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#### EXPLANATION OF THE FRONTISPIECE.

I HAVE introduced a *Frontispiece* to this Work, instead of the last mentioned Subject in my Proposals:—In the Vignette of the Frontispiece, the emblematical Figure of HISTORY directing the Attention of PAINTING to Indian Subjects, a Part of one of which is represented on a Tablet, which she supports.—I have given the Figure of PAINTING, the Attitude of striking a Rainbow with her Pencil, to denote the Power which this Art has in giving a just Representation of Nature, and her many varied Tints.

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## INTRODUCTION.

THE following Sketches were made during my Travels, while engaged in an arduous Undertaking, (which took me five Years to accomplish, for a Mr. Wales, lately deceased;) viz:—Oriental Antiquities, or Drawings of all the excavated Hindoo Temples in India, particularly those at Ellora, near Aurungabad, Ekvera, near Poona, and those on the Islands of Elephanta, and Salsette, near Bombay.

Being requested by a few Friends to favor them with Drawings, illustrative of the Manners and Customs of the Asiatics, to send to their Relations, who had never been in India, I concluded a small Pocket Volume, containing Twenty Sketches, would be very acceptable to them, and the Public in general: and accordingly published my Proposals for the present Work.

I return the respectable few, whose Names are here annexed, my grateful Thanks for the readiness they have shewn to encourage the Undertaking: and sincerely wish it may answer their expectations on the Subject.

ROBERT MABON.

*Calcutta, February 1, 1797.*

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(SKETCHES)

ILLUSTRATIVE OF

*Oriental Manners and Customs*

BY

ROBERT MABON





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Plate I



## PLATE I.

### *The Manner of Crossing the River at Wanker, near Poona, during the Monsoon.*

I TRAVELLED from Bombay to Poona, during the monsoon, or rainy season :—small brooks, many of which run across the road, were at this time, by the heavy falls of rain, increased to the magnitude of considerable rivers ;—those rushed with irresistible force down from the hills, so as to make it dangerous to ford them.

After a very disagreeable journey of three days, I arrived at Wanker, a small village, about five miles distant from Poona : there is a considerable river runs close by the village. The mode of crossing it was as in the annexed sketch :—a number of calibashes were lashed together, so as to make a kind of platform large enough to admit of three or four people to sit upon. These calibashes, with the passengers seated on them, are conducted over by a few Hindoos, who swim by the side of them.

In the fore-ground, I have introduced an officer seated on a trunk, crossing the river in this extraordinary manner, accompanied by a person holding a *chata*, or umbrella, over him ; and another servant seated on the other side, so as to give the vehicle the appearance of having the proper equilibrium.

In the back-ground, I have introduced coolies, with his baggage ; distant from these, his bearers and palankeen, floating in the same manner.

Since the year 1793, this mode of crossing the river has been discontinued, on account of accidents which have happened, people having often been carried down by the strength of the current, notwithstanding the united efforts of those who conducted the calibashes.

The inhabitants of Wanker have since got a boat there.



## PLATE II.

*Savoy Mahadozorow Pundit Purdkun, late Peshwa of the Mahratta Empire, seated on the Musnud, at the Durbar of Poona, in which is introduced Nana Furnavese.*

DURING my stay at Poona, I had the pleasure of being introduced to the durbar, or court of the Mahrattas:—After waiting there some time, in conference with several Bramins, attendants of the Peshwa, he made his ppearance: I made a salam to him, which he gracefully returned, and advanced to the musnud or throne; on which he sat down, cross-legged, with two attendants behind him, armed with swords, one of which was his chowreebardar, with a large chowrec, or whisk, in his hand, to keep off the flies. In front of the Peshwa stood his chopdar, with a long silver stick, ready to receive any orders he might be pleased to favor him with.

I sat down at a distance, in the same attitude in which the Peshwa was, viz: cross-legged, as nothing is considered by him a greater piece of impoliteness, than extending your legs, or sitting in any manner in which the soles of your feet might be pointed towards him. —He was of a fair complexion, and appeared to be about twenty-three years of age;—his dress consisted of a long jama, or gown, of very fine muslin; a string of very large pearls hung from his neck a considerable way down his waist; a very fine red shawl, with a rich embroidered border, was thrown carelessly over his shoulders; his turban was folded in the manner peculiar to the Bramins, with only this distinction, that in front he wore a beautiful cluster of diamonds, the centre one of which was about an inch square, of a very fine water. On the top of his turban, he wore a small curvature of gold, about three inches high, richly set with emeralds, and various precious stones; over the right temple, from the top of the turban, hung several strings of pearls, which terminated at bottom by small red tassels. In this group, on the left, I have introduced Nana Furnavese, his then prime minister, and formerly regent, during the time the Peshwa was under age:—It is to this sagacious politician, that almost all ascribe the present flourishing state of the Mahratta empire. His dress was much the same with that of the Peshwa, but not so splendid.

The musnud, or throne, is raised from the ground about four inches, and consists simply of three pillows covered with dark green velvet, placed upon rich embroidered cloth, in the manner represented in the annexed sketch.—Before the Peshwa, upon this cloth is placed his cuttar, or dagger, beautifully enamelled with various devices: next to it, a small urn and plate, made of copper, enamelled, and his goolab-danee for sprinkling rose-water, richly set with diamonds; close to them, his beetlenut-box, which is truly splendid,—it is set so full of diamonds, that at a little distance, it appears entirely composed of them; next to it is placed a silver cup, for his saliva, on a towel; and last of all, his sword and shield; the handle of the sword is green, enamelled, full of diamonds; the scabbard is covered with red scarlet; the shield differs in no respect from the common Mahratta one, otherwise than that the five studs upon it, are gold; which, in that of a person of inferior rank, would be plated, or perhaps plain brass.

In the back ground, I have introduced his two attendants already described, with a group of those kind of people who generally attend the Durbar. The room in which the Peshwa thus sits in state, has nothing of beauty or elegance to recommend it: on one side, is a row of wooden pillars, over which are hung purdabs, made of kincobs, or gilt flowered silk, which are so constructed as to bind up or let down as occasion may require. Behind these pillars, are three large mirrors, and a number of Indian drawings, hung on the wall; on the opposite side to the pillars, are a few windows made in the eastern mode, very narrow and long. The Durbar is a very extensive building, built in a style peculiar to the Asiatics in general.

In surveying the Peshwa seated on the musnud, the eye is dazzled with the immense riches about him; but his effeminate dress, and the unmanly like attitude which the customs of the people make him under the necessity of observing, takes away from that dignity in appearance, which an European might expect to see in a Prince seated on a throne. After remaining sometime with the Peshwa, beetle-nut was presented me, which according to their custom, is the signal to depart. I, accordingly, after accepting of it, took my leave.\*



\* In treating of the Peshwa, or Prince of the Mahratta Bramin cast, which are the first class of Hindoos, I think it necessary to give a brief sketch of them in general: from the term Hindoo, the appellation of the country Hindostan is derived; they are the original inhabitants of India. They are classed into four tribes, viz: the Bramins, Sittis, Bice, and Sudder. The Bramins are the priests, instructors, and philosophers. The Sittis, or second class, are the military. The Bice, or third class, are the merchants, and husbandmen. The Sudder, or fourth class, are the artizans, labourers, and servants; these four classes, are subdivided into many more, all of which have a regular gradation from the Bramin, to the lowest; no person, unless he be expelled, can quit his cast, nor will he be admitted into any other. The Bramins believe in one God infinitely perfect, and that he has existed from all eternity; that there are three subordinate deities, viz: Brama (from whence the name Bramin is derived) vested with the power of creation, Vishnou, the preserver, and Routrera, the destroyer of mankind.

According to their mythology, Brama left them the Vidia, or Vedes, now lost; yet they have a commentary upon it, named the Shastah, which they hold is equal to the text: it is written in the Sanserit language, known to few but the Bramins; and on this account, they are the source of religious knowledge to the whole Hindoo race. They are possessed of strong natural genius, and are by no means unacquainted with literature, and science; as the translation of the Ayeen Akberry into English, and the Observatory at Benares, has fully evinced; their astronomical skill is considerable, being able to observe the motions of the celestial bodies, and to calculate eclipses of the sun and moon; but this has degenerated into Astrology, accompanied with the superstitious notions attendant on that science. In peace, the rulers who direct the councils of the state, on account of a supposed unlucky day, omit transacting business of the first consequence. In war, many opportunity which has offered of gaining a decisive victory, has not been embraced for the same reason. It is supposed that Pythagoras, the Greek philosopher learned his doctrine of the Metempsychosis, or transmigration of souls, from them; as it is a favorite point in their faith: purification and ablutions are strictly observed by them; this being particularly enjoined in the Shastah. They are much to be commended for their exercise of the moral virtues, temperance, and humanity; and amidst all their strange ceremonies, customs, and prejudices, the traces of sublime morality is observable.

The women generally prepare the food for their husbands, and families; as no Hindoo would make use of any other but what he either dresses himself, or his wife dresses for him. The men always eat together, unaccompanied by the women, and previously take of their turbans and shoes. They are particularly nice in the taste of different waters. They generally burn their dead on a funeral pile, near the water side: the nearest relation sets fire to it, and shews every symptom of frantic grief on the occasion. After the body is consumed, the ashes are thrown into the river: those of high rank, are placed in an urn, conveyed by a Bramin, and cast into the river Ganges.

Some bury the bodies of their deceased, which they place in the grave in a sitting posture, with rice and water near them.



Plate II



Plate III





PLATE III.

*Savoy Mahadownow, late Peshwa of the Mahratta Empire, exercising the Long Spear, with other Bramin Chiefs, near Parbuttee, at Poona.*

I WAS gratified with a sight of this Prince exercising the long spear, with Purseram Bhow, and other celebrated Mahratta Chiefs. The part which he chose for this purpose, was a large plain, at the bottom of a hill, termed Parbuttee; on account of a small pagoda or temple at the top of it, in which was placed a representation of the Hindoo goddess of that name. A vast number of sepoys and other attendants surrounded the space, which was allotted for the purpose of his exercising: in the centre was placed a small pile of stones. The Peshwa after riding round the course with a long spear, on the end of which was stuck a small ball covered with red cloth, approached the little pile at full gallop: he struck it and it fell; after which he retreated loudly applauded for his successful effort.

Purseram Bhow next advanced in the same manner; he aimed at the pile with his spear, but did not hit it; several other chiefs made the like attempt, but none were successful. One of them afterwards rode furiously round the course, pursued by the Peshwa, who endeavoured to unhorse him with his spear: he defended himself whilst retreating, but the Prince by his superior skill in the use of the spear, soon accomplished what he pursued him for. I was highly pleased to see such exquisite feats of horsemanship. Their horses were thoroughly trained for the purpose. On a full gallop, at the word of command given, they would make a full stop. The Mahrattas, in general, spare no trouble in training this noble animal for the field.



#### PLATE IV.

*Savoy Mahadowrow Pundit Purdhun, late Peshwa of the Mahratta Empire, mounting his Elephant on his Return from Parbuttee, to the Durbar.*

THE Prince, after exercising a considerable time with the long spear, alighted from his horse, went close to his elephant, and mounted this majestic animal. His favorite horse was led, and his palankeen was carried near the elephant, so that when he chose either of those conveyances in preference, they were at hand. One of the Bramia chiefs approached him with the palms of his hands together, or ascending the steps of the ladder. This attitude is observed by every one on conversing with the Peshwa; the chief received orders from him respecting the asswary or procession: two sepoy's kneeled and held the ladder by which he was to ascend the elephant; behind him were his chourc-bardar, with a chouree or whisk, to beat off the flies, and a person holding a chatta, to screen him from the sun. On the neck of the elephant sat the driver, or keeper, with a pointed iron rod, having a small curvature at the end of it; by means of this instrument, and the voice of the driver, the elephant is managed; he pricks the elephant gently behind the ear, when he wishes it to mend its pace, turn, or kneel, accompanying it with a command to do so: the sagacious animal is taught to understand him, and obeys him accordingly. Before the elephant were a vast number of attendants, some on horse-back, and others on foot:—these cleared the way before the Peshwa, repeatedly exclaiming in a vociferous tone—"Savoy Mahadowrow." In the back ground of the sketch, I have introduced a few sepoy's receiving the word of command from their officers; behind these, camels with drums, horsemen, elephants, &c. composing, as customary, a part of the grand procession.



Plate IV



Plate V



## PLATE V.

### *The late Mahadajee Scindia, the celebrated Mahratta Chief, seated in his Tent.*

THIS famous warrior and able statesman, at the time I visited him, was encamped near Poona, with a part of his army. He was seated in his tent much in the same manner I had seen the Peshwa, at the Durbar of Poona, viz: sitting on the ground, cross legged, a round pillow behind him, and square ones on each side, on one of which was placed his sword.—He was surrounded by a vast number of people dependant on him.—On his right, sat his nephew Dowlat Row Scindia,\* behind him his chourree bardar, and a man with a silver cup for his faliva: his office was, when occasion required, to hold the cup near Mahadajee Scindia's mouth, and present him with beetle-nut when he desired it, instead of putting it in his hand, after wrapping the nut carefully with a little chunam in a leaf, he thrust it in the mouth of the chief. That immense riches which I saw about the Peshwa, Prince of the Mahrattas, was not to be found here. The only thing of value which he wore, was a string of very large pearls, appending from his neck. On paying the usual compliment, I was seated near him: he was black, rather inclined to corpulency. On my departure, a shawl and beetle-nut, according to custom, was presented me.

\* Since that interview, Mahadajee Scindia died, and was succeeded by his nephew Dowlat Row Scindia, the present Chief, who is in possession of all his country, and in command of his numerous army, which is said to be the best disciplined of any under the native powers of India.





## PLATE. VI.

*Mahratta Pendairees returning to Camp, after a plundering Excursion during the late Savoy Mahadowrow Pundit Purdhun, late Peshwa of the Mahratta's Expedition against Nizam Ally Khan.*

THIS sketch was made on my way to Ellora, in order to make drawings of the stupendous excavated Hindoo temples there at that period. Savoy Mahadowrow\* had taken the field against Nizam Ally Khan, on account of the latter refusing to pay some tribute due to the Mahrattas.

The Pendairees are of different casts—they voluntarily serve under any prince or chief at war, who has occasion to employ them. They find themselves with match-locks, swords, shields, horses, and every thing necessary; all the compensation they require is, an unlimited power wherever they are encamped with the army, to plunder the country. If in that of the chief, under whose banners they fight, they content themselves with seizing what grain is necessary for their subsistence, from the poor helpless husbandman. If in the country of the enemy, they scour over it, plunder, and destroy every village, they find on their way. The annexed sketch is a representation of the manner in which they generally return to camp after one of these excursions.

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\* This young prince after having given the Nizam battle and obtaining a complete victory, making him condescend to the most humiliating terms, returned to Poona. He unfortunately soon after was siezed with a fever, which in some measure affected his intellects; walking on the terrace of the Durbar, he fell from it to the ground below—he languished a short time after, and expired.



Plate VI

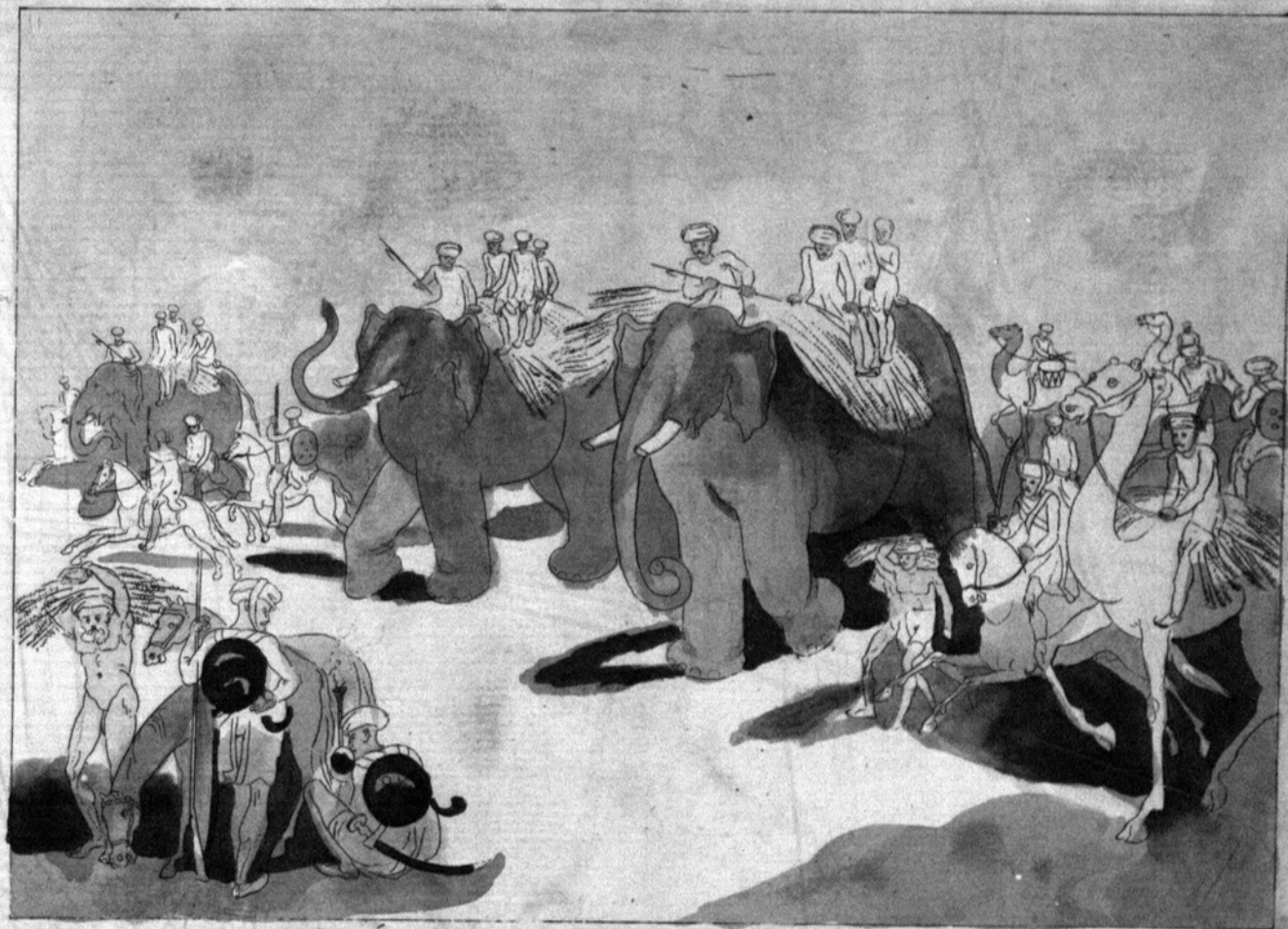


Plate VII





## PLATE VII.

### *A Suttee,\* or Ceremony of a Hindoo Woman proceeding to the Funeral Pile, to be burnt with her deceased Husband.*

WHILE at Poona, I was present at three ceremonies of this kind: the annexed sketch was taken from the first I saw. The unfortunate victim was a beautiful young Hindoo woman. On the death of her husband, she declared her resolution to the court of Poona, that she would burn upon the same pile. They immediately issued orders, that every honor should be paid her; sepoy and a number of other attendants were sent, as also palankeens, and musicians, elephants, camels, horses, and in short every thing which could form a grand procession. She went attended by these through the streets of Poona, making a salain, (the token of her departure) indiscriminately, to almost every one she met; after which she proceeded to the funeral pile, attended by a vast concourse of people. The pile was erected at the side of the Mulna and the Motta, two rivers which form a conjunction at Poona:—The construction of the pile was very simple—it consisted of four poles, about eight feet high, stuck slightly in the ground, at the distance of seven feet by five. Billets of wood were placed regularly within the space marked by them, to the height of four feet; between these were placed gobur, or cow-dung, baked in the sun, straw and other combustible matter;—over these oil was poured to accelerate the dissolution of the unfortunate victim. From the top of the pole, rods were tied across; so that the whole had the rude appearance of a bed-stead. On the top of all were laid a great many billets of wood.

On her arrival at the pile, her husband's corpse (which were carried before her to the place) was immersed in the river, during which the Bramin priests who attended on the occasion, muttered some prayers, and laid it on the ground. She sat some distance from it: her head was adorned with flowers; her relations presented her with beetle-nut and sweetmeats, of which she partook; and they placed upon her wrists, bangles or bracelets. She seemed to be almost in a state of insensibility, on account of their having previously given her gunja. After taking an affectionate leave of her friends, she rose; her husband's body was carried beside her, and laid upon the pile: she ascended and laid down by it,

\* Suttee, is the Mahuratta term for this ceremony.

embracing the corpse ;—afterwards, four or five people laid hold of the poles fixed on the ground, and pressed them down ; by which means, all the billets of wood which were placed at top, fell upon them. In the interim, her nearest relations were employed in setting fire to the pile below, which they speedily effected, on account of the combustible matter contained : in a few minutes it was in an entire blaze—they retreated, applying their hands to their mouths, making a most lamentable noise ; this, with the shrieks of the unfortunate woman, were drowned, by various music. She endeavoured to extricate herself from the flames, on which a Bramin, with a large billet of wood, struck her on the forehead ; which effectually stunned her, or perhaps deprived her of life—as after it, she was at rest. In a few hours, all that remained of this faithful pair, was ashes ; those were thrown with some degree of ceremony, into the river.

The act of a woman burning herself with her deceased husband, is voluntary—no compulsion is used ; however their not complying with this barbarous custom, subjects them to cut off their hair, and be employed in the most menial offices. The Bramins inculcate that those who die in this manner with their husbands, are, immediately on the removal of the soul from the body, joined by him, and conveyed to heaven ; and that their memory here below, will be always held in the highest veneration.

In consequence of this doctrine, seldom a year passes but a few fall victims to superstition and credulity. After a woman has declared her resolution of making her exit in this way, she cannot recede. There has been instances of a widow, after having heard of the death of her husband (perhaps in another country) giving intimation of her determined resolution, not to survive him ; but die upon the pile. In this case, she ascends it alone, wearing her husband's turban ; this, however, I never saw performed.

Nothing could have induced me to be a spectator of this horrid scene, but a wish to give an exact representation of it.



Plate VIII



PLATE VIII.

*A Group of Dancing Girls.*

THE dancing girls are at a very youthful period, selected by a matron, who in her choice, pays particular attention to beauty and agreeableness. The particular cast to which they belong, is a matter of indifference to her, as she selects them from all:—she trains them in all the arts of pleasing, and on their publickly performing, which generally commences at the age of eleven or twelve years, she procures them every article of dress; and in return, receives a share of what is gained by their performance, and what pecuniary favors are conferred upon them by their gallants.

Their songs are gay and agreeable: the words that are sung by a single voice, is generally the complaint of a lover;—those which are sung in chorus, are gay; but they have no second parts, and are always repeated: they are accompanied by various instrumental music. When they perform, their heads, arms, and all their bodies are in graceful motion, sometimes turning round on one foot, and springing up immediately on the other, with surprising agility. They often represent in pantomimes:—women, endeavoring to deceive their jealous husbands;—girls, timorous and afraid of being caught in an intrigue; and lovers, courting their mistresses.

The dress of the women differs according to the custom of the country:—It is generally a saree, gracefully folded below, in manner of a petticoat, and thrown over the hind part of the head and shoulders, having a beautiful embroidered border;—their breasts are covered with a cholee, of thin muslin. I have seen others, whose dress differs in some measure: it consists of a long white muslin gown, with a short body, long sleeves, and a long skirt, terminated with silver fringe, trowsers made of various coloured silk, and a shawl thrown negligently over the head and shoulders, embroidered with fringe. Their hair is generally braided, and adorned with flowers; and they glitter with jewels from head to toe. On their nose, they wear a ring set with diamonds;—flowers of a most agreeable odour, strung together, adorn their necks,—bracelets, their arms,—chains, of gold and silver, their ankles,—and silver rings, their toes. In general, they form a black circle round their eye-borders, by drawing a bodkin

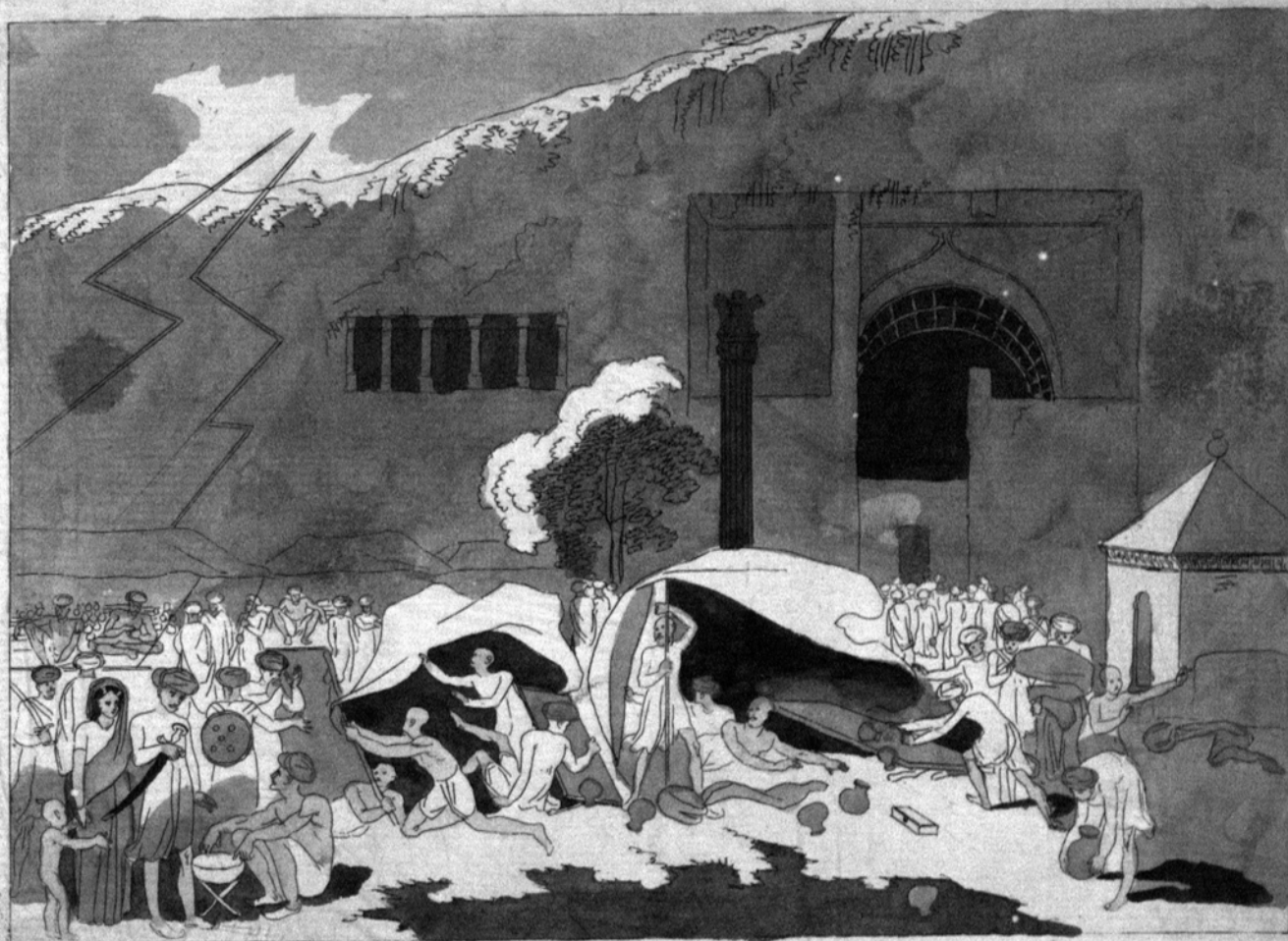
between them, with their eye-lids shut, that both sides may receive the tint of the stibium, or powder of antimony, that sticks to the bodkin;—this they imagine, refreshes and cools the eye; at the same time, exciting its lustre by its blackness.

In the annexed sketch, I have introduced a group of Mahratta dancing-girls, as they performed (when I had the pleasure of seeing them) before the late Mahadajee Scindia, and the resident at Poona, while the former paid him a visit there.





Plate IX



## PLATE IX.

*Getterha, or Annual Fair, held in front of the Excavations of Ekvera, in the Mahratta Country.*

IN travelling from Poona to Bombay, in company with a friend, I observed something on the side of a hill, which appeared like an excavation, but whether natural or artificial, I was at a loss to know:—We accordingly proceeded to the bottom of the hill, where we found a path, which led in many windings up it; this was so narrow in some places, and so overgrown with small trees and bushes, that we were under the necessity of lopping off branches here and there, in order to enable us to proceed. At last, after a great deal of trouble, having ascended at least a mile, a stupendous excavated Hindoo temple, with several smaller ones on each side, burst upon our sight; we advanced a little further, and entered this venerable piece of antiquity. It consists of a noble apartment, with a row of pillars on each side, of a singular order; on the top of each, are two elephant's couchant, on which are mounted four female figures, executed in a masterly manner. At the end of the apartment, is the Lingum or Mahdew, to be met with in almost every work of the kind. The roof is arched: in front there is a porch, on the walls of which are cut in basso relievo, different deities of the Hindoo mythology, and inscriptions in a character now lost; so that no translation can be had of them.

This wonderful work is very near the top of the Bhaur Ghaut, and almost opposite to the fort of Logur:—A Bramin priest, with his family, reside in the temple. After my friend and I had viewed it for sometime, he took his departure for Bombay. I ordered my people to put my baggage in one of the small caves, resolving to remain till I could accomplish *external* and *internal* views, with correct measurements of the whole. I proceeded with my drawing three days, during which time, the Bramin priest surveyed me with very great attention. On the fourth day, he disappeared; next morning, I arose early with an intention of completing my external views, before the heat of the day commenced; but was astonished to find at the steps leading to my small cave, a subadar, jemidar, havildar, a naique, and twelve sepoy, armed with muskets, bayonets, and swords. They told me that

they belonged to Dondipunt, the killidar of Logur, and that they were sent by him to put a stop to my drawing, and to take particular care of me till he could obtain the orders of government, respecting me; mentioning at the same time, it was suspected, I was a spy; and the only thing which could convince the killidar to the contrary, would be my producing an order from the court of Poona, for my remaining at Ekvera. I was at a loss how to proceed,—I wrote to the then resident of Poona, acquainting him of my situation: he kindly interfered, and gave the Peshwa and Nana Furnavese to understand, that my only motive for remaining at Ekvera, and making drawings of the place, was merely with a view to give my countrymen some idea of such an extraordinary work as the caves; and in order to convince them more effectually, he sent for my drawings, and shewed them, to them. With this they were perfectly satisfied, and accordingly gave an order for my enlargement.

The morning I was set at liberty, the killidar came to Ekvera, attended by an immense crowd of sepoy;—after conversing with him for some time, I shewed him a camera obscura, which I had with me: he seemed very much pleased with it, and told me, I was at liberty to depart; which I did, and proceeded to Bombay.

About three years afterwards, on my return from having made drawings of all the excavated works at Ellora, near Aurungabad, (having permission from the court of Poona) I paid a second visit to the caves at Ekvera, in order to ascertain some measurements. On my arrival, there was a grand Getterha, in which the Hindoos from different parts, resort thither once a year, to worship the Lingum or Mahdew.

Banyans, copper-smiths, dealers in sweatmeats, &c. formed a part of the vast concourse:—They had their tents pitched regularly on each side of a broad walk, which extends a considerable way on a level with the great temple.—A few of the people of Logur attended the Getterha, to see that proper decorum was observed. I produced my dustuc, or order, for remaining there a few days, which they carried to the killidar of Logur. According to the instructions contained in it, he gave me permission to remain the time mentioned, and gave his people strict orders to behave to me with every degree of respect; at the same time, he sent me a present of rich sweatmeats. I took up my abode in the small cave I formerly occupied;—night came on, attended with thunder, lightning, and a very heavy fall of rain. At every vivid flash, I could perceive the venerable large temple and extensive country below;



this transitory glimpse was generally succeeded by a tremendous clap of thunder. There was a grandeur in the scene, which was truly pleasing;—I was musing upon it, when instantaneously a dismal yell of distress assailed my ears.—A heavy gust of wind had made a general scene of devastation amongst the poor oriental merchants; tents were levelled to the ground, others carried down the hill, accompanied with shawls and turbans, waving in the wind; pots, tent-poles, boxes, clattering together, and rolling down the steep, formed altogether a scene grand; and at the same time, so truly ludicrous, that I thought it not unworthy of the pencil.



PLATE X.

*Mahometans performing the Mohurrum, or Mourning for Hossein.*

THE month Mohurrum, is the first of the Mahomedan year, the first ten days of it is strictly observed by all the followers of Ali,\* as a solemn mourning for the death of Imaum Hossein, the second son of that prophet.

As the story is interesting, I shall give a brief detail of it from the best information I have been able to collect upon the subject.

Moaweia, of the house of Omnia, succeeded to the Caliphat, on the death of the Caliph Ali, assassinated at Cuffa. Moaweia soon after died,—he was succeeded by his eldest son Yezzeed. The inhabitants at Cuffa invited Hossein at Medina, to come and possess the government, promising faithfully to support him. Upon these earnest solicitations, Hossein, accompanied with a considerable number of troops, began his march to Cuffa, on the 8th of the Persian month Zulhuj.

The Caliph Yezzeed then at Damascus, getting intelligence of this, sent orders to Obeidollah, governor of Cuffa, to assemble an army to cut off Hossein and those who were his followers. Obeidollah sent Ibn Saad and ten thousand men for this purpose, and at the same time, seized the heads of the faction at Cuffa. The Cuffans finding that things were so ably conducted against them, treacherously abandoned the unfortunate prince to his fate. Hossein had not proceeded far till he received intelligence

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\* The Mahometans, or Musselmans of India, are of several different nations, viz: Sheias, the Persian followers of Ali, and Sunnies, the Arabs and Turks, followers of Omar. The Sheias believe in twelve Imaums, Ali the first, his two sons Hossein and Hussein, the 2d and 3d of those, and the other nine descended from them.—The Sunnies, or Arabs and Turks, conclude that all who succeeded Ali, were justly cut off for rebellious practices.

that the enemy were stationed between him and the river Euphrates, by which means he was cut off from the water. His men deserted from him in great numbers, disheartened at the idea of dying with thirst; only seventy-two persons remained with him, among whom were his children and relations. On the 10th of Mohurrum, Ibn Saad advanced with his whole force, and surrounded Hossein and his little troop.—He fought most desperately, but being overpowered by numbers, he fell covered with wounds:—his head was severed from his body, and conveyed to Damascus to the Caliph Yezzeed\*.

Many erroneously suppose the Mohurrum to be in commemoration of Hussein, and his elder brother Hossein. During the Mohurrum, mention is made of Hussein, but his death is solemnized at a different period, viz: the 28th of the Persian month Sefer, that being the day on which he was either killed by the Caliph Moawia, or as others say, poisoned by Ayesha, the widow of Mahomet, for opposing intrigues. Hossein and Hussein were the sons of Fatima, the wife of Ali†.

While I was at Panwell, a small village in the Mahratta country, (distant from Bombay about five miles) the Mohurrum, in commemoration of Hossein, was performed:—Troops of boys and young men, some personating the soldiers of Hossein, others those of Ibn Saad, went about the village, beating and skirmishing with each other: All having their respective banners of distinction. On the ninth day, they exhibited paper edifices of curious fillagree-work, consisting of many spires rising above each other, and gradually diminishing towards the top; in several of these, were placed a silver salver, filled with clay, to represent the remains of Hossein. In the annexed sketch, I have introduced a group of those who personated the soldiers of Hossein: they danced round the banner, with drawn

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\* This event happened at a place called Kerbelaie. It is situated in Berack Arabi, the ancient Mesopotamia, between the cities of Cuffa and Medina.

† The Persian followers of Ali, believe that at the day of judgment, Fatima will present herself before the throne of god, with the severed head of Hossein in one hand, and the heart of Hussein, who was poisoned, in the other, demanding absolution in their name for all the followers of Ali.

swords, frantic seemingly to enthusiasm ;—this banner was placed in front of one of the paper edifices, and removed from place to place, till they had made the circuit of the whole village. Before a paper structure, proceeded two fakirs, brandishing swords: these I have introduced. The other fore-ground objects, are an artificial horse and elephant, as generally exhibited there on the occasion. The man with the artificial horse, made a droll appearance: he was dressed in a long gown, with a large drawn sword in his hand; the horse was made of paper, and fastened under his gown, to his middle; the legs of it reaching to about four inches from the ground. This terrific equestrian of the departed Imaum, capered about wielding his sword, breathing vengeance on all the followers of Ibn Saad. In the course of his manœuvres, his black feet frequently made their appearance below, notwithstanding his long gown. The artificial elephant was made of paper also: it was guided by two men whose legs were concealed under the supposed ones of the elephant. In the back ground of this sketch, I have introduced groups of people conveying the gowarrahs, or paper edifices, and an elephant, mounted by its driver, &c.—During the night of the ninth day, the procession was accompanied with various music, and people, with lighted torches; the multitude assembled, paid adoration to the edifices, and those in affluent circumstances, distributed alms to their indigent fellow creatures. About twelve o'clock on the tenth day, these superb paper structures, were carried to a tank, and thrown into it; those who accompanied them, bathed themselves in the tank at the same time; which concluded the ceremony.

The Mahometans, during the Mohurrum, transact no business, and are employed principally, in prayers.

Plate X





Plate XI



*Parsees assembled for Devotion at Sun Set.*

ZERDUSHT, by us termed Zoroaster, is the Prophet of the Gaurs, Gebrees, or Parsees. According to the Persian historians, he lived upwards of three thousand years since: their Zend, which they say was written by him, is only a copy of a few centuries, therefore little credit can be given to its authenticity: Alexander in his conquests in Persia, gave an express order to collect and burn every religious book which could be found in that country. The Saracens in their subsequent conquests, effectually accomplished the previous order, and the introduction of the Mahometan religion, which at this period took place, caused the ancient Persian worship and language to undergo a total change: they were hated and tolerated only in a few places. Shah Abbas, the great, expelled them from the empire, but after his death, they returned:—they have the seat of their worship in the northern part of Persia, at an inflammable ground, near Baku. They are very numerous also at Bombay and Guzerat: their religion there, differs in some measure, from the ancient Gaurs—these worshipped fire principally. Those at Bombay pay adoration to the water also: in this respect, resembling the Hindoos, who hold the liquid element in such high veneration.

Their manner of disposing of the dead, differs much from that of any of the other sects in India: shortly after the decease of a Parsee, in Bombay, he is carried to a circular building, erected on Malabar Hill, and there laid to be preyed upon by the vultures and crows: those voracious birds soon reduce the body to a mere skeleton; in course of time, the cartilages which join the bones, give way, and the bones thus dislodged are thrown into a drain below the place where the corpse are laid.

In the annexed sketch, I have introduced a group of Parsees, worshipping the sun, while setting in the different attitudes, to which they pay strict observance.

## PLATE XII.

### *Different Modes of Conveyance used at Bombay.*

In this sketch, I have introduced palankeens, chair-palankeens, mehannas, doolies, and a hackery, or cart: these being the modes of conveyance prevalant there, and indeed all over India. A set of Hindoos termed *beharas*, or bearers, carry the former on their shoulders; and during the day, are generally accompanied by a man with a *chatta*, or umbrella, to shade the person seated in them from the sun. At night, massaigees, or torch-bearers go before, with lighted torches, to illuminate the way.

The hackeries, or carts, are frequently drawn by small horses, but generally by oxen;—their drivers are of different casts.



Plate XII

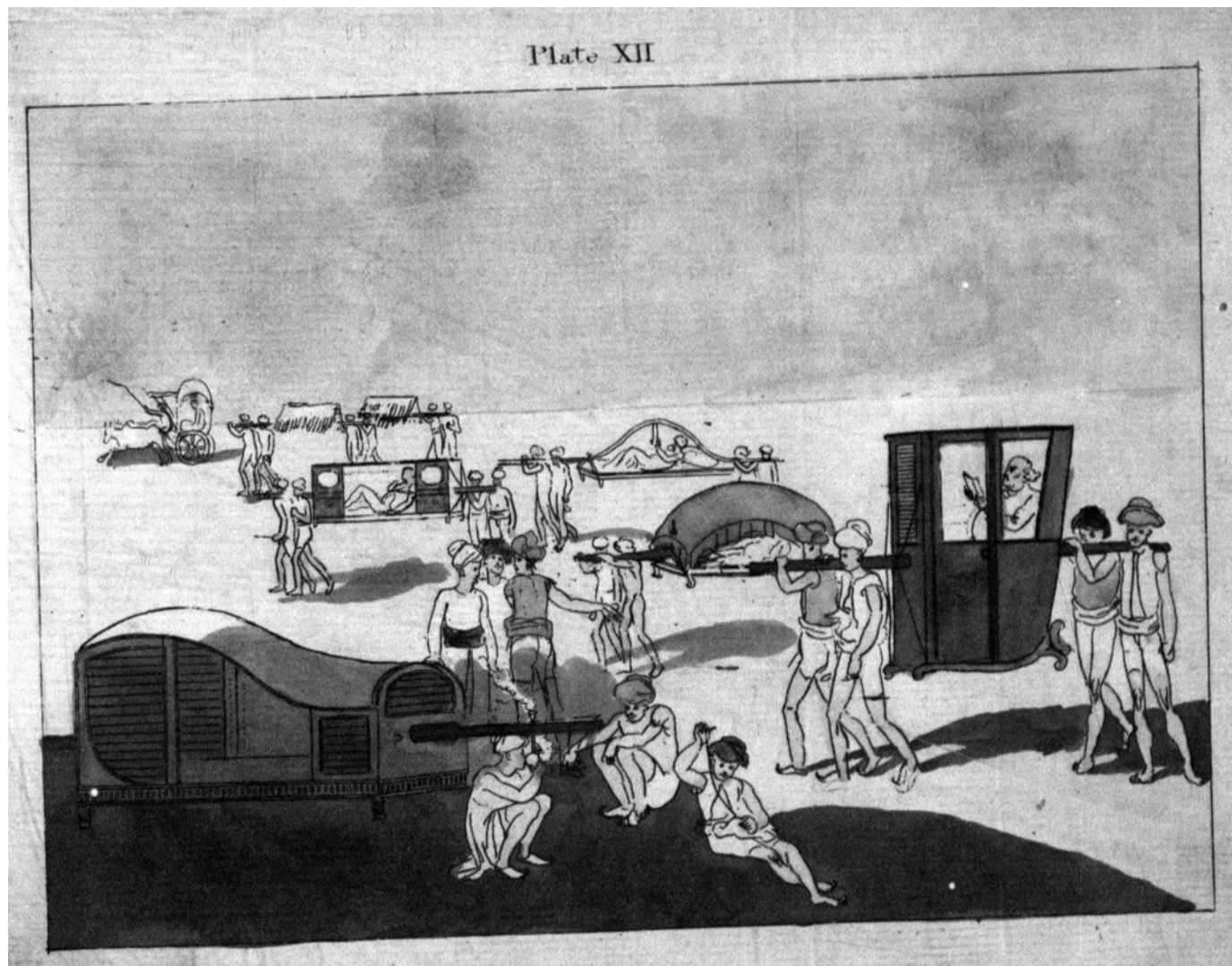
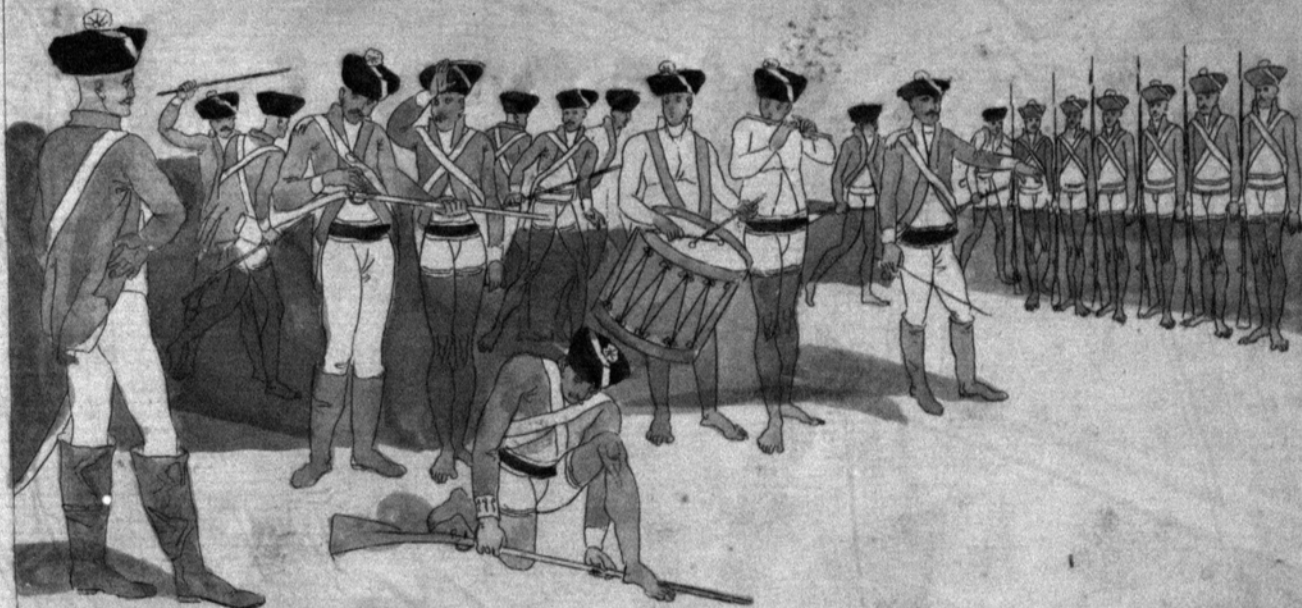


Plate XIII





## PLATE XIII.

### *Bombay Subadars, Jemadars, Sepoys, &c.*

THE sepoy of Bombay, signalized themselves in the late war with Tippoo Sultan:—The officers commanding them, are at very great pains to instruct them in their duty, and that exactness with which they in general perform the manual exercise, and every other part of it, is the consequence.

In the field, they serve as a strong reinforcement to a much less number of Europeans, and led on by them, display firmness and resolution. They are of different casts, but principally Hindoos, and Mahometans:—their dress is a thin muslin shirt, a red coat, in uniform with the particular brigade to which they belong; their turban is made of blue muslin, fitted close to the head, flat at top, resembling a Scotch bonnet, with white cockade, fastened by a white band, which crosses the turban, in an oblique direction:—they wear a sash of blue, and short drawers, terminated at bottom by blue stripes, which run horizontally round the upper part of the thigh; their legs, and the greatest part of their thighs are bare; and in general, they wear no shoes. The only distinction in the appearance of a Hindoo and Mahometan sepoy, is, that the former generally paint their foreheads with reddish and yellow colours, and about their neck, they commonly wear strings of wooden beads.

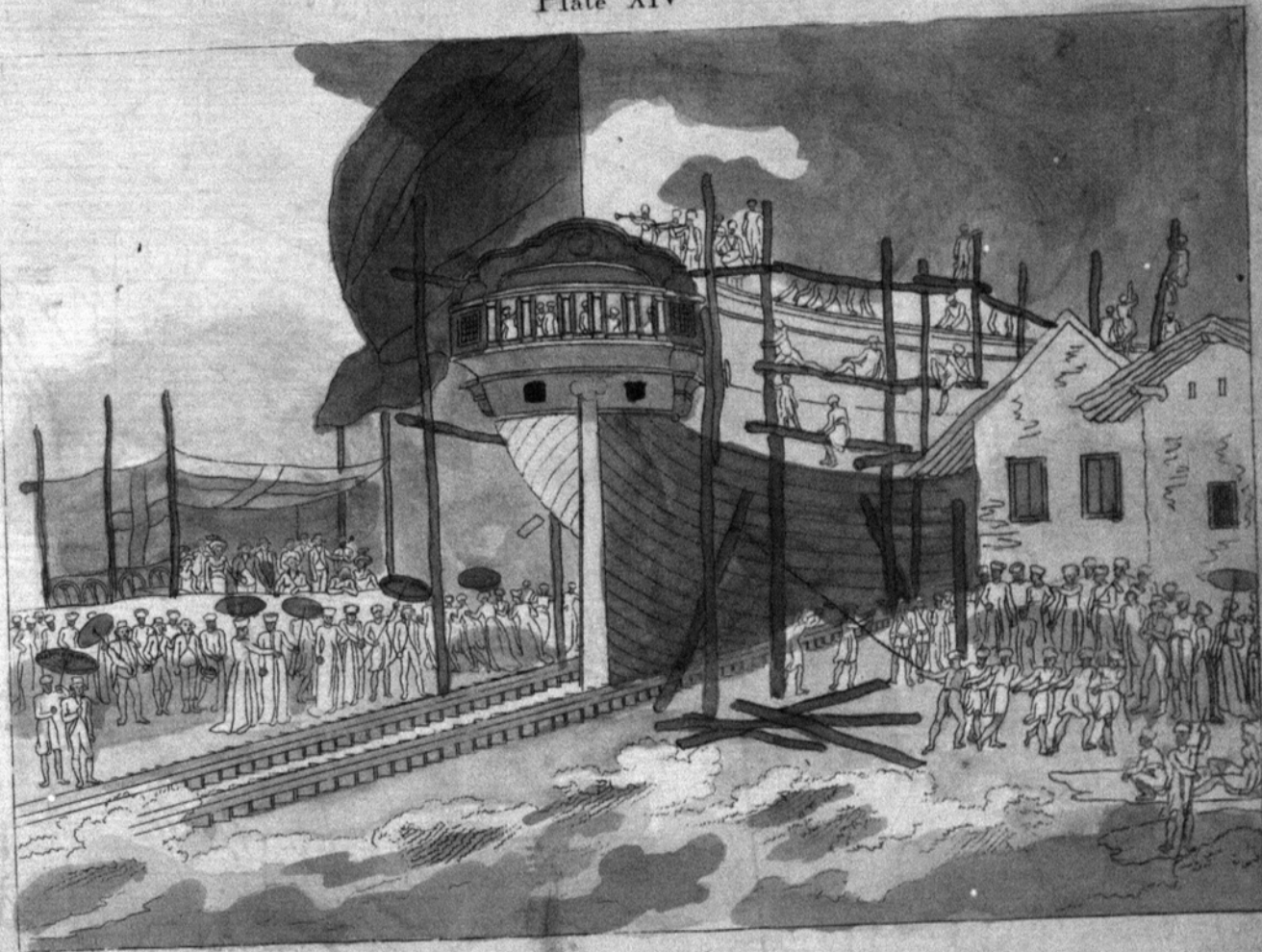
The dress of a subadar, or lieutenant, and a jemidar, or ensign, is nearly the same as that of the common sepoy, or private, with only this distinction, that their coats are of finer cloth, with epaulettes; and instead of short-drawers, they wear long pantaloons, boots, and a sword. The havildar, or sergeant, and naïque, or corporal, differ in no respect in their exterior appearance from the private sepoy; but that, on their shoulders, they wear cotton cords, to which are appendant tassels.

The subject I have chosen to represent this essential body of men, is, their falling into the rank on the beat of the drum in order to be drilled.

In the fore ground, I have introduced a subadar surveying them; and a sepoy scouring the barrel of his firelock with his foot. Behind these, a jemidar inspecting the firelock of a sepoy, who is in the attitude of making his obedience to him;—farther distant, a jemidar ordering the men to dress, or put themselves in a direct line. In the back ground, I have introduced a naique, making use of his cane over the shoulders of a few, who had been rather tardy in falling into the line.



Plate XIV



## PLATE XIV.

### *The Launching of the Ship Carron, from the Bombay Dock-yard.*

I HAVE introduced this subject instead of the one, nineteenth, mentioned in my proposals, as I think it more picturesque.

I sketched it on the spot ; the ship was the property of P. C. Bruce, Esq.—In the back ground, is a temporary tent, which he erected for the accommodation of his friends :—before this, as a spectator, a gentleman, attended by his kitteesal-boy, or chatta-walla, holding an umbrella ; also a few Portuguese gentlemen, Parsees, &c. a number of the latter, making their escape from a large billet of wood which had accidentally fallen from the ship ;—on board of her, is a band of European musicians, who attended and performed on the occasion. A number of people are climbing the poles which were erected on each side of her, for the convenience of the workmen.—Carpenters, with their hatchets, levelling to the ground, the smaller sticks which propt her, and coolies, with a rope affixed to one of these, pulling it down ; with a number of other spectators.

The Carron is a fine vessel, as indeed most of those which are built in Bombay are,—the principal workmen employed in that department, are Parsees. The band performed noble music for a considerable length of time, during which she was cleared of every prop, which might obstruct her progress ; on which she rushed with violence into the briny deep, and floated there : the huzzas of a pleased multitude of spectators, enlivened the scene.

## PLATE XV.

### *Artificers at Work.*

In this sketch, I have introduced Bengallee goldsmiths; they are of the Hindoo cast, some of them are possessed of considerable merit, and those who are employed by an European under his direction, produce works which do him credit:—those that are not thus employed, come to the door of any person who has occasion for their services, and there make whatever they receive orders for, at the rate of four annas being allowed them by their employer for their labour on the weight of silver one rupee (about four-pence on the weight of half a crown.) As their simple mode of carrying on the business differs so much from that of an European, I thought artificers of this kind not unworthy of the pencil. The fire which they use in melting the silver, is generally contained in an earthen dish placed on the ground. The bellows which they make use of to blow, is a reed which they apply to their mouth;—their anvil is fixed in a small block of wood, placed also on the ground; the earthen dish answers (to them) the place of a forge; they sit down with these simple appartaus, including a hammer before them, and execute their work. Bangles, ear-rings, or any other order the native girls favor them with, they perform for half-price.





Plate XV



Plate XVI

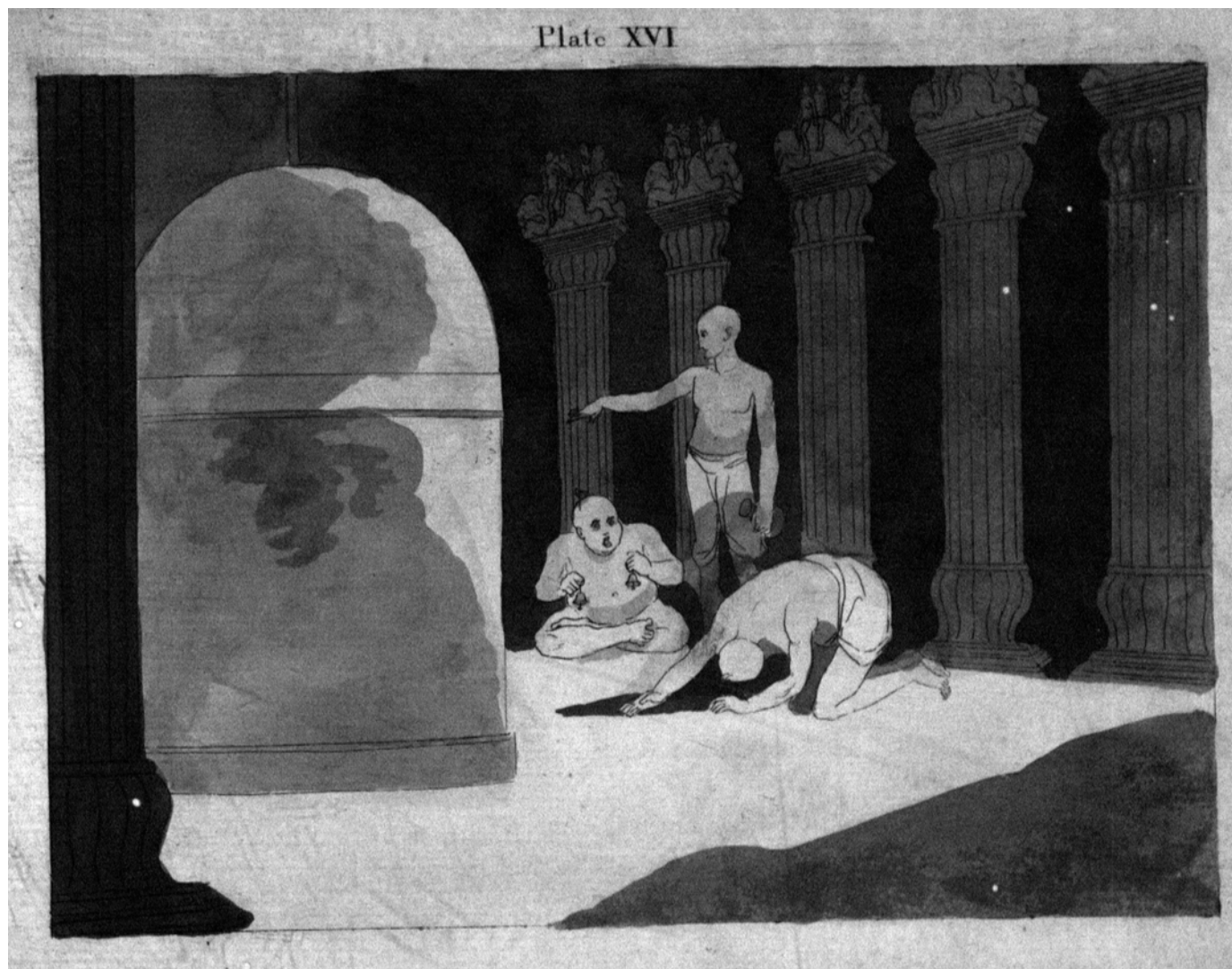


PLATE XVI.

*Gentoos at Devotion.*

In this sketch, I have introduced the Bramin priest of Ekvera, with other two Hindoos worshipping in the temple there, the Lingum or Mahdew.



## PLATE XVII

### *Gentoos Lamenting the Death of a Deceased Relative, or Friend.*

At Bombay, shortly after the death of a Gentoo, his wife and highest female relations assemble before the door of the deceased, and repeatedly beat their breasts with the palms of their hands, at the same time, making a most lamentable noise. Shortly after, the corpse is carried to the funeral pile, the highest carrying an earthen vessel full of lighted charcoal before; on arriving at the pile, the corpse is placed upon it, after which, the highest relation sets fire to it; upon which, the mourners accompanied by him, retreat, vociferously mourning;—this continues a short time; they sit down and pensively survey the horrid scene;—in a few hours the body of the deceased is consumed to ashes, which they throw into the sea, and bathe themselves there.



Plate XVII





Plate XVIII

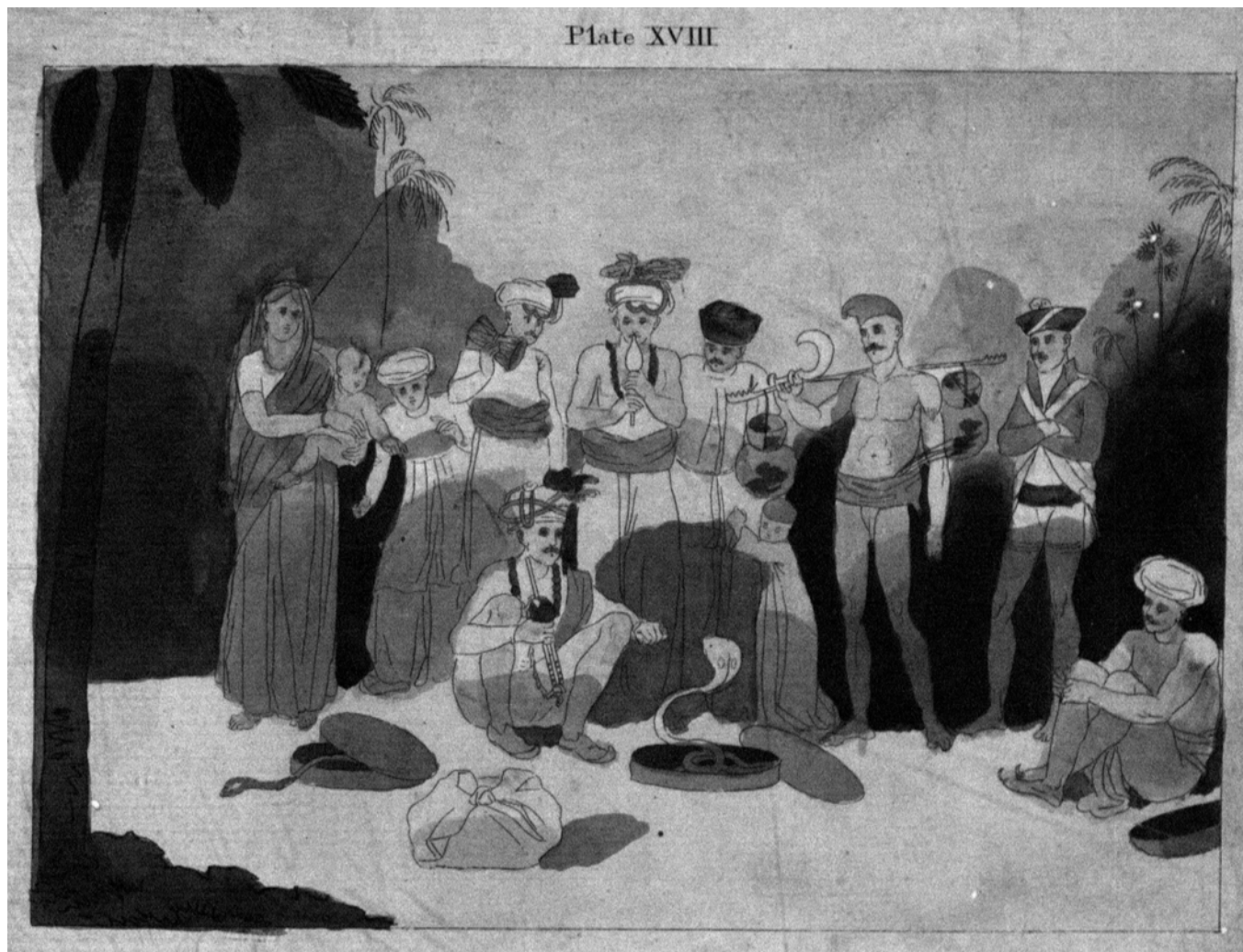


PLATE XVIII.

*Snake Catchers exhibiting a Cobra de Capello.*

THIS class of men are numerous in India: they carry about the Cobra de Capellos, or hooded-snakes from place to place, in close baskets, which they uncover at the time of exhibition;—they are very dexterous at performing slight-of-hand tricks, which they always do at the same time, in which they exhibit their snakes. In the annexed sketch, I have introduced a snake-catcher exhibiting and irritating a snake, who is dancing to the sound of the music performed by two musicians behind him; the first of these has in his hand, a small kind of drum, in which are stones—these rattle together on the motion of his arm;—at intervals, he beats upon the top of it with his hand. Next to him, another playing upon an instrument consisting of a tube made of the shell of a pumpkin, and connected with two small reeds, through which the sounds pass from the tube applied to the mouth:—on the sound of this music, the snakes rise up their heads and dance; on its ceasing, they also cease from dancing, and hiss at each other. As spectators to this scene, I have introduced a Hindoostanee woman carrying a child, in the manner prevalent amongst the natives of India;—next to these, a Musselman-servant; to the left of the musicians a Parsee of the carpenter class, with his child, a Bendairee, or toddy-walla, of Bombay, and a sepoy of the same place;—a coolie seated on the ground, is surveying the exhibition with attention.



## PLATE XIX.

### *Fakeers, or Devotees, of different Casts.*

The fakeers, are Mahometan beggars, who pretend to great austerity, and devotion; in order to procure alms.

Their number in India, is said be no less than 800,000—they consist of the Mogul, the Paton, the Seek, and the Seid classes.\*

From their prayers, great blessing are expected by the Mahometans, and many calamities thought to be averted.

Analogous to them are the Jogeers, who are Hindoos, and agree in the same profession of austerity; they are much more numerous than the fakeers—they torture their bodies, and inflict on themselves a variety of punishments by way of penance.

Some at a very youthful period, clench their fists very hard, and extend their arms in an erect posture; at the same time making a vow never to alter it—the nails of the fingers in course of time, grow into the palms, and appear through the back of their hands, hanging like so many icicles.

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\* As the principal sects treated of in this work, are Bramins, Parsees, and Mahometans, I shall give a brief description of this latter class of people, as I have done of the others:—

The Mahometans began to invade India not long after the death of Mahomet;—by Tamerlane, the division of the Mogul Empire into provinces, was introduced: Delhi, the capital, is situated in the centre of the Empire. The history of the revolution of the Mogul court, is full of fiction; yet, if the records and traditions of the natives may be given credit to, its sovereigns were the greatest and most arbitrary monarchs in the world. So rapid has been the decline of their power, that the race of Tamerlane is now little respected, since the days of Nizam Almould. The Mogul has of late been deposed at pleasure, to make way for such of his servants as were in favor of the people: his authority now reaches little further than his seraglio;—his viziers study more to promote their own views than advance his interest, and often abridge his power to increase their own. They make peace, or declare war, without his knowledge, and though formerly, appointed or dismissed by him, they now nominate their own successors. His Omrahs are extremely tyrannical. The Mahometans strictly adhere to the tenets of their religion, which does not consist in

Some pierce their flesh with spears, and drive daggers through their hands; others walk bare-foot, on sharp iron spikes, fixed in a kind of sandal: some turn their faces over one shoulder, and keep them in that situation, their heads looking backwards; others carry on their palms, burning vessels full of fire which they shift from hand to hand. Some lean on a kind of cross, and gaze stedfastly for a considerable length of time at the sun in its meridian splendor.

In the annexed sketch, I have introduced one of this description; one with extended arms, and two fakcers, of the Seik and Mogul class.

that enthusiastic veneration for Mahomet, so generally conceived:—it considers more as its primary object, the unity of the Supreme Being, under the name of Alla: Mahomet is only considered as the missionary of God, to destroy the idol worship to which Arabia had been so long under bondage. It is a mistaken opinion, that pilgrimages are made to his tomb, which is only directed to the Cahabah, or the Holy House, at Mecca, a temple dedicated by him to the unity of God:—His tomb at Medina is visited by the Mahometans out of curiosity, and reverence to his memory. When a person dies amongst them, their neighbours bring the family of the deceased to their houses, and comfort them in their affliction:—twenty-four hours after the corpse (wrapped up in muslin) is carried near the grave, and laid down; before it is interred, all the people kneel beside it, soliciting Alla to give the soul eternal rest; it is then committed to the grave; the relations throw a little earth daily, after which it is covered with the same.

The malna, or priest, who attends on the occasion, consecrates a quantity of thin cakes, and distribute them among the people: they share them with each other, and join in prayer. The eldest son of the deceased, if he has any, sprinkles the grave with holy water, and spreads a white sheet over it;—four days afterwards, the relatives entertain their neighbours. Rich Mahometans have grand monuments erected to their memory, and lamps lighting at their tombs, throughout the year;—the poorer sort, perform this ceremony at the grave, but once in the course of twelve months.

After the death of a husband, his wife wears plain white muslin and no jewels, or other ornaments.



Plate XIX

