be learnt: indeed, to ascertain the date of any of the Hindoo buildings, not merely modern, is exceedingly difficult, and it rarely happens any information can be obtained deserving credit.

Bindrabund is about seventy miles southward of Delhi, a large, populous, and very ancient town, principally inhabited by Hindoos.

### No. III.

#### THE COTSEA BHAUG, ON THE RIVER JUMNA, AT DELHI.

COTSEA BHAUG, so called from the BHAUG, or garden, within this quadrangular building, which was erected by the Cotsea Begum, a Mahommedan lady, in the reign of the Emperor Akbar, about two hundred years since. It is built with stone, and covered in part with stucco of a very durable nature. The apartments receive light principally from the garden side, excepting the octangular projections at the angles. The roof is smoothly terraced, and commands a fine view of the city of Delhi and the river Jumna. The garden, in which beds of flowers and fountains are interspersed, is laid out in straight walks paved with freestone. On the south side adjoining the outer wall, there is a mosque, and on the north is the grand entrance to the Cotsea Bhaug.



## No. IV. †

## RUINS AT THE ANCIENT CITY OF GOUR,

FORMERLY ON THE BANKS OF THE RIVER GANGES.

OF Gour there are accounts so early as three hundred and fifty years before the Christian era: it has been the capital of Bengal three several times, and as often deserted. This city appears by its scattered remains to have been of very considerable extent, though at this time it is nearly overgrown with jungle, (*i. e.* reeds, thorns, and close underwood). The Ganges, which formerly washed its walls, now runs eight or ten miles to the westward of it.

By the appearance of the adjoining wall it is probable this gate belonged to the fort.

Gour stands on the eastern bank of the river, and is distant from Calcutta about one hundred and seventy miles, north.

## No. V.

## RAJE GAUT, THE PRINCIPAL ROAD UP TO ROTAS GHUR, BAHAR.

ROTAS GHUR is the most considerable hill fort in this part of India; it is naturally of great strength, and the weaker parts have been assisted by very strong works. Within the fort are the remains of several Hindoo temples, Mahommedan mosques, a palace, and other public buildings, in which frequent examples of excellent architecture occur. The mountain on the top of which it stands is said to be above eight hundred feet in height, and more than twenty miles in circumference. The river Soane washes its base to the south east.

Rotas Ghur is about three hundred and forty miles N. W. from Calcutta.

## No. VI.

## THE CHALEES SATOON, ON THE JUMNA SIDE OF THE FORT OF ALLAHABAD.

THE Chalees Satoon, or the FORTY PILLARS, is a pavilion attached to the palace of Allahabad, and was erected by the Emperor Akbar. It is built of grey granite and freestone.

The fort of Allahabad is favourably situated on the point where the rivers Ganges and Jumna unite. The numerous vessels to be seen on these rivers, particularly on the former, give great spirit to the scenery.

The buildings in general here are in the grandest style of Mahommedan architecture.

Allahabad is five hundred and fifty miles N. W. from Calcutta, and eighty-three westward from Bernares.

## No. VII.

## REMAINS OF AN ANCIENT BUILDING, NEAR FIROZ SHAH'S COTILLAH, AT DELHI.

THE plan of the outer wall is quadrangular, with round towers at the angles, and in the centre stands durbar, or hall of audience. This building is very much in ruin, as well as those surrounding it for many miles. It is distant from the fort of Shah Jehanabad, or modern Delhi, about three miles.

## No. VIII.

## PART OF THE PALACE, IN THE FORT OF ALLAHABAD.

THIS building, composed chiefly of freestone, was erected by the Emperor Akbar, the pillars are richly ornamented, and the whole executed in a masterly style. In the centre of the terrace, on the top of the building, stood a turret of white marble, very elegantly finished, which was taken down by order of the Nabob of Oud, and sent to Lucknow in the year 1789.

Since this view was drawn, the Nabob of Oud has ordered the whole of the building to be taken down and carried to Lucknow, with the intention, it is said, to be again erected in that city: a circumstance much to be lamented, as the abilities of modern workmen are by no means equal to a task so difficult and so extraordinary as the separating, removing, and again uniting the materials of so excellent a structure.

## No. IX.

## THE GATE LEADING TO THE MAUSOLEUM OF THE EMPEROR AKBAR,

AT SECUNDRÁ, NEAR AGRA.

THIS magnificent Gate is built of reddish freestone, and the ornamental part inlaid with stones of various colours. The minars are of white marble, executed with great neatness; originally they were crowned with turrets, which have been destroyed by lightning. The Mausoleum within the garden, composed of the same materials, has a striking and grand effect; at the top of which, on the terrace, is placed the body of the Emperor, enclosed in a white marble tomb, elegantly ornamented.

Secundra is nine miles from Agra, and about one hundred and twenty-eight southward of Delhi.

## No. X.

## PART OF THE CITY OF PATNA, ON THE RIVER GANGES.

THE large and populous City of Patna is in the province of Bahar. The gauts, or steps leading up from the river, are very numerous here, and are intended for the advantage of merchandise, as well as the convenience of the Hindoos, whose religious duties oblige them frequently to perform ablutions in the sacred river Ganges.

The larger building is the house of an Hindoo merchant, and is an example of the general style of buildings on the river side inhabited by men of that class.

Patna is four hundred miles N. W. of Calcutta.

## No. XI.

## AN ANCIENT HINDOO TEMPLE IN THE FORT OF ROTAS.

THIS building, composed of grey granite, is of singular construction, and has the appearance of great antiquity. The Hindoos, who formerly preferred elevated places for their temples, could not, it would seem, resist the temptation of building in this place, the situation being delightful, and water and wood, with every other convenience, abundant.

## No. XII.

## THE MAUSOLEUM OF MUCDOOM SHAH DOWLUT, AT MONEAH, ON THE RIVER SOANE.

THE Mausoleum of Mucedoom Shah is celebrated for its beauty; it was built at the beginning of the sixteenth century, in the reign of the Emperor Jehangire, by Mucedoom Shah, who was chief of the district.

A small but neat mosque is attached to it, as well as a very considerable tank and garden.

The town Moneah is situated on the east bank of the Soane, nearly at the junction of that river with the Ganges, about twenty-five miles westward from the city of Patna.

## No. XIII.

## PART OF THE FORT BUILT BY THE EMPEROR SHERE SHAH, AT DELHI.

SHERE SHAH'S FORT, as it is generally called, is remarkable for the strength of its walls; within which there are the remains of a large mosque of excellent workmanship with many other buildings, but the whole are very much in ruins. It is situated without the walls of Shah Jehanabad, or modern Delhi, which is the third city of that name; the most ancient occupied a rising ground about twelve miles S. W. from the present city; the second, as well as the last, is on the S. W. banks of the river Jumma.

## No. XIV.

## RAMNUGUR, NEARLY OPPOSITE BERNARES, ON THE RIVER GANGES.

RAMNUGUR is a fort built by Rajah Bulwunt Sing, and considerably improved by his son Cheyt Sing. Near to this fort the latter Rajah began to erect a temple for the Hindoo worship, the basement story only of which is completed; it is of freestone, and much admired for the richness of its ornamental parts, and the very extraordinary degree of sharpness and precision in their execution.

Ramnugur is about three miles above Bernares.

## No. XV.

## THE SACRED TREE AT GYAH, IN THE PROVINCE OF BAHAR.

By the natives this favourite Tree is called the *BIRUR*, and by Europeans the *BANYAN*. It is a species of the fig, and bears a small red fruit. In every village they are to be met with. Small temples are usually built under them, where frequently may be observed fragments of mutilated idols, the work of Mahomedan intolerance, which are again often collected by the patient Hindoos, and, though defaced, are still regarded with veneration.

This Tree, the Bramins assure the people, proceeds from another more sacred one, which is growing within a very ancient temple, under ground, in the fort of Allahabad; and, notwithstanding the distance is not less than two hundred miles, the story obtains an easy belief from credulous devotees, who cheerfully pay the sacred fee that admits them to a ceremonial adoration of it.

Gyah is near three hundred miles N. W. from Calcutta.

## No. XVI.

## DUSASUMADE GAUT, AT BERNARES, ON THE RIVER GANGES.

THE Gauts at Bernares are the most considerable of any on the Ganges. The houses on the river side are occupied for the greater part by religious Hindoos. Vast multitudes of devotees, and others, resort to this city to perform penance, and transact mercantile affairs. An opinion prevails amongst them, that drawing their last breath at Cossi (the ancient name of this holy city) is a circumstance much in favour of their enjoyment of future happiness.

Bernares is four hundred and sixty miles N. W. from Calcutta, on the eastern bank of the river.

## No. XVII.

## MAUSOLEUM OF SULTAN CHUSERO, NEAR ALLAHABAD.

SULTAN CHUSERO was the son of the Emperor Jehangire. His tomb is situated amidst trees of considerable magnitude in a handsome garden, laid out in the Hindoostan taste, with paved walks, avenues and fountains.

The Mausoleum is built of freestone upon a paved terrace, and the whole has a grand effect.

Sultan Chusero died in the year 1621.

## No. XVIII.

## THE PRINCIPAL GATE LEADING TO THE TAJE MAHL, AT AGRA.

THIS Gate is of red stone and white marble, elegantly ornamented. The spandals over the arches are decorated with foliage of various coloured stones inlaid. The Taje Mah'l is a Mausoleum of white marble, built by the Emperor Shah Jehan, in the year 1631, for his favourite Queen; and is considered by the natives as the most beautiful work of the kind in Hindoostan. The Emperor also lies interred here.

The space between the gate and the tomb is converted into a garden, with avenues of trees, fountains, beds of flowers, &c. The river Junna washes the lofty walls of the terrace on which this celebrated building stands.

Agra is distant from Delhi southward about one hundred and thirty-seven miles.

## No. XIX.

## HINDOO TEMPLES AT AGOUREE, ON THE RIVER SOANE, BAHAR.

AGOUREE is pleasantly situated on the river Soane, surrounded with hills well covered with wood. In this place are many Hindoo temples, and also a small fort, which make a very picturesque appearance from the river.

Agouree is a place of worship of the greatest antiquity, which is obvious from the fragments of sculptured idols frequently to be met with there. The village at present is not very considerable.

The large tree in this view is the Banyan or Buhr.

Agouree is about fifty miles south from Chunar Gur.

## No. XX. †

## VIEW OF PART OF ROTAS GHUR, IN BAHAR.

THIS view of Rotas Ghur was taken nearly at the top of the mountain within the works. A temple of the Hindoos, with a considerable flight of steps, formerly crowned the eminence on the left; the upper part of which has been thrown down by the Mahomedans, who erected a mosque near to it, and which in its turn is also become a ruin. No inhabitants are now to be found within the extensive walls of this magnificent fortress.

There are two gauts, or ways of ascent, to the fort, which are made tolerably easy by stone steps; the one called RAJE GAUT (which is the superior), the other ACBARPORE GAUT, which takes its name from the village of Acbarpore, near the foot of the mountain.

## No. XXI.

## HINDOO TEMPLE NEAR CURRAH, ON THE EASTERN BANK OF THE RIVER GANGES.

CURRAH was formerly a very considerable town, about one hundred miles above the city of Bernares, on the opposite side of the river. This temple, although built for the worship of Hindoo idols, is almost wholly in the Mahomedan style of design, as indeed are many other Hindoo temples.

The banks of the Ganges are here very lofty, steep, and picturesque; but are subject to considerable alterations in the rainy season, as the river then rises to the height of thirty feet.

## No. XXII.

## MAUSOLEUM OF SULTAN PURVEIZ, NEAR ALLAHABAD.

THE remains of Sultan Purveiz, the son of the Emperor Jehangire, were here deposited about the year 1626. The simplicity of the general design of this Mausoleum, with its judicious and well-executed decorations, rank it amongst the most correct examples of Indian architecture. By time and neglect, however, this building is much impaired. The dome was originally covered with glazed tiles, so formed and disposed, as to produce a very rich effect, and of which there are many beautiful examples still remaining at Agra and Delhi.

This Mausoleum is in the same garden, near to that of his brother, Sultan Chusero.

## No. XXIII.

## THE JUMMAH MUSJED, AT DELHI.

THE Jumma Musjed, or FRIDAY'S MOSQUE, is the principal place of religious worship of the followers of the Mahomedan doctrine in India. This edifice was built by the Emperor Shah Jehan, as before mentioned. The domes, and all the other parts which appear white, are of Cashmerian marble, the rest of red stone procured in the neighbourhood of Delhi. In regularity of design and correctness of execution this building is considered of the first class. It is approached by three magnificent gates, one of which is the subject of the first plate of these Views.

## No. XXIV.

## GATE LEADING TO A MUSJED, AT CHUNAR GUR.

CHUNAR GUR, formerly an Hindoo fort of considerable consequence, and now in the possession of the East India Company, is situated on the western bank of the Ganges, about four hundred and sixty-nine miles N. W. from Calcutta.

The effect of this Gate, at a distance, is grand, from the bold projection of its superior parts; and its ornaments, though numerous, are applied with so much art and discretion, as to form the happiest union of beauty and grandeur.





# ORIENTAL SCENERY.

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## Second Series.

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### No. I.

#### PART OF THE ESPLANADE, CALCUTTA.

THE Esplanade lies between Fort William to the south, and the town of Calcutta to the north, which are distant about half a mile; Cheringhee on the east, and on the west the river Hoogley, a branch of the Ganges. The Orphan House, with towers at the angles, is seen on the opposite side of the river, which is here three-quarters of a mile wide. Ships of considerable burden come up as high as Calcutta. The Dutch East Indiamen, French and Danes, proceed many miles farther to their respective settlements of Chinsura, Chandernagore, and Serampore.

This and the five following views of Calcutta were taken in the year 1792.

### No. II.

#### VIEW ON THE CHITPORE ROAD, CALCUTTA.

IN this view on the Chitpore road (taken in the Monsoon season) appears the house of a native Bengal merchant; the style of architecture in its ornamental parts is Mahomedan, except in the turret, which is an unsuccessful attempt at the Grecian, as introduced by the Portuguese. These incongruities very frequently occur in modern Indian buildings, whose owners have intercourse with Europeans.

Part of a Bazaar, or market, is seen, and a small Hindoo temple of modern construction.

### No. III.

#### THE COUNCIL HOUSE, CALCUTTA.

THE Council House stands on the north side of the Esplanade, and is the principal place at the Presidency of Bengal, where the affairs of the East India Company are transacted. The house, with pillars, has an example of a Virandah, or open Corridor; a mode of building of considerable utility in tropical climates. The roofs of the houses in Calcutta are generally terraced, and on which it is not unusual to walk after sunset; they are also of great advantage in collecting rain in those places where the water is not good.



## No. IV.

## THE WRITERS' BUILDINGS, CALCUTTA.

THE Writers' Buildings, so called from being the residence of the junior part of the Gentlemen in the service of the English East India Company. Immediately beyond this Edifice is the old Court House; the road leads on to the Loll Bazaar; the obelisk was erected by Governor Holwell,\* in commemoration of the dreadful circumstance which happened in the prison called the Black Hole in the year 1756.

## No. V.

## GOVINDA RAM MITTEE'S PAGODA, CALCUTTA.

THIS Pagoda, or Hindoo Temple, which is dedicated to Sceva, was built by Govinda Ram Mittee, a native merchant, residing in the neighbourhood of Calcutta, but never completely finished. It is a modern work, principally of brick, and in a mixed style of architecture. The Tank is a necessary appendage to buildings of this nature, ablution being a ceremony that very frequently occurs in the religious duties of an Hindoo.

## No. VI.

## PART OF CHERINGHEE, CALCUTTA.

CHERINGHEE is situated on the east side of the Esplanade, and, though formerly separated, may now be considered as making a part of the town of Calcutta. The houses, which are of brick, stuccoed, and afterwards coloured, are inhabited by opulent English gentlemen, and are well constructed to counteract, as much as possible, the inconveniences of so hot a climate.

## No. VII.

## SOUTH EAST VIEW OF FORT ST. GEORGE, MADRAS.

THIS view is taken on the beach southward of the Fort of Madras; the larger building to the right of the flag-staff is the new exchange, and the higher one to the left is the church, to which a spire has been added since the taking of this view in the year 1793, when the other five views of Madras were likewise drawn. In the distance is seen part of the Madras roads; and in the foreground the sea breaking in with its usual turbulency on this coast; the only vessels in use for passing through this surge to communicate with the shipping, are called Massoola boats. They are flat bottomed, and built without iron, the planks being sewed together with line made from the outer coat of the cocoa nut.

Madras lies in lat.  $13^{\circ} 5''$  north, long.  $80^{\circ} 25''$  east.

## No. VIII.

## PART OF THE BLACK TOWN, MADRAS.

THE Black Town (so called from being principally the residence of the native merchants) is distant rather less than half a mile north from Fort St. George, and separated by the Esplanade; along which runs the China Bazaar, or market for Chinese, India, and European merchandize. In the town the Armenians have erected a church, which appears in the distance, and to the left of it are seen the minarets of a handsome Mosque, built by Mahommed Ali, Nabob of the Carnatic.

\* See Holwell's India Tracts.

## No. IX.

## THE GOVERNMENT HOUSE, FORT ST. GEORGE.

THE Government House is within the Fort; here the business of the English East India Company is transacted, but the residence of the Governor is at the distance of a mile and a quarter from Madras.

The colonnade to the right leads down to the sea gate, where merchandize of various kinds is seen continually passing to and from the ships in the roads.

## No. X.

## THE ARMENIAN BRIDGE, NEAR ST. THOMAS'S MOUNT.

ON the road from Madras to St. Thomas's Mount is the Armenian Bridge, extended over the river Meilapoor; though narrow, it is, including its causeway, four hundred and ten yards, and has twenty-nine arches, perhaps not judiciously constructed, and at present of irregular dimensions, owing to the frequent repairs it has undergone in consequence of inundations. The distant building on an eminence called the Little Mount was formerly a convent in the occupation of respectable Roman Catholics; its present inhabitants however, though of the same faith, are few, and miserably poor.

## No. XI.

## THE ASSEMBLY ROOMS ON THE RACE GROUND.

THE Race Ground is between seven and eight miles from Madras, and near to St. Thomas's Mount, which in this view appears on the right of the Assembly Rooms. The races are supported by English gentlemen resident in Madras, and its neighbourhood. This amusement takes place in the cool season, when the ladies of the settlement are invited to a splendid ball.

## No. XII.

## WESTERN ENTRANCE OF FORT ST. GEORGE.

FORT ST. GEORGE is considered by engineers as a work of very great strength. This bridge leads into the Fort by the road from the Governor's garden house. The business of the English at Madras is chiefly transacted within the Fort; but in general the opulent have houses in the country a few miles from it, as the heat of the air within the Fort, owing to the quantity of masonry and closeness of the buildings, is found very oppressive.

## No. XIII.

## PART OF THE PALACE, MADURA.

THE Palace of Madura is said to be principally the work of Tremal Naig, Rajah of Madura; at least it may be supposed to have been repaired and beautified by him, who was an Hindoo prince of considerable power and wealth, as appears by the many edifices attributed to him in this neighbourhood. In this building appears a great mixture of the Hindoo and Mahomedan styles of architecture, a circumstance not so frequently occurring in this part of India, as on the banks of the Ganges.

Madura is in lat.  $9^{\circ} 50'$  north, long.  $78^{\circ} 10'$  east. About three hundred and seven miles from Madras.

The views of Madura were taken in the month of July, 1792.

## No. XIY.

## VIEW IN THE FORT OF MADURA.

THE principal object in this view is a pavilion situated on the east side of the fort at Madura. It is constructed of stone, and is ascended by a considerable flight of steps. Rajah Tremal Naig is said to have built it for the purpose of viewing the religious processions, and other ceremonies, of the Hindoos. In the distance appears part of the palace; many of the buildings in the fort of Madura have suffered considerably by the siege it sustained in the year 1751.\*

## No. XV.

## INTERIOR VIEW OF THE PALACE AT MADURA.

THIS interior view of one of the apartments of the palace is at present of little more use than affording shelter to cattle; formerly, as some report, it was the Rajah's hall of audience, though others conjecture it to have been used as a bath, which opinion is chiefly founded on the circumstance of discovering a smoothly stuccoed floor some feet below the present surface, with a circular hole in the centre, apparently for the admission of water. The materials are of stone, not very smoothly wrought, but from several parts still remaining, the interior surface was certainly covered with chunam, or stucco, and richly painted with various colours.

## No. XVI.

## AN HINDOO TEMPLE AT MADURA.

MADURA is a place of great antiquity, justly celebrated for its Hindoo temples and choultries. The lofty part of this building is a gate that leads to the principal temple, dedicated to the idol Chokee Lingham. The style of architecture is perfectly Hindoo, but of what period no exact account could be obtained; the publisher of these views, indeed, regrets very much his inability on many occasions to give the dates of buildings apparently ancient, and hopes that his silence will be accepted in preference to conjectures unsupported by facts.

## No. XVII.

## RUINS OF THE PALACE, MADURA.

THE ruins of the palace at Madura shew evident marks of its former grandeur; many of the buildings appear to have suffered much by time, and not inconsiderably, as before observed, by the destructive effects of war; a few, however, are sufficiently in repair to be converted into use by the garrison, as granaries, store-houses, powder magazines, &c. of which description are some of the edifices in this Plate.

## No. XVIII.

## TREMAL NAIG'S CHOULTRY, MADURA.

THE Choultry of Rajah Tremal Naig is considered one of the first works of its kind in the south of Hindoostan. Its general form is that of a parallelogram, three hundred and twelve feet in length, by one hundred and twenty-five feet in width; and consists of one large hall, the ceiling of which is supported by six ranges of columns, about twenty-five feet in height, many of them formed of single stones, and the whole composed of grey granite. This view contains half the centre ile. On the second pillar to the right hand is the effigy of the Rajah with three of his wives, to whom, for his munificence, the Hindoos still continue to pay divine honours. Beyond the Rajah, and on the pillars opposite to him are other statues representing his family. In the ceiling are the twelve signs of the zodiac; and a number of mythological figures carved in basso relievo, are interspersed through the building, which, together with a profusion of other decorations, are executed with an uncommon degree of skill and attention.

The Choultry is an edifice which in the Deccan is always found attached to Hindoo temples, and appropriated to the use of the religious; they are likewise erected on the public roads for the accommodation of travellers.

\* See Orme's History.

## No. XIX.

## THE ROCK OF TRITCHINOPOLY, TAKEN ON THE RIVER CAUVERY.

THE rock of Tritchinopoly is celebrated in the military annals of Hindoostan. This view is taken on the north side from the river Cauvery in the dry season. The building to the right on the western extremity of the rock is an ancient Hindoo temple, held in great veneration by the votaries of that religion; and the lesser one on the summit, a Choultry, commanding a very rich and extensive prospect. Many small Choultries and places of worship also embellish the banks of the river. This with the following views of Tritchinopoly were taken in June, 1792.

Tritchinopoly is in lat.  $10^{\circ} 49'$  north, long.  $78^{\circ} 40'$  east. Distant from Madras two hundred and sixty-eight miles.

## No. XX.

## THE GREAT PAGODA, TRITCHINOPOLY.

THIS Pagoda, or temple, is a south-western view of the same edifice, which, taken from the north, appears in the preceding plate. Its exterior form is very much unlike the style that generally prevails in the Hindoo temples: being remarkably plain, and without any decoration excepting the top of the walls, along which are arranged idols of various denominations; and that part of its interior which may be entered by Europeans retains the same unornamented appearance.

This view is taken from an elevated situation on a part of the rock where many of the Bramins reside.

## No. XXI.

## VIEW IN THE FORT OF TRITCHINOPOLY.

THE Fort of Tritchinopoly belongs to the Nabob of the Carnatic, but is garrisoned by the English. Its walls are nearly four miles in extent, and surrounded by a broad and deep ditch. There are several tanks here of excellent water; the one seen in this view is principally used by the Hindoos for ablution, where persons of all ages and of different sexes assemble together to perform that religious ceremony.

## No. XXII.

## THE GREAT BULL, AN HINDOO IDOL, TANJORE.

THIS statue of the sacred Bull, a celebrated idol at Tanjore, is formed of a single block of stone, sixteen feet two inches in length, by twelve feet six inches in height, and of a kind not to be met with but at a considerable distance from Tanjore; from which circumstance the natives are very much inclined to attribute something miraculous to the bringing of it thither; particularly as no records are yet discovered respecting the time of erecting it.

The pillars surrounding the idol are in the ancient Hindoo style, and very well wrought.

Tanjore is in lat.  $10^{\circ} 46'$  north,  $79^{\circ} 12'$  east. Distant from Madras two hundred and five miles.

## No. XXIII.

## SOUTH EAST VIEW OF TRITCHINOPOLY.

IN this view of the rock of Tritchinopoly, the Hindoo temple, occurring in Plates XIX. and XX., is represented on that part by which it is entered. The numerous flights of steps, and different buildings to be passed through, both open and enclosed, in ascending the rock, give an awful and grand effect to its approach. The buildings higher up are the Choultries attached to the temple, where devout persons resort after performing their religious duties.

## No. XXIV.

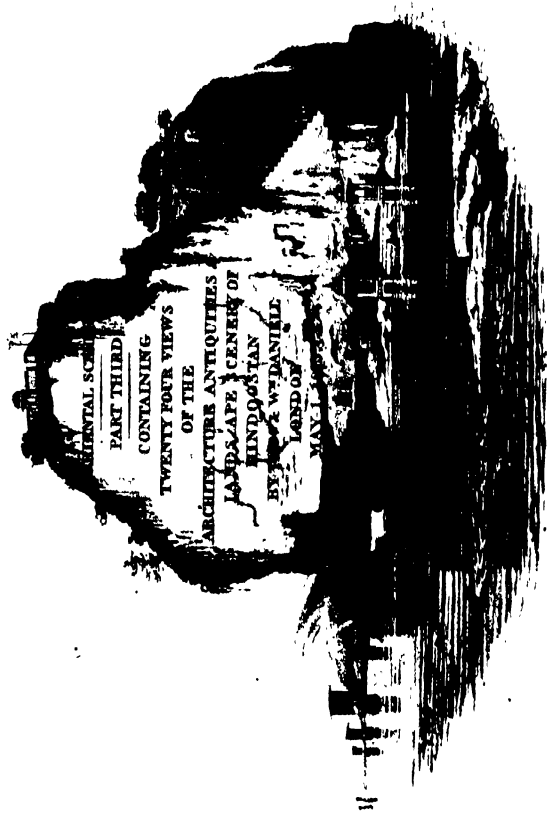
## THE GREAT PAGODA, TANJORE.

THIS edifice by way of eminence is called the great Pagoda, and appropriated to the worship of Chokey Lingum, or Seeva. It is considered the most magnificent in the Tanjore dominions, and being held in the greatest veneration, is consequently resorted to by vast multitudes on days of public festival.

Although this building is of a form that occurs frequently in the Deccan, it differs materially both with regard to the style of its external decoration and the form of its termination at the top. It is about two hundred feet in height, and stands within an area enclosed with high walls, the top of which along their whole extent is decorated in the usual manner with bulls sacred to the divinity to whose service the temple is devoted.

The red stripes observable on the lower walls denote its being in the possession of the Bramins.

This with the former view, No. XXII., were taken in September, 1792.



ORIENTAL SCENES

PART THIRD

CONTAINING

TWENTY FOUR VIEWS

OF THE

ARCHITECTURE ANTIQUITIES

LANDSCAPE & GENEALOGY

OF HINDOOSTAN

BY J. & W. HANFORD

LONDON

WATERBURY



# ORIENTAL SCENERY.

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## Third Series.

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### No. I.

#### NEAR THE FORT OF CURRAH, ON THE RIVER GANGES.

THE Fort of Currah was formerly of considerable importance. It is situated on high ground on the western bank of the river Ganges, and was attached to a large town of the same name. At present only a few detached parts of the ancient wall of the Fort remain, and but little else left to mark its former consequence. The buildings on the water side are appropriated to the religious purposes of the Hindoos.

Currah is about one hundred miles above the city of Benares, on the opposite side of the river Ganges.

### No. II.

#### RUINS IN ROTAS GUR, IN BAHAR.

RAJAH ROTAS, an Hindoo prince, has the reputation of having completed the massy works of this extensive fortress, on the top of which there are a considerable number of respectable buildings. The present view is part of the palace, the centre building was a hall of audience, the style of architecture is that which prevailed in the time of the Emperor Ackbar, when the solid taste of the ancient Hindoos was yet discernible.

In the first series of Oriental Scenery will be found other views taken from this fort.

### No. III.

#### GATE OF THE LOLL BHAUG, AT FYZABAD.

LOLL BHAUG is the name given to a garden made by Nawaub Sujah ul Dowla. The gate is elegantly designed, and highly enriched with ornaments: its principal apartment is over the entrance, to which are attached two balconies; the roof is flat and terraced. The surrounding wall is of stone stuccoed, and at the angles are pavilions of an octagonal form. This garden is at a considerable distance from the palace, a circumstance not unusual with the opulent of India; places of the description, which may be truly called pleasure gardens, are generally large, intersected by straight paved walks, bordered with shrubs and flowers, and contain a variety of the most delicate fruits; they are embellished with several very elegant pavilions, where the master occasionally seats himself to enjoy his hooka, singing, dancing, &c. to which may also be added the exercise of swinging, whirling in the hindola, and various other similar amusements, with which the Indians are much delighted.

Fyzabad is eighty-five miles east of Lucknow.



## No. IV.

## MAUSOLEUM OF THE RANEE, WIFE OF THE EMPEROR JEHANGIRE, NEAR ALLAHABAD.

THIS lady was an Hindoo princess, although married to a Mahomedan prince, and was called the Ranee, conformably to the Hindoo usage; her Mausoleum is in the large garden near Allahabad, where are the tombs also of several of the Mogul family. It has a grand effect from the simplicity of its plan, is executed with great care, and as a Mahomedan edifice, is very remarkable in being without pointed arches of any kind. A large fountain is attached to it. Mangoe and other umbrageous trees surround the buildings.

Allahabad is five hundred and fifty miles N. W. from Calcutta.

## No. V.

## THE PUNJ MAHALLA GATE, LUCKNOW.

THE plainness and simplicity of this edifice is more striking than the richness of its decorations; a circumstance seldom occurring in gateways belonging to Mahomedan princes. This gate leads to a palace erected by Nawaub Sujah ul Dowla, a building of considerable magnificence, and which has been much enlarged by his son Nawaub Assoph ul Dowla.

Lucknow is six hundred and forty-nine miles from Calcutta on the river Goomty, which falls into the Ganges near the village of Siedabad below Benares.

## No. VI.

## THE MAUSOLEUM OF AMIR KHUSERO, AT THE ANCIENT CITY OF DELHI.

THIS Mausoleum is built of white marble, finely polished and finished with the utmost delicacy; particularly the lattice work, which is introduced on each side of it.

Amir Khusero, a prince and native of Samarcand, was a poet and historian of considerable merit. He resided at the court of Delhi, in great friendship with Shekh Nizam ad Dien Oulea. He died in the year one thousand three hundred and thirty-nine, and is interred very near the tomb of that venerable Shekh whom the Mahomedans regarded as a saint, and whose name they still continue to revere.

## No. VII.

## RUINS AT CANNOUGE.

THE Ruins at Cannouge are very extensive. The edifice to the left is a mosque built of freestone, on the site of an Hindoo temple, and probably much of the ancient materials have been again brought into use by the Mahomedans, (a frequent practice with them, after mutilating every ornament that had any reference to the Hindoo mythology,) the pillars, and some other parts, being evidently Hindoo.

The Colly Nuddy, a small river, runs very near it in its course to the Ganges. Cannouge is situated on the western bank of that river, two hundred and fifty-nine miles above Benares.

## No. VIII.

## THE ENTRANCE TO THE MAUSOLEUMS IN SULTAUN KHUSERO'S GARDEN, NEAR ALLAHABAD.

THIS gate is the principal entrance to the garden in which Sultaun Khusero, his mother the Ranee, and his brother Sultaun Purvez, are interred. Though a massy structure, it has by no means a heavy effect; and though it formerly may have appeared with more splendour, having been painted with different colours, that surface is fortunately now nearly washed off. The upper part towards the garden is much decayed.

## No. IX.

## A MOSQUE, AT JUANPORE.

THIS Mosque is in a very singular, as well as ancient, style of building. The Minars are united by the lofty pointed arch, over which on the inside there is a terraced platform for the convenience of the crier to walk when engaged in calling the Mussulmen to prayers.

Juanpore is forty-two miles N. W. of Benares. It abounds in examples of the best style of Mahomedan architecture; has a fort of strong masonry, and a very good bridge over the river Goomty, which unites with the Ganges at Siedabad as before mentioned.

## No. X.

## GATE OF A MOSQUE, BUILT BY HAFEZ RAMUT, AT PILLIBEAT.

HAFEZ RAMUT was a Rohilla chief of great respectability. He commanded the forces against Nawaub Sujah ul Dowla, who, assisted by the English, in April one thousand seven hundred and seventy-four, defeated the Rohillas, at which time Hafez lost his life.

The Mosque to which this gate belongs, is a handsome edifice richly ornamented, and as well as this entrance carefully finished, much in the style of the modern buildings of the same class at Delhi.

Pillibeat is N. W. of Lucknow, about one hundred and fifty miles.

## No. XI.

## JAG DEO, AND WARRANGUR, HILL FORTS IN THE BARRAMAHL.

JAG DEO, and Warrangur, are two of the twelve Hill Forts, or Barramah'l, which were in the possession of the late Suldaun Tippoo; these are of the lesser class, but, like most of the hill forts, are strongly fortified quite to their rocky summits. The approach to them being extremely difficult, they were considered as very strong situations; but were, nevertheless, given up to the English in one thousand seven hundred and ninety-two, without resistance. These forts are distant from Kistnagherry, eastward, about seven miles.

## No. XII.

## RYACOTTA, IN THE BARRAMAHL.

RYACOTTA is one of the highest and strongest hill forts of the Barramah'l; it was taken in Earl Cornwallis's third campaign against the late Tippoo Suldaun in July, one thousand seven hundred and ninety-two, by Major Gowdie, who soon carrying by assault the lower works which enclosed the Pettah; the Killedar, after a slight resistance, "gave up this lofty spacious fort, which ought to have yielded only to famine and a tedious blockade."\*

## No. XIII.

## VERAPADROOG, IN THE BARRAMAHL.

VERAPADROOG, with respect to its form and situation, is one of the most romantic forts of the Barramah'l. Its sides are very thickly clothed with wood a considerable way up, and the lower part is so surrounded by an impenetrable jungle, that the tigers, which are said to be very numerous here, find a secure and undisturbed shelter. It is distant from Ryacotta eleven miles.

\* Vide Major Dirom's Narrative of the Campaign in India.

## No. XIV.

## OUSOOR, IN THE MYSORE.

THE fort of Ousoor in the Mysore country, is built on tolerably even ground, though considerably elevated. The town is surrounded by an almost impenetrable hedge; the outer works of the fort are constructed much in the European manner, and were undergoing such repairs and additions as would have made it a very strong place, when it was taken without much resistance by Major Gowdie in July, one thousand seven hundred and ninety-two, during the third campaign of Earl Cornwallis.\* This view was drawn from an eminence south of the fort.

Ousoor is about twenty miles distant from Bangalore.

## No. XV.

## VIEW OF GYAH, AN HINDOO TOWN IN BAHAR.

GYAH is a place of great antiquity, much resorted to by religious Hindoos; there being many temples of high celebrity in the town, and on the neighbouring eminences: the whole together forming a very interesting effect, and presenting many points of view that are extremely picturesque.

A few miles from Gyah are the remains of a college, with a small number of disciples of the religion of Bhood, which religion was prevalent in India before that of the Bramins.

Gyah is distant from Benares one hundred and twenty miles S. E.

## No. XVI.

## PALACE OF NAWAUB SUJAH DOWLA, AT LUCKNOW.

THE view of this Palace is taken from the opposite bank of the river Goomty, which receives its name from the very great irregularity of its course. It is navigable to the Ganges, and unites with that river near Siedabad, frequently passing under high and picturesque banks in a richly cultivated country.

Lucknow is six hundred and forty-nine miles N. W. of Calcutta.

## No. XVII.

## LUCKNOW, TAKEN FROM THE OPPOSITE BANK OF THE RIVER GOOMTY.

THIS, like the former view, is taken on the opposite side of the river; part of the palace of Nawaub Sujah ul Dowla is seen on the left, the mosque appears highly elevated, and the new palace of the present Nawaub Asoph ul Dowla, is seen along the water's edge, extending a considerable way up the river.

This view was taken in the year one thousand seven hundred and ninety.

## No. XVIII.

## A BAOLEE, NEAR THE OLD CITY OF DELHI.

THIS Baolee, or open bath, was originally of Hindoo workmanship, although at present the buildings surrounding it have the appearance of the Mahomedan style. On the top of the wall to the right, were fixed conveniences for drawing water, which is generally performed by bullocks walking down an inclined plane, and by means of a rope fastened to a strong leathern bucket the water is raised up.

\* Vide Major Dirom's Narrative of the Campaign in India.

## No. XIX.

## VIEW AT DELHI, NEAR THE MAUSOLEUM OF THE EMPEROR HUMAIOON.

THE Mausoleum of the Emperor Humaioon is within the high wall to the left. This view consists principally of mausoleums, and the magnificent gateways that lead to the gardens in which they are placed. These buildings are of stone; the domes in general, and many other parts have been covered with porcelain tiles of various colours, ornamented with a great display of richness and elegance, of which many examples are still remaining.

## No. XX.

## THE BAOLEE, AT RAMNAGUR.

THIS spacious Baolee is a public bath of modern workmanship, built of freestone, by Rajah Cheyt Sing, near his palace at Ramnagur on the river Ganges; it is in a mixed style of architecture, in which the Mahomedan prevails. At Ramnagur there is a handsome ghaut, or landing place, for the use of those who perform ablution in the Ganges, as well as for the convenience of landing merchandize, &c.

## No. XXI.

## VIEW FROM THE RUINS OF THE FORT OF CURRAH, ON THE RIVER GANGES.

THE walls of the Fort of Currah, as already mentioned in No. I., are nearly all destroyed; what appears in this view was formerly part of a gateway. From this spot the view down the river Ganges has a grand effect, the banks are well clothed with Mango topes, or groves, richly interspersed with buildings, boats, &c.

## No. XXII.

## VIEW OF MUTURA, ON THE RIVER JUMNA.

THIS view of the ancient town of Mutura is taken from a garden on the opposite side of the river Jumna, somewhat elevated, in which there is a handsome pavilion carefully executed in the modern Mahomedan style. In the centre of the view is seen the fort of Mutura, and to the left the principal mosque. Part of this city is very ancient, and is much frequented by the religious Hindoos, (it being the reported birth-place of Krishna,) for the purpose of bathing in the river Jumna, which is held in high estimation. The Jumna unites with the Ganges at Allahabad. Mutura is about seventy miles southward of Delhi.

## No. XXIII.

## MAUSOLEUM OF KAUSIM SOLEMANEE, AT CHUNAR GUR.

THE Mausoleum of Kausim Solemanee is of modern workmanship, and in tolerably good repair; it is built of freestone, and in many parts covered with stucco. The outer wall, which surrounds the area, is very curiously ornamented on the top with lattice-work, cut in stone with the greatest exactness, and the design varying in almost every pannel. Chunar Gur is about seventeen miles above the city of Benares, on the opposite side of the river Ganges.

## No. XXIV.

## MAUSOLEUM OF NAWAUB ASOPH KHAN, AT RAJE MAHEL.

THIS Mausoleum is an example of a style of finishing that prevailed very much at Agra, Delhi, and other cities of Hindoostan, before the time of the Emperor Shah Jehan, which was covering the domes, friezes, minars, and other parts, with glazed tiles of various designs and colours. These porcelain embellishments were often applied with great taste, and from the richness of their colours, and enamelled surface, produced a very splendid effect. Raje Mahel is on the western side of the river Ganges, about one hundred and eighty miles northward of Calcutta.

# ORIENTAL SCENERY.

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## *Fourth Series.*

### No. I.

#### CAPE COMORIN, NEAR CALCAD.

To the southernmost point of the peninsula of India has been given the name of CAPE COMORIN, and this appellation navigators have transferred to the lofty mountain situated not far distant from its extremity, which is a well known and conspicuous landmark to those who navigate the eastern coast of the peninsula. This view is taken in the vicinity of a small village called Calcad; it is a place of no account, but contains an Hindoo temple of considerable dimensions. Though the hills beyond that village are high, they seem almost levelled with the plain, when compared with the lofty mountain of the Cape, rising immediately behind them to the height, it is said, of 1297 yards.\*

This part of the country is in the possession of the Rajah of Travancore.

### No. II.

#### WATERFALL OF PUPPANASSUM, IN THE TINNYVELLY DISTRICT.

THE Fall of Pupanassum is on the river Tumrabunni, a considerable stream in the district of Tinnyvelly. A few miles below the fall, that river passes the fort of Palamcotta, and thence proceeds in an easterly course towards the sea, into which it is received in the gulph of Manapar.

This magnificent cataract is held by the Hindoos in great veneration, and is accordingly visited by innumerable devotees. The only approach to it is by a single path on the right hand side of the valley, whence, though near to the fall, it cannot be seen, owing to the interposition of a large mass of rock that projects into the water. The path is continued up the face of this rock by means of a flight of steps; and at the summit a gate is so placed, that all visitors must of necessity pass through it, but which nevertheless readily opens to all who are provided with a small fee for the Bramins that guard the sacred portal.

Nothing can be more grand and impressive than when, on first throwing open the gate, this extraordinary scene bursts upon the sight. It would be difficult for those who have never seen a vast river precipitated down a rocky steep of considerable elevation, to form an adequate idea of such a spectacle, accompanied by a noise so tremendous, that, comparatively, all other sounds are but whispers. Upon the minds of Hindoos, who attach ideas of a religious nature to these objects, such scenes must operate with great effect, and powerfully stimulate their piety. Indeed their prostrations, and other antics of enthusiasm, on first beholding this tremendous object, are evident proofs of the intensity of their feelings.

\* For this measurement the author is indebted to Lieutenant-Colonel Bateson.

## No. III.

## WATERFALL AT COURTALLUM, IN THE TINNEVELLY DISTRICT.

THE Waterfall at Courtallum, called Tancanche, about twenty miles northward from the Cataract of Puppenassum, is also accounted by the Hindoos a place of peculiar sanctity. On certain festivals the number of people that resort to this spot from every part of India, is almost incredible; and to accommodate so great a concourse of religious persons, numerous choultries are provided. Some of the buildings of that description appear in this view; the others (sometimes connected with pagodas) are scattered about the valley in different situations; and the grandeur and religious solemnity of the scene is much heightened by a grove of large spreading trees, two or three miles in extent, beneath which is the general pathway leading to the great object of their devotion.

Besides those who frequent the falls of Tancanche and Puppenassum simply for the purposes of devotion, many also repair thither in order to procure the sacred water, which they carry about in small bottles carefully packed up in curious baskets; these, attached to each end of a bamboo, they bear on their shoulders, and travel many hundred miles through the country, occasionally distributing, at the principal Hindoo temples in their route, small portions of this holy fluid, whereby they insure to themselves whatever food and accommodation they may require.

The height of the cataract of Courtallum is two hundred and twenty feet.

## No. IV.

## SHEVAGURRY.

SHEVAGURRY is a small village, the residence of a Poligar Rajah, tributary to the British government. It is situated at the foot of a range of hills that extend in a southern direction towards Cape Comorin, from which it is distant about one hundred miles. The village is concealed behind the rocky eminence, whereon is placed the temple and choultries that appear in this view. The inhabitants of this part of the country are chiefly rude mountaineers, but little civilized, and as usual much attached to their native hills, which afford them shelter both from their common enemies and those provoked by their insubordination. Should their chief choose at any time to resist the regular claims of government, (a circumstance not unfrequent), he immediately flies to his hilly fastnesses, whence he is not easily dislodged: and his submission in such cases can only be enforced with much trouble and expense.

## No. V.

## CHEVAL-PETTORE.

IN this view, taken in the district of Tinnevelly, the Fort of CHEVAL-PETTORE is a conspicuous object; the town of that name, to which it is attached, is not introduced, being about a mile distant on the left. The hills contiguous to this fort are in a good style; they are well wooded, and produce many situations extremely beautiful and picturesque. Like most of the Carnatic mountains, they rise abruptly out of the plain beneath; a circumstance which, when they are not in extensive masses, gives them a very singular appearance, resembling rocky islands or islets rising out of the ocean. They are of all dimensions, from what is called the Sugar-loaf rock of Tritchinopoly to Severn Droog; and of these insulated eminences many examples occur in the preceding works. They are generally selected as fortresses, and are of such difficult access, that their perpendicular sides are only to be assailed with success by British intrepidity.

The ramparts of Cheval-pettore are formed of mud, a material very commonly used in India in the construction of walls for various purposes, though to an European ear it conveys no idea of stability. These earthen walls, nevertheless, baked in the fierce rays of an almost vertical sun, have been often put to a severe test by our artillery, and found equal, if not superior, even to masonry.

## No. VI.

## NEAR ATTOOR, IN THE DINDIGUL DISTRICT.

ATTOOR is a village in the small district of Dindigul, situated to the south of the kingdom of Mysore. This part of the country, though not entirely uncultivated, has a wild and most romantic character; broken into hill and valley, and covered in many parts with thick woods of great extent, giving shelter to herds of elephants, and numerous other wild animals, that would oftentimes quit their gloomy retreats, and carry havoc and destruction among the plantations of the peasantry, were they not strictly watched by a class of human creatures, whose shaggy forms and ferocious aspect appear sufficient to strike terror into the hearts even of lions and tigers.

## No. VII.

## SANKRY DROOG.

THIS view is taken from the north-west side of Sankry Droog, one of the largest of those fortified hills that occur so frequently in the Carnatic. It is situated near the eastern limits of the Coimbatore district; was formerly in the possession of Tippoo Sultaun, but taken by the English under Lord Cornwallis.

From this elevated point the eye commands an extensive view of the vale and distant mountains. The scene is grand; but of that dreary aspect, which, being neither softened by the beautiful, nor elevated by the magnificent, produces in the mind a mixture of horror and melancholy. If the surface of our terrestrial residence presented to us prospects only of this kind, our state here would appear to have few temptations. The fortress in which the spectator is placed seems elevated almost into the clouds; its sides are in many parts formed of perpendicular cliffs; it is moreover surrounded with every impediment, natural or artificial, that can render access either impossible or difficult; and all this is to enable one little tyrant to resist the hostility of another, or to favour his own projects of vengeance or plunder. The plain below, extending as far as the eye can reach, is one vast uninterrupted jungle; a rank, entangled, and impenetrable vegetation, swarming with its peculiar inhabitants, many of which are no less terrible to man than to themselves; and the whole expanse is one scene of inextinguishable warfare, where, urged by hunger, lust, or cruelty, mutual destruction rages without intermission. In fact, while we contemplate the nature and situation of the place, with the circumstances combined with it, we cannot but be strongly impressed with an idea of the ferocious and sanguinary propensities of all animated nature.

In the distance may be seen the river Cavery, where, quitting the hilly country, it first makes its appearance in the plains of the Carnatic.

## No. VIII.

## NEAR BANDELL, ON THE RIVER HOOGLEY.

THE village of Bandell, near to which this view was taken, is situated on the western bank of the river Hoogley, one of the most considerable branches that serve to convey the mighty flood of the Ganges into the ocean. The Hoogley quits the parent stream at Jellinghy; and after passing the cities of Kishnagur, Hoogley, and Calcutta, proceeds by a rapid current to the sea, into which it falls in the bay of Bengal.

Temples and other sacred structures of the Hindoos occur frequently on the banks of the Hoogley; and these buildings, of various forms, and in different situations, exposed or half concealed among deep and solemn groves, no less holy in the popular opinion than the edifices they shelter, give an air of romantic grandeur to scenes that are successively presented to those who pass along this interesting river.

The small monumental erection in the centre of this view, as well as the obelisk near it, rudely carved in wood, are called Suttees; and though possessed of no sculptural elegance, are most curious memorials of the perversion of human intellect, having been raised to commemorate the immolation of certain unfortunate females, who, in compliance with a horrid custom among the Hindoos, had been induced to give the last dreadful proof of conjugal fidelity, by a voluntary death on the funeral pile of their deceased husbands. To the disgrace of human nature, this practice has prevailed during a long succession of ages in Hindoostan; and, what is incomprehensible, among a people distinguished for their mild and inoffensive manners; but every feeling heart must rejoice that, with equal wisdom and humanity, it has been expressly prohibited in all the territories over which the authority of the British government extends; and although the absurdities of superstition are not to be at once wholly annihilated by public edicts, (for prejudice takes a deeper root in the mind than truth itself,) this atrocious rite can now only be performed by stealth, and it is believed that examples at this time, even in secret, but rarely occur in the British Oriental dominions.

## No. IX.

## SICCRA GULLEY, ON THE GANGES.

THE point of land here projecting into the river Ganges is called Sicra Gulley, from a military pass of that name in the adjoining hills. At this place is commonly an assemblage of small vessels, which, together with the craft of various descriptions that appear scattered over the surface of this widely extended river, produce a most impressive effect of commercial activity. The sentiment that spontaneously arises from so manifest a proof of a numerous and well employed population, adds greatly to the pleasure we receive from the picturesque beauties of the scene, which a combination of delightful circumstances renders perfectly



enchancing ; hills finely varied, buildings interspersed, a luxuriant vegetation, and the whole illuminated by a bright and serene atmosphere.

The small building upon the lower eminence is a bungalow, or cottage, belonging to the British resident of the Bhagulpore district, and placed here for his occasional use, either to transact public business, or to accommodate himself or friends, when they repair hither to enjoy the amusements of the country. On the upper ground is the tomb of a Mahomedan Sied, or holy man.

Near this place the province of Bengal terminates, and that of Bahar commences. It is distant from Calcutta about two hundred miles.

#### No. X.

#### R A M G U R.

RAMGUR, or Rampoor, in the district of Benares, is an Hindoo village, delightfully situated in a valley sheltered by hills, richly clothed with woods. From the numerous fragments of ancient buildings that lay scattered about this village and its neighbourhood, it is evident that Ramgur has at some remote period seen better days: at present it has little of magnificence to boast of; but although its inhabitants have been stripped of all their worldly greatness, they seem to have held fast to the faith of their forefathers; they still retain a temple and a tank for prayer and pious washing: indeed its recluse situation, with its large and wide-spreading trees, give it an air well suited to the solemnity of Hindoo worship.

#### No. XI.

#### DHUAH KOONDE.

DHUAH KOONDE presents another of those magnificent circumstances in nature which in so great a degree excite the pious fervour of the Hindoos.

It is curious to remark in the history of mankind, what strange objects superstition has sometimes fixed upon to lavish its regards. Animals and stones, and even vegetables, have in their turn obtained this flattering distinction. Whirlwinds and clouds have by many been accounted the occasional residence of immortal spirits; and so striking an object as one of these tremendous falls of water could not fail to come in for a share of reverence from the superstitious folly of man.

The respect which in India is paid to this awful phenomenon may, however, be more naturally accounted for than many of the prejudices that have taken possession of the human mind. A large river is almost universally a blessing to man in a state of society; and water generally, but in hot climates more particularly, is an obvious source of endless comforts and advantages. It cannot therefore be surprising that the ancient philosophical priests, and fabricators of mythological systems, who well knew its importance in the economy of nature, should regard this beneficial element as entitled to peculiar respect, which they accordingly made the basis of many salutary customs, whereof there is perhaps none more so than the ceremony of ablution, so prevalent in all the Asiatic countries. When water by such high sanction had acquired divine attributes, and the sacred fluid was believed capable of washing away the blemishes of sin, we cannot wonder that the unreasoning multitude, impressed with such opinions, should behold the foaming torrent, falling in thunder down the precipice, with equal dread and veneration; and imagine the holy haze that fills the surrounding atmosphere must give an extraordinary degree of sanctity to such situations, and consequently a superior efficacy to their ablutionary rites. They approach the sacred stream as into the presence of a superior being; and while their corporeal members are really cleansed, they piously believe, that by so close a contact with the divinity their spiritual part must necessarily acquire a corresponding purity.

Whatever regret we may feel on observing in these ceremonies the human reason so abused, and creatures of such admirable capacities made the dupes of doctrines so preposterous, we are in some measure consoled in the reflection, that this duty, like many others by the magic of Braminical delusion, is made one of the means whereby the views of man are directed to a superintending cause, and of cherishing that hope of future happiness, which tends so powerfully to counteract the unavoidable ills of life.

The cataract of Dhuah Koonde, like those of Puppenassum, and Tancanche, attract visitors from all parts of the country; but not having the convenience of choultries, or similar accommodations, as at those places, they pitch their tents together in some favourable situation near to the water, and thus form a little society, which becomes a kind of fair, that enables these good people to mingle somewhat of cheerfulness with their devotion.

Dhual Koonde is in the neighbourhood of Sassaram, in the province of Bahar.

## No. XII.

## CANNOGE, ON THE RIVER GANGES.

It is impossible to look at these miserable remnants of the great city of Cannoge without the most melancholy sensations, and the strongest conviction of the instability of man's proudest works. Cannoge was built, it is said, a thousand years before the Christian era; it was celebrated for its extent, riches, beauty, and magnificence; it was the capital of Hindoostan when that empire was great and powerful, under the predecessor of Phoor, or Porus, whom Alexander (whose pernicious ambition deluged the plains of Asia with human blood) overthrew and subjugated. But the illustrious conquests of that human tiger are now scarcely noted on the records of the world, or noted only with detestation and horror; and a vast extent of scattered ruins are at this time nearly all that remain of the great Cannoge! A small town, constructed from the quarry of scattered edifices on which it stands, still bearing the name of that city, is yet permitted to exist, merely, as it would seem, to make its misery and degradation more apparent.

The plains of India indeed present to mankind many a sad proof of the uncertainty of human glory. That country seemed at one period to be the centre of all that was splendid, or great or grand within the grasp of man's capacity; all that his genius could invent, or his pride aspire to. It contained numerous cities of immense extent and population; merchants, artisans, philosophers, poets, historians; and with these a truly imperial patronage, equally munificent and patriotic, that called every faculty into action. In fine, it contained whatever appeared capable either to improve and exalt the state of man, or perpetuate his glory.

But, alas! the heroes, the sages, and men of genius of those times, who, perhaps, despising the contemporary envy or praise, looked with fond hope to a more discerning and grateful posterity; that posterity knows not, nor regards their claims; their palaces, their mausoleums, temples, and choultries, the memorials of benevolence, ostentation, or piety, have long ceased to exhibit their splendours; for time, regardless of the proud hopes of genius or ambition, has almost blotted out this gorgeous portion of our globe, and all the external signs of its ancient greatness, its works of art, and the monuments of its power, are almost obliterated; and its talents, its virtues, and its vices, have long ceased to be remembered.

Cannoge is in latitude  $27^{\circ} 3'$ , longitude  $80^{\circ} 13'$ , distant from Calcutta about eight hundred miles.

## No. XIII.

## VIEW AT NIGEIBABAD, NEAR THE COADUWAR GAUT.

NIGEIBABAD is one of the most opulent towns in the fertile district of Rohileund, and subject at this time to Fizula Cawn. It is a place of tolerable trade, chiefly carried on with the mountainous country in its vicinity, whence a variety of ores, gums, and spices are brought and disposed of in the bazars, of which there are several.

This place, though still considerable, has not wholly escaped the all-destroying hand of time. The ruined remains of many edifices of no vulgar style, formerly the dwellings of Rohilla families, discover strong signs of decay. These buildings however are Mahomedan, and the city itself is probably not very ancient.

## No. XIV.

## COADUWAR GAUT.

THIS view represents the Coaduwar Gaut, which is the principal pass leading from the Rohilla district into the interior of the mountainous country of Serinagur. Those romantic and lofty regions never having been explored by European adventurers, any attempt of a stranger to penetrate as far as the city of Serinagur by this route was deemed a hazardous enterprize, if not an absolutely impracticable one. But by a previous arrangement with the Rajah of that capital, the difficulties to it that remained were chiefly occasioned by the surface of the country, which, though truly formidable, were calculated to excite rather than discourage the curiosity of those who take delight in observing nature under every variety of aspect; and more especially in situations where she is so seldom seen, except by those who cannot appreciate her beauties.

This view was taken in April, 1789, immediately previous to the author's passing into the mountains.

## No. XV.

## VIEW IN THE KOAH NULLAH.

THE Koah Nullah is a mountain stream that in the season of rain must be a most furious torrent, but in the month of April was a delightful rivulet, that, sparkling in the sun, gave animation and beauty to the rude scenes through which it pursued its uneven course.

The road here (if such it may be called, which, having no trace upon the surface, must be continually hunted for) presents all the difficulties and impediments that can be imagined in such situations. Sometimes blocked up by the violence of periodical floods, it is continued by the trunks of trees thrown from rock to rock, or carried up the steep sides of large fragments of the fallen cliffs, by means of twisted branches, that being fastened to the surface, provide a mode of clambering, which, though practicable, was neither safe nor commodious to travellers encumbered with baggage.

But paths like these, little frequented, where public attention has never been exerted to improve the means of communication, are generally the result of accident, and in the most difficult parts are effected merely by the slight expedients of individuals, whom necessity compels to make their way through such passages.

## No. XVI.

## JUGCANOR, IN THE MOUNTAINS OF SERINAGUR.

IN this view also the Koah Nullah makes its appearance: on the banks of which, raised above the reach of casual floods, stands the pleasant village of Jugcanor. It is a small irregular place; the zemindar, or chief landowner of the neighbourhood, like the village squires of other countries, is lodged more sumptuously than his inferiors; his mansion is tolerably built of stone, covered with slates, and consists of two stories, the upper one accommodating the chief and his family, the lower affording shelter to his cattle.

The husbandmen were here employed in reaping their corn; which was an abundant crop of very excellent wheat; a grain preferred by the mountaineers to rice; although their wheat was despised by the rice-eaters of Bengal, who chiefly composed the author's party of attendants, during his mountainous excursion. These low-landers gave also another example of the force of prejudice in their great aversion to the beautiful transparent water every where flowing through the hilly country; their stagnant reservoirs, and even the turbid waters of the Hoogley at Calcutta, appeared to them much more inviting.

## No. XVII.

## VIEW NEAR DURAMUNDI, IN THE MOUNTAINS OF SERINAGUR.

DURAMUNDI is a village further advanced into the mountains, about ten miles from Jugcanor, and two or three short of Dusa. Here the mountainous masses are considerably enlarged, and the scenery consequently improves in grandeur. An example, slightly indicated, occurs in this view, of the practice of cultivating the sides of the hills, in successive ledges, so common in China. The figures that are introduced represent the Highland merchants on their way from the plains where they have been bartering the produce of their hills for salt, copper vessels, linen, and other wares, which they convey not in packs, like our pedestrian traders, but in baskets closely fitted and secured to their backs; relieving themselves occasionally from the incumbent weight by the application of a short staff, carried by each traveller for that purpose, to the bottom of the basket, while he takes his standing rest. In this manner these indefatigable creatures, that seem no larger than ants, compared with the stupendous heights they have to traverse, pursue their laborious journey, with a constancy peculiar to the hardy tenants of the hills.

## No. XVIII.

## NEAR DUSA, IN THE MOUNTAINS OF SERINAGUR.

DUSA stands on the banks of the Koah Nullah, a few miles, it is said, below its source. The forms of the mountains are, from this point, extremely bold, and all around the general effect is majestic. They are richly clothed with wood, and, in many parts, even to their summits; where oak, fir, with many of the forest trees of India, are produced; and the cultivation of grain is carried up their sides to a great height.

In these secluded parts, scarcely affording a single foot of level ground, and where the whole surface, tossed into confusion, offers nothing but the perpetual labour of climbing and descending, there is a considerable degree of population; and pleasant villages are

scattered about among the hills, often in situations where it might be supposed eagles alone would build their tenements; for they seem accessible only to the fowls of the air, and not to man. But security is a principal source of happiness, and these regions offer few temptations to the ambition and rapacity of those exalted spirits, whose insatiable thirst of glory fills the world with mischief and misery. The peaceful inhabitants of these hills not only enjoy a secure retreat from the perils of polished society, but a luxuriant vegetation supplies them with food, and also with gums and other articles of commerce, with which, by sale or barter, they procure from the distant plains such conveniences as their moderate system of life requires.

## No. XIX.

## BUDELLE, OPPOSITE BILCATE, IN THE MOUNTAINS OF SERINAGUR.

THE village of Buddell is about fourteen miles from Dusa, and separated from it by a very lofty mountainous ridge. It is pleasantly situated on a delicious stream of liquid crystal, called the Ramgunga. On the opposite side of that river is the large village of Bilcate. It being the time of harvest when this view was taken, and the corn gathered in, the mode of treading out the grain by the feet of cattle, is represented in the foreground, and also the collecting and winnowing it; all which operations are performed in the open air.

## No. XX.

## VIEW OF THE RAMGUNGA.

THIS view is taken in the vicinity, and between the villages of Buddell and Bilcate, from a most delightful spot insulated by the Ramgunga, whose clear and active streams communicated both freshness and beauty to the scene. The author would have had much pleasure in embodying the charms of the evening scenery of that enchanting, if not enchanted island, a task which unhappily is not within the reach of his art, being the result of various concurring circumstances, and of undefinable and evanescent effects that the pencil cannot trace. The mild temperature of the atmosphere, opposed to the heats of the preceding hours, inflamed by fatigue; the murmuring of the passing streams; the majestic grandeur of the mountains, increased by the visionary effect of the twilight; and to these must be added a circumstance, if possible, still further out of the reach of imitative art, and this was the myriad swarms of the fire-flies, that seemed to fill the lower region of the air, and which, uniting their numerous rays of phosphoric light, illuminated every object, and diffused a magical radiance equally beautiful and surprising; it seemed, in truth, to be a land of romance, and the proper residence of those fanciful beings, the fairies and genii, that appear so often in Asiatic tales. But the delicious sensations produced by causes of such a nature, can, by no effect of genius, be re-excited; they must be seen and felt to be conceived; purchased by toil and privations of every kind; and, after all, they must be met with, and not sought; for pleasures that delight by surprise, vanish before anticipation.

From the villages of Buddell and Bilcate the road to Serinagur continues up the ridge of the mountain that appears in the middle of this view, and leads, by a laborious ascent of eight or ten miles, to the village of Natan; a labour which few, perhaps, except those who have cultivated the pleasures of art, can undergo without complaint or relaxation: but the infinite variety with which the artist's eye is every where regaled in these vast assemblages of picturesque, grand, and magnificent forms, more than counterbalance the toils of his pursuit.

## No. XXI.

## VIEW BETWEEN NATAN AND TAKA-CA-MUNDA.

ON proceeding from Natan towards Serinagur, the road still continues to ascend, and from a point of great elevation this view was taken. The eye is here on a level with the tops of most of the surrounding mountains; the forms of which are more pointed and irregular than those passed before, and resemble the tumultuous agitation of the ocean, roused by a tempest. The general aspect of the whole is dreary and vast; vegetation is scanty; the scattered trees that here and there occur, seem to be embellishments misplaced and inappropriate; although, if trees are admissible, it could certainly be no other than misshapen blights like these.

But the circumstance which, from this point of view, chiefly raises our astonishment is, the appearance of a prodigious range of still more distant mountains, proudly rising above all that we have hitherto considered as most grand and magnificent, and which, clothed in a robe of everlasting snow, seem by their ethereal hue to belong to a region elevated into the clouds, and partaking of their nature; having nothing in common with terrestrial forms. It would be in vain to attempt, by any description, to convey an idea of these sublime effects, which perhaps even the finest art can but faintly imitate. These mountains are supposed to be a branch of the Emodus, or Imaus, of the ancients; and, so great is their height, they are sometimes seen in the province of Bahar, and even in Bengal.

## No. XXII.

## BETWEEN TAKA-CA-MUNDA AND SERINAGUR.

IN these high situations the traveller encounters no villages; he must carry with him the means of subsistence, or perish. Taka-ca-munda is a solitary resting place; a plain stone building erected near the barren summit of one of the highest mountains, for the accommodation of benighted wanderers, or to afford an occasional shelter from the storms that frequently vex these cloud-enveloped hills.

The road is continued over the mountainous tract represented in this plate; it then descends to the Bunder Nullah, not far from which the traveller is gratified with a sight of the Alucindra, or Ganges, and of the city of Serinagur.

## No. XXIII.

## THE ROPE BRIDGE, AT SERINAGUR.

THE city of Serinagur appears in the distance, extending along the right bank of the Alucindra, and is partly concealed by the high rock in the front of the view. On the author's approach to this place, he was greeted by many young people, who presented him with flowers, and preceded his party on their way to the town, singing and shewing other signs of an hospitable welcome. On entering the city, he found the disposition of the Rajah himself no less friendly, but unfortunately he was then preparing to quit his capital, and leave it to the mercy of another Rajah, who, in his superior power, had discovered an unanswerable argument for invading the territories of his neighbour. The river is here too rapid to be passed even by boats, and therefore the bridge of ropes, represented in this plate, offered the only means for the Rajah and his people to effect their retreat, which circumstance presented an affecting scene, and a most melancholy example of the wretched state of society under these petty chieftains, whose views of government are little better than those of savages; and with whom all questions of justice and right are, as with duellists, referred to arms; considering, like them, no decisions so correct, and so honourable, as those which have been recorded in letters of blood.

This bridge, which is 240 feet in length, is an ingenious contrivance, and so simple that it may be soon erected and soon removed. On each side of the river two strong and lofty poles are fixed in the ground, and kept together with transverse pieces at their upper ends, over which large ropes, made fast to the rocks or ground, are stretched and extended from side to side. From the bottom of those upright poles are carried other ropes, which are drawn towards the upper ones by a lacing of cords, while flat pieces of bamboo are so fastened to the lower cords as to form a tolerably commodious footway.

On the top of the rock near the bridge, are the remains of a building formerly inhabited by a Faquier, who is a kind of Indian hermit.

## No. XXIV.

## VIEW TAKEN NEAR THE CITY OF SERINAGUR.

AT this place, which is a little above the city, terminated the author's route through the mountainous district of Serinagur. War, which is the scourge of art and science, rendered the further gratification of his curiosity, however inoffensive its object, in these parts dangerous. The fighting men were preparing for resistance, and the rest of the people, seeking their safety by flight, were removing in a body to the opposite side of the river, by means of their temporary bridge.

The mountains are here embellished with scattered villages, and their sides with regular horizontal stripes of cultivation, producing an effect not so agreeable to the artistical as to the philanthropic observer, who is much less interested by the beauties of form than by such unpicturesque indications of useful industry. The Alucindra, which flows through this fertile vale, might, indeed, be termed the Ganges, being its principal branch, although it does not actually receive that appellation till, after passing the mountains, it makes its solemn entrance into the plains of Hindoostan, at the Hurduwar; a place of vast consideration among the Hindoos, regarded by all the faithful as a bathing place of prodigious efficacy in preparing the way to future bliss, and thence denominated *Hurduwar*, or the Gates of Heaven.

It seems to be the property of this marvellous river to sanctify whatever it approaches, its islands are therefore devoted to the habitation of priests and pious hermits; its rocky banks display the embellishments of religious art; the cities upon its shores, by their innumerable ghauts, or flights of steps, for the convenience of ablution, seem erected chiefly for pious purposes; and the name of Serinagur, or Holy Place, would probably never have been given to that city, had it not been situated on the banks of the Ganges. But time makes no distinction between what is sacred and what profane; this ancient city has felt its effects, and shares in the common fate of Hindoo grandeur, which can now only be seen in its mutilated remains. Raja PURDOO MAAN SAA, its present chief, is a man of high caste, and much beloved by his people; of whom, nevertheless, he is but a feeble protector: like many of the minor sovereigns of our own hemisphere, whose sceptres of straw, the gracious boon, perhaps, of some colossal power, command no respect, and impart no security.

Serinagur is in latitude 31 deg. N. longitude 78 deg. W. and is distant from Cape Comorin, the first View of this Series, about 2500 miles.



INDIAN SCENERY  
PART FIFTH.  
CONTAINING  
TWENTY FOUR VIEWS  
OF THE ARCHITECTURE  
ANTIQUE AND  
LANDSCAPE SCENERY  
OF HINDOOSTAN,  
BY JOHN EYRE BARRER,  
LONDON



# ORIENTAL SCENERY.

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## *Fifth Series.*

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### No. I.

#### SCULPTURED ROCKS AT MAUVELEPORAM, ON THE COAST OF COROMANDEL.

MAUVELEPORAM lies about thirty miles southward of Madras, on the sea coast, and is known to mariners by the name of the SEVEN PAGODAS.

This view is a representation of several Rocks, which have been wrought by the Hindoos into curious architectural forms on the outside, and in the lower part excavated for the purpose of religious worship. These Rocks are of very hard, coarse granite; nevertheless the ornamental parts appear to have been executed with a considerable degree of skill, which is very evident on the western side, being there sheltered from the corroding effect of the sea air. A Lion and an Elephant appear in the centre; the former is much larger than nature, but of inferior art to some others to be met with in the neighbourhood: the latter is about the natural size: it is well designed, and the character of the animal strongly expressed.

### No. II.

#### THE ENTRANCE OF AN EXCAVATED HINDOO TEMPLE, AT MAUVELEPORAM.

THIS rock, like the former, is of coarse granite; the excavation consists of one large apartment, of an oblong form, leaving a small temple attached to that side opposite the entrance. The roof is supported on the sides and front by a double range of columns, all curiously, and not inelegantly, formed of the natural rock. Those on the outside are composed of a lion sitting on a double plinth, forming the lower part of the shaft, which rising octagonally, and tapering, terminates in a capital consisting of three men on horseback supporting the cornice, above which are small ornamental temples in basso-relievo. To the right of this excavation the rocks are sculptured with a great variety of mythological figures, many of which are extremely well carved. On the high ground to the left are the ruins of a large structure nearly mouldered away.

Mauveleporam, or Mahabalipore, is considered by the natives, now residing in a small village of the same name, as the remains of a city of vast magnificence, and of the highest antiquity; and supposed to have been founded by the great Bali, whose name it bears.

### No. III.

#### AN EXCAVATED TEMPLE ON THE ISLAND OF SALSETTE.

SALSETTE contains several of these extraordinary works. This View represents the entrance of the largest of the Hindoo Temples, and appears from some of the figures in the portico to have been dedicated to Booda. On each side the area, between the outer steps and the portico attached to the rock, is a large octangular pillar; on that to the right, above the capital, is a group of lions, from the centre of which, a few years since, arose the Chacra, or war disk of Vichnou, though not the least appearance of it at present remains. Above the capital, on the opposite pillar, are mythological figures in basso-relievo. In a small apartment to the left is seen an idol, apparently the Mahadeva, surmounted by an umbrella.

Near the steps on the broken wall, (which is also the original rock) are rows of bulls, preceded and followed by elephants. The Chacra of Vichnou, the Mahadeva, and the bulls, seem not to favour the opinion of its being a Temple of the Bhoods.



## No. IV.

## THE PORTICO OF AN EXCAVATED TEMPLE ON THE ISLAND OF SALSETTE.

THIS Temple is about one hundred and thirty-seven feet in length, thirty-nine feet in width, and thirty-six feet in height, the whole cut out of the natural rock. The large figure at the end of the portico is twenty-two feet in height, and evidently represents the idol Boodha. A figure nearly of the same design and dimensions is sculptured on the opposite wall.

There are several female figures in basso-relievo in the portico, a circumstance very unusual in the Bhood temples.

## No. V.

## AN HINDOO TEMPLE AT DEO, IN BAHAR.

DEO is a small village in the neighbourhood of Gya, in the province of Bahar. The Temple is dedicated to Seeva, and reported to be of considerable antiquity, although from the nature of the material of which it is built, (being of hard grey granite) it is but little impaired by time: a coping, however, projecting from above the pilasters, had evidently, at some former period, sheltered the entrance; the ornamental parts in some places have likewise given way. It appears to have had formerly a covering of stucco, the remaining part of which is become of a much darker colour than the stone.

## No. VI.

## AN INSIDE VIEW OF THE PRECEDING TEMPLE (No. V.) AT DEO, IN BAHAR.

THE inside of this building, like the outside, is altogether formed of grey granite; but does not appear to have been incrustated with stucco. In the centre of the ceiling is a sculptured Lotus, supporting an iron chain, to which several bells are attached: it being customary for the Hindoos to give notice of their approach to the sacred apartment by ringing of bells.

## No. VII.

## THE ENTRANCE TO THE ELEPHANTA CAVE.

THE Elephanta Cave, generally so called by Europeans, is an excavated Temple of the Hindoos in a small island about six miles from Bombay. This view represents the principal entrance facing the north; it has also other openings to the east and west. According to the measurement of Mr. Wm. Daniell, the author's nephew, who accompanied him on all his excursions in India, its dimensions are one hundred and thirty feet in length, one hundred and ten feet in breadth, and sixteen feet in height. The ceiling appears originally to have been supported by thirty-two detached pillars, forming nine files in length, and five in breadth, exclusive of the verandah, or portico, at the entrance, and of the recess on the side opposite, containing the Trimourte, or triple-headed idol; several of the pillars however are now destroyed.

## No. VIII.

## PART OF THE INTERIOR OF THE ELEPHANTA.

THIS view is taken near the centre of the Temple, looking westward. The space between four of the pillars is formed into a small temple sacred to Mahadeva, and has an entrance on each side guarded by colossal figures. On the walls are several groups of figures in basso-relievo, evidently relative to the Hindoo mythology, and principally to Mahadeva: many of the figures are of colossal dimensions, and well executed. To the east and west are small apartments, decorated also in the same manner. This excavation is considerably elevated above the sea; the floor, nevertheless, is generally covered with water during the monsoon season; the rain being then driven in by the wind; a circumstance to which, possibly, its present state of decay is chiefly owing, although some have supposed it to have been produced by the violence of hostile superstition.

## No. IX.

## S. W. VIEW OF THE FAKEER'S ROCK IN THE RIVER GANGES, NEAR SULTAUNGUNGE.

SULTAUNGUNGE is a village on the western bank of the river Ganges, about 300 miles above Calcutta. The Fakeer's rock is a small island in the Ganges. It consists of several masses of grey granite, and was formerly a point of land projecting from the shore, but by the violence of the current is now become perfectly insular. This spot is said to have been destined to religious purposes, from very remote antiquity; which, indeed, seems probable, from the sculptures on many of the rocks, among which several small temples are interspersed, that give the island a very romantic appearance.

## No. X.

## S. E. VIEW OF THE FAKEER'S ROCK IN THE RIVER GANGES, NEAR SULTAUNGUNGE.

THIS assemblage of rocks has been long considered as one of the most sacred places on the River Ganges, and much resorted to by the religious Hindoos, not only for its reported sanctity, but on account of a much celebrated figure of Náráyan, over which is erected a building, probably, either to honour or preserve the idol. There are several other figures of Náráyan to be seen here, as well as those of Seeva, Vichnou, and Sooroj.

## No. XI.

## PART OF THE KANAREE CAVES, SALSETTE.

THIS excavation appears immediately on the right hand of the entrance to the large Temple represented in Plate III. The sides of the recess, which contain the idol, are covered with various sculptures of Bhood figures in basso-relievo: to the left of the centre, somewhat elevated, are two smaller chambers; and on the right, passing through irregular apertures, are two other chambers, containing also similar Bhood figures.

## No. XII.

## THE INTERIOR OF AN EXCAVATED HINDOO TEMPLE, ON THE ISLAND OF SALSETTE.

THIS view is a representation of the largest of the excavated Temples of the Hindoos in the island of Salsette, the entrance to which is given in Plate III. The ceiling is vaulted, and appears to have been ornamented, though at present so much defaced, that the design is unintelligible. The pillars, which do not diminish, are octangular, and, including base and capital, about fourteen feet high. The capitals are well executed, and chiefly composed of elephants, to which, in some instances, are added, horses and human figures. The idol that occupies the space at the further end of this cave is twenty-three feet in height, and forty-nine in circumference.

## No. XIII.

## THE TEMPLE OF MANDESWARA, NEAR CHAYNPORE, BAHAR.

THIS Temple is near the village of Chaynpore, in the province of Bahar. It terminates the top of the hill of Seeta, and was dedicated to Mandeswara, one of the appellations of Maha-Deva. By the accumulated mass under which the Temple is now buried, it appears probable it had originally a spire, similar to many other Hindoo Temples in this part of India; and the peculiar forms of the ornamental parts found near the entrance, strengthen this conjecture. The irregular path on the side of the hill leading up to the Temple is in many places marked with the mouldering remains of antient Hindoo art.

Chaynpore is about 30 miles S.E. from Benares.

## No. XIV.

## AN ANTIQUE RESERVOIR NEAR COLAR IN THE MYSORE.

THIS stone cistern, which is very singular in its form, and in its style of decoration, was evidently intended for the purpose of containing water. It is situated near the high road not far from Colar; it was probably at some former period attached to a Choultry, and place of residence of the Bramins, though now nearly left without accompaniments. What remains is in the style of the ancient architecture of the Hindoos. The great advantage of such an accommodation to travellers on the parched plains of this part of India, must be obvious, and it displays both the taste and benevolence of its author. Colar is distant from Bangalore in an eastern direction about thirty miles.

## No. XV.

## EXTERIOR OF AN EED-GAH NEAR CHAYNPORE. BAHAR.

AN Eed-Gah is a place designed for the performance of solemn festivals by the professors of the Mahomedan religion. The interior of this building is extremely plain, and does not possess any thing worthy observation respecting art. It is of an open quadrangular form, somewhat resembling the courts before the Musjeds or Mosques of the Mahomedans, of which there is an example in the Jummah Musjed of Delhi, in the first series of this collection of Oriental scenery. This view represents a part of the exterior of the building. The general forms are uncommon, as well as the embellishments, which nevertheless are extremely rich and not inelegant. It is said to be of the workmanship of Patan artists.

## No. XVI.

## INTERIOR OF A TEMPLE NEAR MUDDUNPORE.

MUDDUNPORE is in the province of Bahar, and its situation is so recluse that it might have been expected the Hindoos here would have escaped the insolence of Mahomedan usurpation; unfortunately for them it happened otherwise, for after suffering in common with their countrymen from those intolerant invaders, they had the mortification to find their principal Temple, which is the subject of this view, polluted, and their sacred idols defaced. Muddunpore is distant from Patna in a S. W. direction about eighty miles.

197.66.

## No. XVII.

## VIEW NEAR BANGALORE.

THE neighbourhood of Bangalore is remarkable for the frequent appearance of the remains of ancient Hindoo architecture. Nearly in the centre of this view is a temple, but at present without an idol. On the left is the Chackra or Discus of Vishnoo, placed horizontally, supported by a pillar, both executed in stone: and on the right is a pavilion very neatly executed, which probably was the place for exhibiting to the multitude the idol belonging to the adjoining temple. Further on to the right is a stone pillar, on the top of which on particular occasions was placed the sacred fire.

Bangalore is in N. lat. 13°, E. lon. 77½°.

## No. XVIII.

## ENTRANCE TO AN HINDOO TEMPLE, NEAR BANGALORE.

THE entrance to this Temple has a very striking effect, from the size and singularity of the mythological sculpture wrought in stone, which appear in the court before the Temple. On the right is the trident of Maha-Deva, and not far from it are two examples of the Chackra of Vishnoo, supported perpendicularly. Here are also pillars and altars for various religious purposes. The verandah is in a very good style of architecture. The passage leading to the interior, which is partly excavated, is so completely choked up with large stones as to be inaccessible. This place having now no establishment for religious duty, is accordingly deserted.

## Nos. XIX. AND XX.

## THE OBSERVATORY AT DELHI.

THESE plates contain views of the GREAT DIAL, with many other mural instruments for astronomical purposes, situated at a short distance, southward from the walls of the city of Delhi.

Should it be thought these extraordinary works ought not to have been classed with the Antiquities of India, as it is believed by some that they were erected by Jaysigna, a Rajah of great reputation for his skill in the mathematical sciences, who lived in the eventeenth century, the Author hopes that the singularity, as well as the magnitude of such astronomical instruments, will be a sufficient apology for introducing them here.

A very minute account of these works is given in the fifth volume of the Asiatic Researches by Mr. Hunter.

## No. XXI.

## A PAVILION BELONGING TO AN HINDOO TEMPLE.

THIS view was taken near Mavelaporam on the Coromandel coast. Most of the Hindoo Temples in the southern part of Indoostan have attached pavilions, which in general are much decorated.

They are principally used for the purpose of receiving the idol of the Temple, on those festival days when it is thought proper to make such an exhibition for the gratification of the populace. On those occasions it is conveyed to its situation with great pomp, amidst the acclamations of the people, by whom it is received with every token of enthusiastic rapture; and after the performance of certain religious rites, it is again returned to the temple with the same pageantry, and attended with the same frantic circumstances.

## No. XXII.

## INTERIOR OF THE TEMPLE OF MANDESWARA, NEAR CHAYNPORE, BAHAR.

THE only entrance to this Temple is shewn in Plate XIII. of the present series. The plan of this apartment, being the principal one, is octagonal, with three recesses of a similar form to that by which it is entered. The idol Maha-Deva is placed in the centre on a square platform somewhat elevated, having pillars at each of the angles. The whole is constructed of granite, and in the ancient Hindoo style.

## No. XXIII.

## A MINAR AT GOUR.

NEAR the fort of the ancient city of Gour, on the eastern side, this Minar or Tower is erected; but by whom, or for what purpose, cannot now be clearly ascertained. Two-thirds of this building from the base upwards is a polygon of twelve sides, the rest is circular. It is composed of brick and grey granite, constructed with skill, and in a very good taste. It is ascended by a stone staircase, and the height of the whole is eighty-four feet six inches. A view of one of the gates of the ancient city of Gour is given in the first series of Oriental Scenery, No. IV.

## No. XXIV.

## THE CUTTUB MINAR.

THIS celebrated Minar is situated about nine miles southward of the city of Shahjehanabad, (the modern appellation of Delhi,) and is reported to have been built by Cuttub Shah, who ascended the throne of Delhi, A. D. 1205. The general form and proportions of this lofty building are judicious, and the effect agreeable; the masonry, as well as the ornamental parts, are executed with great care and ability; its perpendicular height is two hundred and forty-two feet six inches, and in circumference at the base one hundred and forty-three feet. It is chiefly built of a reddish kind of granite, but the white which appears in the upper part is very fine marble: here is a spiral staircase leading up to the top, with occasional openings to the balconies, which were originally defended by battlements; but many of them are at present gone to decay, as well as a considerable part of the cupola.













# ORIENTAL SCENERY.

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## Sixth Series.

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### HINDOO EXCAVATIONS IN THE MOUNTAIN OF ELLORA,

NEAR AURUNGABAD IN THE DECCAN, EAST INDIES.

ELLORA is an ancient town of the Hindoos, distant from Aurungabad in a north-west direction about eighteen miles, and from Bombay nearly east about two hundred and thirty. The mountain, in which are these extraordinary efforts of human labour, accompanied by a very considerable degree of skill, is about a mile westward of the town of Ellora, of a semicircular form. The antiquity of these excavations, which unquestionably must be very great, is quite out of the reach of inquiry; the use of the greater number of them has evidently been for religious purposes. Many of the statues, basso-relievos, capitals of the pillars, and other decorative parts are executed in a very good style. The rock in which they are wrought is hard red granite; much of the sculpture is by time decayed, and many parts have designedly been mutilated, some of which have been repaired, though very clumsily. Several of the temples have been painted of various colours; and their ceilings, which have had suitable decorations, are now generally become so black with the smoke from fires which of late years have been made in them, that scarcely any design can, but in a few places, be traced. The drawings from which this series of views is engraved were presented to the publisher by Sir Charles Warre Malet, Bart. many years resident at the Durbar, or court of Poonah, who, on the death of Mr. Wales, became possessed of all his drawings. Sir Charles has given a full account of these excavations in the sixth volume of the Asiatic Researches, from which are extracted many parts of these descriptions; but as the plates accompanying it were etched from the sketches of an Indian artist, they will be found to differ in many respects from the drawings of Mr. Wales's collection; to make which as correct as possible, no labour or expense has been spared.

These views were taken in the years 1792 and 1793.

### NOS. I. II. AND III.

In these three plates, which together comprise a general view of the Mountain of Ellora, will be found, in their respective situations, and progressively numbered in the margin, the whole of the views contained in this work, excepting the three most northern, viz. Jagannatha Sabha, Paraswa Rama Sabha, and Indra Sabha, which are connected by excavated passages, are situated to the left of the rock in the title-page, and are figured in the margin, 1, 2, 3. A part of Doomar Leyna is seen to the right, No. 4.

### No. IV. PLANS A.

#### JAGANNATHA SABHA.\*

This view, which is one of the first shewn to a stranger, must strike him with astonishment, whether he considers the vast labour which must have been bestowed on it in mere excavation, the rock being of red granite; or whether he considers the infinite pains which it must have taken to form the pillars and finish the numerous sculptural decorations: but when he is informed that the whole mountain is full of excavations, and that many are larger and still more elaborate, he is quite at a loss how to credit what he hears. The lower apartment of Jagannatha Sabha is too much choked up with earth, &c. to admit of any accurate description. On the left side of the area is an excavation rudely finished, and on the right, other small excavations alike choked up. The ascent to the upper story is by the flight of steps, No. 1, 1. No. 2, 2, 2, 2, The verandah. No. 3, The principal apartment. No. 4, Sud. No. 5, Budh, standing figures. No. 6, A large figure of Jagannatha, an idol sitting cross-legged, with his hands in his lap one over the other. No. 7 and 8, His two attendants, Jaya and Vijaya, doorkeepers of Vishnu. There are many small figures of Jagannatha on the walls; they all appear to be naked, and to have no other covering on the head than curled hair. The height of this excavation from the floor to the ceiling, is thirteen feet four inches.

\* Or the temple of Jagannatha, Lord of the Universe.

Note.—This temple seems to have been the work of Bawdha, or followers of Budha, to whom they apply many of the epithets used by the Brahmins in speaking of Vishnu, of whom they say Budha was an incarnation.

## No. V. PLANS A.

## PARASWA RAMA SABHA.\*

No. 9, A passage leading from the Sabha of Jagannatha to this Sabha. 10, The apartment of the idol. 11, 12, 13, 14, 15, 16, Recesses without sculpture. o, o, Passages leading to the upper story of Indra Sabha, which will be described after the lower part of it.

## No. VI. PLANS A.

## THE ENTRANCE OF INDRA SABHA.†

You enter this magnificent cave, or assemblage of caves, by a handsome gateway cut from the rock, on which there are two lions couchant. There is a small cave much choked up, No. 1, on the right hand before entering the gateway, No. 2. No. 3, 3, 3, 3, The area. No. 6, A pillar richly ornamented. No. 5, An elephant. Opposite the entrance, in the centre of the area, stands a temple of a pyramidal form, No. 4, in which is placed a kind of square altar, with figures of Adinatha (one of the epithets of Vishnu, and sometimes of Budha, signifying the First Lord) on each side No. 7, 7, 7, 7.

In this view, higher up in the mountain, is an unfinished excavation of curious workmanship, now nearly choked up with earth, the plan of which is marked by the letter A.

Adinatha Sabha is on the left hand of the area; the apartment, No. 13, of the idol Adinatha is facing the entrance. No. 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, Are recesses containing abundance of sculptured figures. The outside is decorated with elephants, lions, &c. No. 19 and 20, Small excavations, those on the right are imperfect above and below. No. 21, The entrance to the lower story of Indra Sabha, which is in a very unfinished state. 22, The staircase leading to the upper story. 23, An apartment, with sculpture. 24, Masses of unwrought rock. 25, The principal apartment of this story. 26, The recess, with the idol Adinatha. The front row of pillars, including base and capital, fifteen feet high; the rest about fourteen. In ascending the staircase, No. 22, which leads to the upper story about half way up, is a small apartment containing Indra with his wife Indrani, and Sesh at each end. In the recess fronting the entrance is the idol Adinatha.

## No. VII.

## INDRA SABHA, LOOKING OUTWARDS.

ADINATHA SABHA is on the right; the other parts conformably to the plan already described.

## No. VIII. PLANS A.

## INDRA SABHA.

THE upper part of Indra Sabha. No. 1, The verandah. 2, The gigantic figure of Indra sitting on an elephant. 3, Indrani, his consort, seated on a lion, the same size as the former figure. 4, A pedestal, on which has been placed a sexual emblem of Maha-Deva, the great god, or the divinity in his quality of destroyer. 5, A recess with Adinatha, who seems the presiding idol of these caves. 6, The staircase leading down to the lower apartment. The height of the pillars fourteen feet.

## No. IX. PLANS B.

## DOOMAR LEYNA.

THE entrance to this stupendous excavation is through a cut or lane in the solid rocky mountain, one hundred feet in length; on the left is a cave, No. 2, nearly choked up with earth; the lane is terminated by a door-way, through which you enter an area, 3; at the end of which, opposite the door, is a small cave, 4. On the right hand of the area is the great excavation, having at its entrance two lions couchant, 5, 5; one of which has lost his head. 6, A large figure of the goddess Sita, the consort of Rama. 7, Dharmaraja, the god of justice. 8, Shadi-Maha-Deva. 9, Maha-Deva and his consort Parvati. 10, Maha-Deva and Parvati, supported

\* The temple of Paraswa Rama, another of the supposed incarnations of Vishnu.

† The temple of Indra, the god who presides over the heavens.

with their heavenly suite, by Ravana. 11, Vira-Baddra, (one of the titles of the god Rama). 12, Visweswara-Maha-Deva, (Maha-Deva in the character of universal lord). 13, Western entrance. 14, The steps leading up from a tank, which appears in the first of the general views, No. 4, in the margin. 15, A gallery over the staircase. 16, 16, An area. 17, 17, Dark chambers. 18, The temple height of this excavation is about seventeen feet, but the part in which the temple of Maha-Deva stands is eighteen feet six inches; the length from the rocky wall of the area, No. 3, to the steps, 14, leading to the tank already mentioned, is about two hundred feet. There are in this cave, as well as in the others, the remains of painting, but principally on the ceiling. The heads of the figures here are generally adorned with highly decorated tiaras, and the thighs of some of the men have Cholnas, or short drawers, but no other part of their drapery could be discriminated.

## No. X. PLANS B.

## JUNWASSA.

JUNWASSA, or the place of nuptials. No. 1, The verandah. 2 and 3, Recesses. 4, 4, Female figures with chowries. 5, The recess of the temple. 6, 6, Gigantic male figures, Chand and Prachand, with their attendants. 7, The temple of Maha-Deva. 8, The idol; the height of the verandah sixteen feet, the recess of the temple thirteen feet.

Another part of the Junwassa is described by Sir Charles Warre Malet, in the sixth volume of the Asiatic Researches, and is the nearest to the waterfall; it is about eighty feet in length, including the recesses at the end; and nearly thirty in breadth, taking in the verandah, which formerly had a row of pillars in front, but now nearly all destroyed.

Both these excavations are marked by No. 5, in the margin of the first general view. No. 6, Comar Warra, the next cave to the right; the entrance to which is obstructed by fragments of the fallen pillars, formerly six in number, and two pilasters supported the roof of the verandah, on which is sculptured Surya, or the sun, in his chariot drawn by seven horses. The first apartment is eighty feet in length and thirty wide, the interior is not so long; a pedestal is remaining, but no figure in the recess of the idol, the door of which is guarded by two gigantic figures, called Dwara-Pala, or door-keepers.

## No. XI. PLANS C.

## RAMESWARA.\*

THE situation of the Rameswara is marked in the second general view of Ellora by No. 7 in the margin, being directly under it. There is an area to this excavation, in the centre of which, No. 1, is the bull Nandi couchant. 2, A cistern of very fine water. 3, 3, Female figures. The front of this cave is supported by four pillars and two pilasters of considerable beauty, and elaborately sculptured. A female figure, on the left hand pilaster, has much grace. It is worthy notice, that the figures in the latter caves have universally highly ornamented head-dresses, different from the first, which have only curled hair. 4, The entrance. 5, The large hall, fifteen feet in height. 6, A curious group of skeleton figures, said to represent a miser, his wife, son, and daughter, all praying in vain for food, while two thieves are carrying off his wealth. 7, The horse Chanda. 8, Kala Bhiru, the principal figure being in a dancing attitude, and musicians in the group. 9, Re-entering the hall from the recess, on the right is a group of Maha-Deva and Parvati, playing at chess, with Narad sitting between them, stimulating a feud, to which Parvati, by the throw of her right hand, seems well disposed, which is below represented as having taken place. 10, 10, Female figures. 11, Gowra and Parvati in heaven, supported by Ravana. 12, Bhawani Mayisaur. 13, The nuptials of Raja Janaka, at which there is a great attendance of figures, and amongst them, one holding a cocoa-nut used on such solemnities. Below are sitting Ganesa, Brahma, &c. officiating at the marriage ceremony. 14, The Swami Kartika (the leader of the celestial armies) with his peacock and two attendants. On each side of the door of the temple in the recess, 15, 15, are two gigantic and two smaller figures. Many of the pillars of this excavation are elaborately ornamented. Very near this cave is another small one, containing the sexual emblem called Linga or Lingam; and still a little further, another of considerable dimensions, but quite plain, and almost choked up both within and at the entry. There are also three or four other excavations of the same rank between the last-mentioned and the great work of Kailas, or the heaven of the gods.

Near to the last described is the temple of Nila-Kantha Maha-Deva. (Vide Plans C.) In the area, No. 1, is the bull Nandi, in a square enclosure, on which time has made its ravages. No. 2, A detached apartment (called Hom ka jaygi, or Place of sacrifice) containing an assemblage of ten figures, the size of life. In this assemblage is Rudrayana, Brahma, Siva, Varana, &c.; most of these figures have four arms. You ascend into the cave by a few steps, on each side of which, on the wall at the extremities, are two figures, 3, 3, that seem to be of a military order. 4, The god Kartika. 5, 5, Lakshmi. 6, Ganesa, mutilated of his trunk. 7, The apartment of the Devas, or gods, with the Linga of Maha-Deva. The sculpture in this cave is not so good as in most of the others.

Durvasa Rishi, (a famous saint, whose name is given to the cave), (Vide Plans C.) is near the former, and is an excavation of considerable size, but not remarkable for its decorations. On each side the door of the recess is a gigantic figure. 1, 1, The recess. Is without an idol. Height of the cave fourteen feet.

\* The god Rama.

## No. XII. PLANS D.

## THE ENTRANCE TO KAILASA.

KAILASA (the paradise of the gods, and abode of Cuvera the god of riches) is situated nearly in the centre of the numerous excavations in the mountain of Ellora, and is by far the most considerable of them. No. 8, is under it in the margin of the second general view. The following is nearly copied from Sir Charles Warre Malet's description of Kailasa in the sixth volume of the Asiatic Researches.

"This wonderful place is approached more handsomely than any of the foregoing, and exhibits a very fine front in an area cut through the rock. On the right-hand side of the entrance is a cistern of very fine water. On each side of the gateway, there is a projection reaching to the first story, with much sculpture and handsome battlements, which, however, have suffered much from the corroding hand of time. The gateway is very spacious and fine, furnished with apartments on each side, such as are now usually added to the Dewries or Portals of the eastern palaces. Over the gate is a balcony which seems intended for the Nobat Khana (Music gallery). On the outside of the upper story of the gateway are pillars, that have much the appearance of the Grecian order. The passage through the gateway below is richly adorned with sculpture, in which appear Bahwani Ashta-Bhuja (or the goddess Bhawani with eight arms) on the right, and Ganesa on the left. From the gateway you enter a vast area cut down through the solid rock of the mountain to make room for an immense temple, of the complex pyramidal form, whose wonderful structure, variety, profusion, and minuteness of ornament, beggar all description. This temple, which is excavated from the upper region of the rock, and appears like a grand building, is connected with the gateway by a bridge left out of the rock, as the mass of the mountain was excavated. Beneath this bridge, at the end opposite the entrance, there is a figure of Bhawani sitting on a lotus, with two elephants with their trunks joined, as though fighting over her head. On each side of the passage under the bridge is an elephant marked A in the plan, plate D, one of which has lost its head, the other its trunk, and both are much shortened of their height by earth. There are likewise ranges of apartments on each side behind the elephants, of which those on the left are much the finest, being handsomely decorated with figures. Advanced in the area, beyond the elephants, are two obelisks, B, of a square form, handsomely graduated to the commencement of the capitals, which seem to have been crowned with ornaments, but they are not extant, though, from the remains of the left-hand one, I judge them to have been a single lion on each. To preserve some order, and thereby render easier the description of this great and complex work, I shall, after mentioning that on each side of the gateway within, there is an abundance of sculpture, all damaged by time, proceed to mention the parts of the centre structure, and then, returning to the right side, enumerate its parts; when taking the left-hand I shall terminate the whole in a description of the end of the area opposite and behind the grand temple. Exemplifying the whole by references to the annexed plan.

## ENTER BELOW.

"Passing through the gateway (1) below, you enter the area (2), and proceeding under a small bridge, pass a solid square mass (3) which supports the bull Nandi stationed above. The sides of this recess are profusely sculptured with pillars and figures of various forms. Having passed it, you come to the passage under another small bridge, beneath which there is, on one side, a gigantic sitting figure of Raja Bhoj, surrounded by a group of other figures; opposite to which is as gigantic a figure of Chatur Bhuj, with his four arms. At the end of this short passage commences the body of the grand temple (4), the excavation of which is in the upper story that is here ascended by flights of steps on each side (5).

## RIGHT AND LEFT-HAND SIDES OF THE TEMPLE BELOW.

"The right-hand side is adorned with a very full and complex sculpture of the battle of Rama and Ravana, in which Hanuman makes a very conspicuous figure. Proceeding from this field of battle, the heads of elephants, lions, and some imaginary animals, are projected as though supporting the temple, till you come to a projection (6), in the side of which, sunk in the rock, is a large group of figures but much mutilated. This projection was connected with the apartments on the right-hand side of the area by a bridge (7), which has given way, and the ruins of it now fill up the sides of the area. It is said to be upwards of one hundred years since it fell. Passing the projection of the main body of the temple, it lessens for a few paces, then again projects (8), and after a very small space on the line of the body of the temple, the length of this wonderful structure, if what is fabricated downwards out of a solid mass can be so called, terminates in a smaller degree of projection than the former. The whole length is supported, in the manner above mentioned, by figures of elephants, lions, &c. projecting from the base, to give, it should seem, the whole vast mass the appearance of moveability, by those mighty animals. The hindmost, or eastern extremity of the temple, is composed of three distinct temples elaborately adorned with sculpture, and supported like the sides, by elephants, &c. many of which are mutilated. The left-hand side (I mean from the entrance) differs so little from the right, that it is unnecessary to be particular in mentioning any thing, except that opposite the description of the battle of Rama and Ravana, is that of the Kurus and the Pandus, in which the warriors consist of footmen, and others mounted on elephants, and cars drawn by horses, though I had observed none mounted on horses. The principal weapon seems the bow, though maces and straight swords are discoverable.

## CENTRE ABOVE.

"The gateway consists of three centre rooms (9), and one on each side (9). From the centre rooms, crossing the bridge (10), you ascend by seven steps (11) into a small room (12), in which is the bull Nandi. This room has two doors and two windows.

Opposite the windows are the obelisks (B) before mentioned. From the station of Nandi, you cross over the second bridge (13), and ascend by three steps (14) into a handsome open portico (15), supported by two pillars, (above each of which, on the outside, is the figure of a lion, that, though mutilated, has the remains of great beauty, and on the inside, two figures resembling sphynxes) towards the bridge, and two pilasters that join it to the body of the temple, the grand apartment of which (16) you enter from the portico by four handsome steps and a door-way, on each side of which are gigantic figures. Advancing a few paces into the temple, which is supported by two rows of pillars, beside the walls that are decorated with pilasters, there is an intermission of one pillar on each side, leading to the right and left, to an open portico (17), projecting from the body of the temple, from the right-hand one of which, the bridge, already mentioned as broken, connected the main temple with side apartments, to which there is now no visible access, but by putting a ladder for the purpose, though I was told there is a hole in the mountain above that leads into it, which I had not time nor strength to explore. The access to the opposite is by stairs from below. The recess (18) of the Linga (19) of Maha-Deva, to which there is an ascent of five steps, forms the termination of this fine saloon, on each side of the door of which is a profusion of sculpture. The whole of the ceiling has been chunamed and painted, great part of which is in good preservation. A door (20) on each side of this recess of the Linga of Maha-Deva leads to an open platform (21), having on each side of the grand centre pyramid, that is raised over the recess of the Linga, two other recesses (22), one on each side, formed also pyramidically, but containing no image. Three other pyramidal recesses (23), without images within them, terminate the platform, all of them elaborately ornamented with numerous figures of the Hindoo mythology. Many of the outer as well as the inner parts of this grand temple are chunamed and painted. The people here attribute the smoky blackness of the painting within, to Aurungzebe having caused the different apartments to be filled with straw and set on fire, which I can reconcile to no other ground than to efface any (if any there were) obscenities, as there are many in the sculpture. Upon the whole, this temple, of which I was too much indisposed to give even the inadequate account that I might, if in perfect health, has the appearance of a magnificent fabric, the pyramidal parts of which seem to me to be exactly in the same style as that of the modern Hindoo temples.

## RIGHT-HAND SIDE OF THE AREA.

“This side of the rock has a continuance of excavations as marked in the plan, but all those below, except the verandah, which I shall quit for the present, are of little note; and those above, of three stories, called Lanka (24), which appear much more worthy of attention, are inaccessible, but by a ladder, from the fall of the bridge. I shall therefore proceed to the

## LEFT-HAND SIDE OF THE AREA.

“In which there are excavations of some consideration from below, from which you ascend to an upper story called Para Lanka (Upper Lanka), by an indifferent staircase (25), into a fine temple, at the extremity of which is a recess containing the Linga of Maha-Deva, and opposite thereto, near the entrance from the staircase, is the bull Nandi, with two large fine figures resting on maces on each side of the recess in which he sits. The ceiling of this temple is, I think, lower than any of the foregoing. The whole of this temple is in fine preservation, strongly supported by very massy pillars, and richly ornamented with mythological figures, the sculpture of some of which is very fine. The ceiling, like the others, has the remains of painting visible, through the dusky appearance of smoke with which it is obscured. Descending from Para Lanka, you pass through a considerable unsculptured excavation (26) to a verandah (27), which seems allotted to the personages of the Hindoo mythology (a kind of pantheon) in open compartments; these figures commence on the left hand, with—1st. The Linga of Maha-Deva, surrounded by nine heads, and supported by Ravana.—2nd. Goura Parvati, and beneath Ravana writing.—3rd. Maha-Deva, Parvati, and beneath Nandi.—4th. Ditto, ditto.—5th. Vishnu.—6th. Goura Parvati.—7th. A Bakta (a votary of Vishnu) with his legs chained.—8th. Goura Parvati.—9th. Ditto. N. B. These representations of Goura and Parvati all differ from each other.—10th. Ditto.—11th. Vishnu and Lakshmi.—12th. Bala Badra, issuing from the Pinda or Linga of Maha-Deva. Here ends the left-hand side, and commences the eastern extremity, or end of the area (28), in which the figures are continued, viz.—13th. Goura and Parvati.—14th. Bheru, with Govinda Raj, transfixed on his spear.—15th. Daitasur on a chariot, drawing a bow.—16th. Goura and Parvati.—17th. Kala Bheru.—18th. Nara Singa Avatara, issuing from the pillar.—19th. Kala Bheru.—20th. Bala Bheru.—21st. Vishnu.—22nd. Govinda.—23rd. Brahma.—24th. Lakshmi Das.—25th. Mahmud.—26th. Narayana.—27th. Bheru.—28th. Govinda.—29th. Bala Bheru.—30th. Govinda Raja and Lakshmi.—31st. Krishna Das. Here ends the verandah of the eastern extremity; and I now proceed with that on the right hand (29), having, in my description of that side, stopped at the commencement of this extraordinary verandah, for the purpose of preserving the enumeration of the figures uninterrupted, viz.—32nd. Maha-Deva.—33rd. Ittaldas.—34th. Dharma Raja, embracing Uggar Kam.—35th. Narasinga destroying Hiranya Kasyapa.—36th. Vishnu sleeping on the serpent Sesh Naga, the Kamala (lotus) issuing from his navel, and Brahma sitting on the flower.—37th. Govardhana.—38th. Maha-Deva Bali, with six hands.—39th. Krishna sitting on Garuda.—40th. Varaha Avatara.—41st. Krishna Chitterbooz trampling on Kalya Naga.—42nd. Ballagee.—43rd. Anapurna. It is to be observed, that almost all the principal figures are accompanied in their respective pannels by others, explanatory of the character of that part of the history of the idol in which it is represented. Had not my strength failed me, I should have been much more particular than I have been in this and every other part of so wonderful a place, though the utmost minuteness could not have done justice to it. I am sorry to observe, that, from the appearance of the hill above, this verandah projecting greatly beyond the pillars at the eastern extremity, the water, during rains, must fall into the area in a perfect torrent, or cascade, of the whole height of the superincumbent rock, a number of loose pieces of which, lying on the slope above, seem ready for precipitation down the scarp.”

## No. XIII.

## SOUTH-WEST VIEW OF KAILASA.

LOOKING up the south side of the excavation.

## No. XIV.

## NORTH-EAST VIEW OF KAILASA.

Is taken near the north-east corner of the area looking outward.

## Nos. XV. AND XVI.

## THE UPPER PART OF KAILASA.

THESE views were taken on the rock to the right of the entrance of Kailasa, looking down on the sculptured decorations of the roofs of this magnificent temple.

## No. XVII. PLANS E.

## DASAVATARA.

DASAVATARA, or the temple of the ten incarnations of Vishnu, is very near to the foregoing excavation, and is marked by No. 9, in the margin of the second general view. In the ground plan, No. 1, was formerly the entrance into the area 2, 2, 2, but is now choked up. 3, Has been a very handsome square apartment, the ascent to the verandah of which, fronting the gateway, was by a handsome flight of steps beneath a portico, the roof of which has fallen in. 4, The principal apartment of the lower floor, fourteen feet high, quite plain throughout. 5, Recesses without sculpture, excepting that on the left of the entrance, which contains the Linga of Maha-Deva, and a triple-headed figure on the wall behind it. 6, A staircase leading to the upper story.

Cisterns for water have been made on both sides the area.

## DASAVATARA, UPPER STORY.

a, a, A staircase. b, Landing-place. c, c, Dark rooms. d, The entrance to the principal apartment of the upper floor, e, which is eleven feet six inches in height. The pillars are square, and all plain, excepting the front row. Between the pilasters are niches containing mythological figures in basso-relievo, amongst which the Dasavatara, or ten incarnations, are conspicuous, they are arranged as follow :

No. 1, Vira-Badra. 2, Maha-Deva Nastik, with musicians and flying figures. 3, Maha-Deva altar and Linga. 4, Maha-Deva and Parvati playing at Choupers, the bull Nandi is underneath with children plaguing him. 5, The marriage of Maha-Deva and Parvati. 6, Maha-Deva and Parvati in heaven, supported by Ravana. 7, Maha-Deva risen from the Linga by the prayers of a Goswami, who is slaying Daita, an evil spirit, with his trident. 8, Maha-Deva and Parvati; at the feet of the former lay the heads of the five sons of Pandu. 9, Ganesa. 10, Parvati, with mace-bearers on each side. 11, The recess of Maha-Deva; on each side of the door are guards, and near them, lions and elephants. 12, Lakshmi. 13, Swami Kartika. 14, Narasingha bursting from the pillar, with other figures. 15, Rama Chandra drawing his bow; this figure is done with great spirit, standing in a war-chariot with four wheels, drawn by four horses abreast, galloping, with a driver in front. 16, A figure with eight arms standing on a Lotus, with cows and sheep behind him. 17, Krishna sleeping. 18, Garuda carrying Hanuman. 19, Maha-Deva altar and Linga. 20, Varaha Avatara trampling on Sesh, and going to devour a woman, whom he holds up in his left hand; his head is that of a boar with long tusks. 21, Malassur Daita, strutting with his left leg up, and a sword in his right hand. 22, Narasingha Avatara. 23, 24, Gigantic Dwara-Pala.

## Nos. XVIII. AND XIX. PLANS E.

## ASHES OF RAVANA.

THE situation of this excavation is lower in the mountain than the last mentioned, and is marked by No. 10, in the margin of the second general view. The entrance is much decayed, two of the outer and one of the inner pillars of the verandah are fallen down: a, the area; b, steps leading down to a cistern of water. This temple consists of a hall, with a verandah all round it; at the further end there is a recess for the idol, with a passage round that likewise; the pillars are very richly ornamented, and the walls exhibit a great profusion of sculpture. No. 1, Bhawani, with her right foot lifted up, and resting upon a lion. 2, Saraswati, seated on a pedestal composed of the lotus; on each side of her a male figure holding a water-pot, and over her head are two large water-pots supported by the trunks of elephants. 3, Varaha Avatara, with four arms, attended by two mace-bearers, and two flying figures, holding in one of his left hands Lakshmi, in one of his right a Chakra or Discus; below him are three female figures, with the tails of serpents; on one of them he has placed his foot, the other two are in supplicating attitudes. 4, Maha-Deva, with four arms seated, Parvati on his right, Ganga on his left, and four female attendants in the back ground; and on the pedestal are six small figures. 5, Maha-Deva and Parvati, with female attendants; on the pedestal are seven children with musical instruments. 6 and 7, Figures of Lakshmi, with attendants. 8, The figure of Bhawani, who has fallen from her pedestal, and lies on the floor; this statue is nearly the size of life. 9 and 10, Dwara-Pala, with small flying figures and dwarfs. 11, Vira-Badra, his left foot is supported by a couchant elephant; Ganesa is seen behind him; Bhawani is seated on the left. Raja Dutz and child, and the Covera Capella form part of the group. 12, Maha-Deva and Parvati in Paradise, supported by Ravana, who is represented with ten arms. 13, Maha-Deva Nastika, with Lakshmi standing on the left. 14, Maha-Deva, with four arms, and Parvati sitting on his left side; Narada Rishi stands behind him; in the upper corner to the left is Ganesa, with an axe in his left hand, two females and two Chubdars; in the lower part is Nandi, with twelve children playing about him and teasing him. 15, Bhawani destroying Daitya.

## No. XX. PLANS F.

## TIN-TALI.

TIN-TALI, or the temple of three stories, marked by 11 in the margin of the second general view.

Ground floor. No. 1, The entrance. 2, A spacious area. The pillars of the Tin-tali are all plain, excepting the two central ones at the entrance of this floor, the upper parts of which are richly ornamented. 3, Dark rooms, in some of which are benches left in the rock for sleeping on. 4, At the further end of the centre aisle is the recess, in which is a gigantic image of Sesh. On each side the Deva's apartment there is a large sitting figure, 5,5, that on the right is Sukra Acharya, and on the left Adinatha. The others, 4,4,4, are figures of the same description as the principal Deva. Height of this story eleven feet six inches. 6, Is a reservoir of fine water.

On the right-hand, passing the first range of pillars, is the stair-case leading to the second floor, of which, No. 1, is the verandah. 2, Yama, a large sitting figure. 3, Twelve small dark rooms. 4, The recess of the idol, in which is a large figure of Lakshman sitting. On each side the door are gigantic figures, 5,5. 6,6, Large masses of unwrought rock, the pillars are all plain and square; the ceiling of the principal apartment twelve feet three inches high, before the idol thirteen feet six.

Near to No. 2, is the staircase, leading to the third floor, which, in its regularity of design and sculptural decorations, is superior to either of the other stories; it is entered from the stairs which communicate with the second floor at No. 1. 2, Sudan. 3, Pinda. 4, Mado. 5, Oodo. 6, Seven sitting figures with curled hair. 7, Three female figures of the Gopi. 8, Like the former. 9, and 11, Dwara Pala. 10, The recess with a gigantic sitting figure of Rama, the proportions of which would make it twenty feet high if standing; he has his usual attendants, which are likewise on a large scale. 12, Three Gopies. 13, Is like the former. 14, Seven sitting figures like those of the opposite side, No. 6. 15, Dharma-Raja. 16, Arjuna. 17, Bhima. 18, Nakula. 19, Saha-Deva; the last five figures are the sons of Pandu. The height of this temple varies from twelve to fourteen feet. In the ceiling are still the remains of painting.

## No. XXI. PLANS G.

## DO-TALI.

DO-TALI, or the temple of two stories, is also known by the names of Bharata and Chitragun, brothers of Ramachandra: they are by the Brahmins' account the principal figures in this place, and to whom the temple is dedicated: it is marked by No. 12, at the junction of the second and third plates of the general view. The entrance, No. 1, is spacious. 2, The area. 3, A small recess with an altar but without an idol. 4, The verandah, formerly entered from the stair-case, 5, which leads up from a story still lower, the dimensions of which could not be ascertained, as it is nearly choked up with earth: this originally was a temple of three stories. 6, The stair-case



leading up to what is now called the second-floor. 7, A recess with several small figures. 8, The Deva's apartment, in which there is a large figure of Adinatha with attendants. 9, Contains six small figures sitting, and four flying. 10, A small room without sculpture. 11, A recess with eight figures; large as life, and two small flying figures.

The second-floor of Do-tali is entered at No. 1. 2, The verandah. 3, Niches with sitting figures. 4,4, Masses of rock unwrought, which darken this apartment very much. 5, The recess of the idol, containing Adinatha and his attendants. 6, A recess with figures like the former. 7, Leads down to a lower apartment; the large figures of this temple are well executed; but the smaller ones, of which there are not less than ninety on these walls, are done very rudely, as the greater part of this excavation appears to be, excepting the pillars of the upper front verandah, which are ornamented and very neatly finished. The height of this excavation in no part exceeds ten feet.

#### NOS. XXII. AND XXIII. PLANS H.

##### VISWAKARMA.

THE situation of this curious temple is marked by No. 13, in the third general view of the mountain. Viswakarma is considered by the Hindoos as the artist of the gods. This excavation seems to possess a greater variety in the design than any other to be met with in the whole range, a material difference appears in the semi-circular form of the ceiling, and in its height, which is thirty-five feet. The simplicity of the interior pillars and the large balcony in front are likewise different from any thing else to be seen in this mountain. There are two other grand excavations in this part of India, likewise with coved ceilings, but have, in other respects more resemblance to each other, than either of them to this; the one is at Echvera, near the top of the Bhore Ghaut, and the other on the island of Salsette. No. 1, The entrance into the area, 2. 3,3,3, The verandah round the area. 4,4,4,4, Dark rooms without sculpture. 5,5,5, Doorways into the temple, all round which there is a verandah, 8,8,8. 9, The idol Viswakarma sitting in front.

##### UPPER STORY.

The apartments on both sides are much decayed. 10, A large room which has had sculpture in it. 11, The balcony. 12,12, Figures in basso-relievo. 13,13, Gigantic male figures, each having two females standing by them. 14, A continuation of the balcony looking into the temple. 15, Two apartments unfinished to the left, and four dark rooms to the right, entered from the apartment with pillars, which is in a considerable state of decay.

#### No. XXIV. PLANS H.

##### DEHR WARRA.

THE HALLALCORE'S QUARTER. - By this designation have the Brahmins, who describe them, thought proper to discriminate this group of caves, which, though making no conspicuous figure here, would render any other place illustrious. They, under this term of pollution, endeavour to deter visitors from entering it, though the large cave is a very fine one; over the front of which a river, in the rainy season, rushes into the plain below, forming a sheet of water, that, in a beautiful cascade, covers the front of the excavation as with a curtain of crystal. There are two stripes of stone that run parallel to each other along the floor, from the entrance, the whole depth of this cave, (the prospect from which, of the great tank, town, and valley of Ellora, &c. is beautiful,) and seem intended as seats either for students, scribes, or the sellers of some commodities, a convenient passage lying between them up to the Idol at the end of the cave. 1,1, Stripes of stone running through the area of the temple. 2,2, Apartments of the Idol, a sitting figure with curled hair, the soles of his feet are turned up. Numbers 3, Dark rooms, which, like most others in these excavations, are very full of bats.

THE END.





