XXVII.—*Description of some Indian Idols in the Museum of the Society.* By W: A. CADELL, Esq. F. R. S. Lond. & Edin.

(*Read March 6. 1820.*)

THE figures, sculptured in full relief, and here represented by the four drawings in Plate XXIV., are idols brought from India in the year 1800, by Francis Simpson, Esq., which I had the honour of presenting to the Society at his request.

According to information with which I have been favoured by gentlemen conversant with the literature of India, these idols are CALI, SURIA and BUDA.

The first of the figures (Plate XXIV. fig. 1.) is the goddess CALI, a personification of all-devouring Time, like the Cronos *τεκνοφάγος* of the Greeks; and of the destroying principle, as Typhon was in the Egyptian mythology. The Egyptians, considering the continual recurrence of generation, growth and destruction in the universe, ascribed to the energy of Isis and Osiris all the regular phenomena and processes of Nature which are beneficial to mankind; Isis was therefore myri-onymos, she had a multitude of names, she was the fertilising water of the Nile, the Sun, the Earth,

Earth, Heaven ; she was worshipped as the giver of all that is good and beautiful in nature. They imagined another deity, Typhon, the destroying power, the cause of miasma, of excessive heat, of storms, of every inordinate action of the elements, whether in excess or defect, and whatever is hurtful to mankind *. In like manner, amongst the Hindus, Vishnu, (that is the pervader), the preserver and giver of life, is a personification of the power of the Supreme Being, which is exerted in preserving the universe. Siva represents the Supreme Being, considered as the destroyer and changer of forms ; and Bramah represents the creating power of the Supreme Being. The goddess Cali is the consort of Siva ; she is represented in the figure before us as an emaciated old woman, with a hideous countenance, and pendulous breasts. The eye-balls appear like hemispheres in the sockets, by reason of the atrophy of the fat and muscle. The figure has many hands, holding weapons of different kinds ; a sword, a sacrificing knife, a mace, a bell that announces the sacrifice, a rattle called damaru, shaped like an hour-glass, and a human head. The right hand in front holds a cup of the blood of sacrifices ; a finger of the left is placed on the lips. The sole of the left foot is turned upwards, and a round body like a coin is placed on it. Human skulls are in the head-dress, which is surmounted by a bird like an owl ; snakes hang down from the head, on each side, in place of hair. A cord on which human skulls are strung, called mund mala, (that is, chaplet of skulls), hangs down over the shoulders. The skulls represent the lapse of ages, by the extinction of successive generations. Cali is seated on the prostrate figure of a man, typical of the destruction of the world, and of secular time, which

* Plutarchus de Iside et Osiride.

which is trodden under foot by Maha Cali or eternity*. A small figure of an antelope or kid standing, and looking up, is on the left side of the stone, near the head of the prostrate figure: this is not seen in the drawing, which represents only the front of the stone. Cali is painted black by the Hindu artists. Anciently human sacrifices were offered to Cali, according to the ritual of the Vedas; the sacrifices now offered are kids. The worship of Cali originated in India, with the Saiva's, that is, the sect of Siva, and caused a separation from the Vaishnava's or sect of Vishnu. The consort of Siva, like the other deities, is known by many different epithets, with some variation of character and attributes in each form and name; she is Cali, Parvati, Darga, Bhavani. The Cali age, or Kolei joog, in Hindu mythology, is the fourth age of the world, the age which now exists: the epoch of the commencement of this era is 4916 years ago.

In the possession of the Antiquarian Society of Edinburgh, there is an Indian idol of stone, representing a man standing, with four arms holding weapons, and a cord hanging down from the arms, like the figure of Cali at Fig. 1: but the expression is quite different, the figure is not emaciated, the face is placid, and there are no skulls on the cord. The god Cal, a god of the sect of Siva, is represented with similar emblems in the excavated temples of Elephanta. Vishnu is also represented with four arms, holding the flower of the nelumbo; the sancha, an emblem of his power to preserve; the mace, a type of his destroying power; the chakra, shewing his universal supremacy.

Another figure of this kind, with four arms, holding a mace and other weapons, and standing upon a lion, is in the Mu-

* See Asiatic Researches, vol. viii. Dissertation 3.

seum of the University of Edinburgh: it is Cali in one of her characters called Darga, (that is, difficult of access), attended by Siva, in form of a lion; the figure is of talcaceous stone. The Hindu god Iswara, a name which Sir W. Jones supposes to be analogous to Osiris; the goddess Isani, who represents the powers of nature; Carticeya, the son of the goddess Parvati, (parvat signifies mountain); these three (Iswara, Isani, and Carticeya) are deities of the sect of Siva, like Cali, and are represented like Cali with many arms holding weapons. The god Quanwon, worshipped in Japan, is represented in the same manner*.

The next figure (Pl. XXIV. fig. 2.) is SURIA, the Sun, the deity whose province is analogous to that of Apollo in the Greek mythology. The three great Hindu divisions of the power of the Supreme Being, are Vishnu the preserver and giver of life, who is also called Narayan, (that is, moving on the waters); Siva the destroyer, reproducer, and changer of forms, called also Mahadeva: and Brahma, the Creator. Suria is the image of a portion of the first of these powers. Etymologists have shewn the resemblance of the Sanscrit to the Persian, the Greek, Latin, and Gothic languages; so as to make it probable that the nations of Europe, the Persians and the Hindus, derive their language and birth from one and the same ancient nation which existed in Persia before the Assyrians, and before the times recorded in the histories now extant. An instance of this resemblance occurs in the Hindu word Suria, and the Greek *Σειρος*, which appear to originate from the same root, signifying in both languages a brilliant star and the Sun. Suidas and Hesychius mention that the words *Σειρ* and *Σειρος*, in the languages anciently spoken

* See a figure in Kaempfer's History of Japan.

spoken on the eastern shores of the Mediterranean, were applied to denote the Sun as well as the star Sirius, which is one of the most brilliant of the fixed stars visible in the climate of the Mediterranean. Crishna is another name given by the Hindus to the idol that they have formed as a personification of the Sun. Crishna, the shepherd god, is also considered to be an incarnation of Vishnu, and his life upon earth is related in Hindu books: in a celebrated temple in India, Crishna is worshipped under the name of Iagan-nath, that is, the lord of nature. The figure of Suria is here erect. The principal figure, and three of the attendants, are placed upon bases, formed like the flower of the nelumbo or water-lily, and flowers are represented on each side, indicating the power of the sun in promoting the vegetation of plants on the earth. The hands of the figure are broken off, but there remains an octopetalous flower, which was held in the left hand. By the side of the figure of Suria are three smaller figures, in the same dress as the principal figure, with the hands clasped in the attitude of adoration: they are called the gopis or shepherdesses; one of them has four arms. Four small figures, seated with the legs across, are in the upper part of the composition, and a figure seated with the legs across is in the head-dress of Suria. The head-dress is formed of several tiers of ornaments, somewhat in form of crescents, or like the two horns of a chamois. At the lower part of the composition, on the left, is a small figure bearing a club, the emblem of the strength of the divinity. A small figure on the right of the deity, and lower than the feet, has the head of an elephant, as the Indian god Gunees is usually represented: Etymologists have remarked the resemblance between the name of Gunees and the Janus of the

ancient Romans. The sect of Hindus who pay particular adoration to Suria are called Sauras.

The third figure (Pl. XXIV. fig. 3.) represents SURIA seated, and attended by the shepherdesses, two of them above, with each a wreath held out towards the head of the deity, two beneath, with their hands clasped in an attitude of adoration, and sitting on a flower. On the left of Suria, is a small figure holding a mace or club, representing the strength of the god. In the left hand this small figure holds the weapon which terminates in a ring. The sole of the left foot of Suria is turned upwards, and a round body, like a piece of money, is placed on it. In some Indian figures, the round body placed on the palm of the hand, or on the sole of the foot, resembles the half-expanded flower of the water-lilly. The left hand of the figure of Suria holds a stalk terminated by a hexapetalous flower; the erect figure of Suria before described also holds a flower. The string of beads passing over the left shoulder likewise occurs in both figures. A figure seated with the legs across is on the head-dress of Suria. The border of the whole composition is a canopy formed of two columns, with capitals, supporting a trifoliated arch. The talcaceous stone of which this figure is sculptured, is of a finer grain than the talcaceous stones of the other three figures.

In the valuable collection of Indian and Chinese works of art, at the library of the India House, there is a sculpture in black stone, 3 feet high, representing Suria holding flowers, and attended by 9 small figures, in many respects resembling the two figures of Suria here mentioned. But, in addition, the figure in the India House has a charioteer holding the reins of seven small horses; the horses are at the lower part of the composition in front, and a wheel is on each side, so that the whole composition is an image of the Sun in his chariot, and is called Suria Vahana, or Suria Ratha, the chariot of the Sun. The Vahana, or vehicle of some of the other Indian gods, is a
bird

bird or quadruped upon which they ride. The charioteer of the Suria Ratha, at the India House, is Arjuna or the dawn. There is a figure discharging an arrow, which denotes the rays of the sun. A figure on each side with a fly-flap and a fan, are the common attendants on royalty in the East. Two male figures, one on each side, holding a baton, are giants, emblems of force. A small starving figure on each side, on the side of the stone, represents the effect produced by the absence of the sun's heat. The dress of this figure of Suria at the India House, differs from that of Figs. 2. and 3., which were probably sculptured in a more southern part of India. The figure in the India House is represented with Tartar half-boots, in form like the Hungarian. Tartar and Chinese sculptors are frequently employed to make the idols in India, and they form the dress, and other accessory parts of the composition, after the manner of their country. The seven horses in this composition, may allude to the seven planets, and the days of the week. The Hindus name the seven days of the week from the regent genii of the same planets, and in the same order as we do. It was from Egypt that the week, and the names of the days of the week, were introduced into Europe.

There is another sculpture of the chariot of the sun at the India House, in Coade's baked clay, copied from a sculpture which exists at Delhi.

Among the Indian sculptures at the British Museum, there is a figure of Suria, between three and four feet in height, with the usual attendant figures. This work is of a kind of schistus.

The last sculpture (Pl. XXIV. fig. 4.) is BUDA, represented by the figure of a man seated, with the legs across, and the soles of the feet, and palm of the left hand, turned upwards. On each of the soles, and on the palm, is placed a round body like a coin. Buda, in his childhood,

was

was recognised by a round mark on the palm of the hand, which indicated his divine nature. The hair of the head is curled. The figure of Buda is seated on an expanded flower of the nelumbo or red-flowered water-lily, which grows in the waters of the Nile, of India, and of China, called by the Hindus the flower of the waters. This flower is held sacred in India, and occurs frequently as a plinth, on which figures rest in Indian sculptures ; it is seen in the two figures of Suria above described, (Fig. 2. and 3.) Behind Buda are two quadrangular columns supporting an architrave, and surmounted by a canopy. On the base of the composition is the figure of a woman, with one knee on the ground, and the hands lifted up. On each side of the woman is a lion.

The three great sects in India are the sects of Brahma, Buda, and Iain. In a small bronze image from Ceylon, a figure in the usual attitude of Buda, is represented as seated on the coils of a serpent, whilst the serpent extends his hood over the head of the divine personage. Figures overshadowed in this way are usually ascribed to the sect of Iain. In an image of dark-coloured stone, about four feet high, at the India House, Iain-Deo is represented as a man, over whose head a snake is expanding his hood. The sect of Iain is not so widely extended as the others. Some authors are of opinion, that the religion of Buda is derived from that of Brahma ; and some of the Brahmens consider Gautama Buda to be the ninth avatar, or incarnate appearance of their deity Vishnu. Other authors believe that the religion of Buda is quite distinct from the religion of Brahma. It is supposed by some to have had its origin in the north of India, or Tibet.

Gautama Buda is a god who assumed the human form, and was born of Maha Maya, the consort of Sootah Dannah Rajah of Cailas. Cailas is a mountain in Tibet near the source
of

of the Ganges, covered with perpetual snow, which the Hindus suppose to be the favourite abode of Mahadeva, the chief deity of the sect of Siva. Gautama Buda became a priest, and having attained that perfection of virtue and supreme knowledge by which he was constituted Buda, he employed his time in converting men to religion and a virtuous life. The word Buda signifies wise. He died at the age of 85; and his death, which is the epoch from which the Siamese, and the natives of Ceylon, reckon their years, is stated to have happened 544 years before the Christian era *. The religion of Buda prevails amongst the inhabitants of a very considerable portion of the world; it is the religion of Ava, Siam, Ceylon, and other countries of the East, and it is one of the religions that prevails in the empires of China and Japan. In China, Buda is called Fo, Sasya, Siaka, Xaca; in Japan, Bud, Siaka, and Si Tsun, that is, the great saint: Gaudma in Ava: Gautama Buda in Ceylon: in Siam, Samono Gautama and Samonocodom. The religion of Buda was introduced into China and Japan in the year 65 of the Christian era. Fo, which is the Chinese pronunciation of Buda, belongs to a system which has no connection with Fo-hi in the remote and fabulous part of Chinese history, who invented the eight koa', trigrams, or ancient mystical characters, composed of horizontal and parallel straight lines, and taught the Chinese the arts and sciences, as Tot or Hermes did to the Egyptians. Clemens Alexandrinus, who flourished in the reign of Severus and Antoninus Caracalla, about the year 200, mentions the religion of Buda as prevailing in some parts of India †.

In

* See Laloubere royaume de Siam; and Dr Davy's Account of Ceylon.

• Εἰς δὲ τῶν ἰδίων αἱ τοῖς Βυτίαι πεθεμεναι παραγγέλμασιν· οἱ δὲ ὑπερβολῇ σμικροτέρας εἰς Θωαι στιγμακασι. CLEMENS ALEXANDR. *ερωματιων*, lib. 1. sect. xv. p. 305.

In the Museum of the University of Edinburgh, amongst several idols from Java, there is one of Buda, very much like that represented at Fig. 4., and of the same kind of talcaceous stone, so that they seem to be productions of the same school. Others of these Java sculptures are of a dark-coloured porous lava.

In the British Museum there is a stone image of Buda seated, with an attendant figure on each side; on the back of the stone is carved an ornamented pointed arch, of the form called Gothic, with internal projecting cusps.

Figures of Buda, in the same attitude as that before us, are described and engraved in Syme's Account of the kingdom of Ava, in the Museum Borgianum by Paulinus, in Kaempfer's Japan, and other works. All these images represent Buda in the state of perfect quiescence and impassibility, to the enjoyment of which he passed after he quitted his abode upon earth; this his followers consider to be the future state of maturity into which souls perfectly virtuous are elevated.

In Java there is a low hill of considerable extent, covered with a remarkable assemblage of large stone images of Buda, placed in lines which go round the hill, and are parallel to its base. A description of this monument is published in the accounts of Java by Sir Stamford Raffles, and by Crawford. Smaller figures of Buda, cast in bronze, are also met with in Java. Pallas, in the course of his travels in the north of Asia, collected some bronze figures of Buda, which are now in the possession of Charles Hatchett, Esq.

There are inscriptions in the Nagari letters and in the Sanscrit language, on the base of the upright figure of Suria, and within the horse-shoe formed curve which is placed as a nimbus, behind the head of the figure of Buda; there is also an inscription scratched on the plinth of the seated figure of Suria, composed of letters less carefully executed, the work of an inexperienced

inexperienced hand. The inscription round the head of Buda is not so much obliterated as the others are. According to the translation which a learned orientalist was so obliging as to give me, it relates to the "Author of Creation having contemplated for 1000 years, by reason of the existence of irreligion."

An ornamental border of a particular kind of foliage surrounds the upright figure of Suria, and a similar border surrounds the head of Buda. This kind of foliage is also seen in the small brass Javanese images of Buda.

All the figures have the lobes of the ears very long and hanging down.

The seated figure of Suria and the figure of Buda have a round mark on the forehead, between the eye-brows, like the mark which the Hindus paint between the eye-brows, to denote the cast. The erect figure of Suria has an oblong mark on the forehead.

The stone of which all the figures are carved, is a talcaceous stone, called by mineralogists Talcaceous Schistus, but of a different grain in each figure. The stone of which the seated figure of Suria is sculptured is of the finest grain. The others are more schistose and granular. It is uncertain in what part of India or of the eastern islands these figures were made. Talcaceous schistus, similar to that of which they are formed, occurs in different parts of the world; it is quarried at St Catherine's near Inverary, and in other parts of the Highlands of Scotland and Ireland. It is a magnesian stone, and is easily cut by the chissel and file, so as to exhibit any figure that the ability or genius of the sculptor can command. Crosses, and arabesque ornaments on tombs, at Icolmkill and Loch Awe, are carved out of talcaceous schistus; it is one of those

kinds of stone that can be wrought into form on the turning lathe, as the Chinese do their image-stone, of which they sometimes make cups. In the Valtelline, a valley on the southern declivity of the Alps, kettles for boiling food, are formed of talcaceous schistus on the turning lathe, and sent to Milan, where they are sold on the streets. These turned stone-kettles of the Valtelline were used also in ancient times, as we learn from PLINY, who makes mention of them.

XXVIII.

PLATE XXIV.
INDIAN IDOLS.

Eng'd for the Royal Soc. Tran? Vol. IX page 381

BUDA.

CALI.

OF TALCACEOUS STONE

Fig. 4.

Fig. 1.

1 Foot 7 Inches

ॐ नमो भगवते वासुदेवाय

Part of the Inscription which is in the nimbus behind the head of Buda.

1 Foot 6 Inches

Fig. 3.

Fig. 2.

1 Foot 10 Inches

SURIA, THE SUN.

2 Feet 2 Inches.

SURIA, THE SUN.