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2. The Kalasa, or Water-Pot, in Indian Architecture

W. F. Sinclair

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it were, into its new associations. It was an emblem of hope that should cheer the dwellings of the dead, a symbol of the resurrection which is in store for those who go down to the grave. The vase or the gourd as a symbol of water, the source and preserver of life, is a conspicuous figure in the myths of Ancient America. As Akbal or Huecomitl, the great or original vase, in Aztec and Maya legends, it plays important parts in the drama of creation," pp. 135-6.

I offer these references, which may be worth adding to the collection of data on this subject.

WILLIAM SIMPSON.

The Secretary of the Royal Asiatic Society.

2. THE KALASA, OR WATER-POT, IN INDIAN ARCHITECTURE.

Collector's Camp, Panwell,

Kolaba Districts,

April 21st, 1889.

. I have been looking over the plates in Fergusson's *Indian Architecture*, to see what could be made out of them about the Āmalaka ornament on temple spires.

There is a pretty good sequence in respect of *pillars*.

In the early caves an inverted bell-shaped water-pot is a common capital (Fergusson's "Persepolitan" capital), and one of very similar shape is still used in the cave region to cap the "Kambs" (Stambha) erected near many villages for festival purposes—"Maypoles" one might call them.

Where anything has to be superimposed on a round bot-tomed inverted pot, the annular pad is as necessary between them as it is under the pot when right side up.

Accordingly at Bedsé, Karlé, etc., you find this capital connected with the abacus by such a pad, and the whole construction strengthened and secured by a square frame of very modern design.

This capital dies out as we get to the later caves, and is replaced by a pot right side up. Under this there is always a circular member, which appears to me to be the same pad

in its right place. The artists, however, have usually turned it into a garland of Champaka flowers, slightly conventionalized.

So in modern Hindu festivals I have seen the pad supporting a water-chatty (itself often made of rags, and far from ornamental), surrounded and concealed by a garland of real flowers, which appears to support the pot.

As we get on in the caves, and into the early structural temples, the pad has in some cases a tendency to disappear; and at last we have, on one side, vases capable of supporting themselves; as in the Lankeswara at Ellora, and illustration 180 of *I. and E. Architecture*. On the other side, however, the pad supersedes the pot, and becomes the "cushion" capital of Elephanta and its generation of caves.

I think we have here a clear case of the influence of this annular pad upon pillar designs, including pots. And as in the temple spires we have undoubtedly the pot (which goes to this day by that very name "kalas"), the argument from analogy is very strong that the thing next under the pot was originally in the spires (as it clearly was in the pillars) the same thing that is next to the pot on every Hindu woman's head and in every Hindu hut of the India of to-day.

Another thing about the spires is at page 116 of the *Cave Temples* (note), where Mr. Fergusson makes some suggestions about Draupadi's Rath at Mahavallipur as possibly representing the germ of the North-Indian spire.

Now, the roof of Draupadi's Rath shows a curve (or set of curves) which can only be taken from bamboo construction; as the Hindus of the eighth century certainly had no curved iron roofs, bamboos were the only other possible material.

Looking at the woodcut we see a bamboo form ready to develope either into the exaggerated curves of the modern Bengali temple roof, or into the aspiring sweep of the northern Vimāna. I may add that in my opinion it is no mere accident or caprice that has given the monolithic temples of Mahavallipur the name of "Raths," or chariots.

The people who first gave that name to these small standing fixed temples were probably, as their descendants are to-day, accustomed to seeing the gods' "Raths" or "Catafalques" constructed in the shape of small temples.

I think that in a former letter I quoted the little fixed stone Rath with moveable stone wheels at Vijayanagar (*I. and E. Architecture*, p. 375).

And where you have any covered carriage in natural India you are not very far from the bamboo.

W. F. SINCLAIR.

P.S.—I have latterly been doing a little in flint tools, rare things here, and not known as existing before my time, though found elsewhere, especially about Sakkar and Rori on the Indus.

The Secretary of the Royal Asiatic Society.