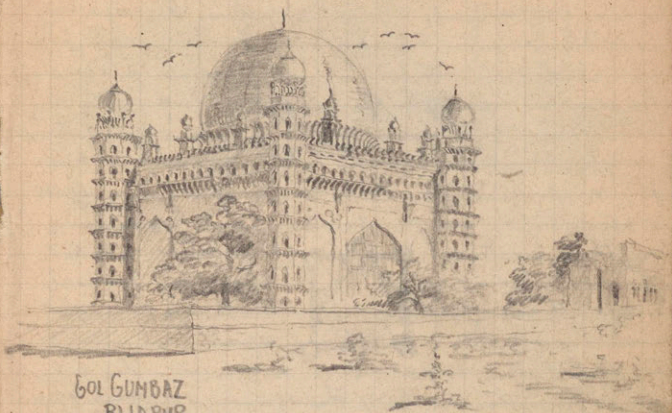



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XVII



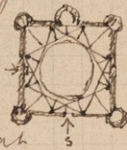
GOL GUMBAZ
BIJAPUR.

The exterior of the Gol Gumbaz is in general effect a little heavy, the turrets at the corners perhaps too cut up with openings and the dome unimpressive in outline, but for all that imposing on account of its great size. The main cornice is, as in the other buildings of Bijapur, Hindu in appearance, made up of light slabs and many brackets. There is very little exterior decoration - the bracket-supported disk in spandrels, some panel frames, all in low relief - but walls and parapets are relieved by arcades and solid cresting, the latter of this form . It is completely covered with stucco, weathered to a cream-color, with parts a deep brown. It stands on a huge platform faced with a stone wall, the upper part treated as a parapet with cornice and base, but the ground comes

Jan 30th Fine. notes (Con)

to the top of the wall. On this platform are a mosque to the west, some arcaded, and strong buildings to the north and a large gateway building with an arcade in the centre of 5 pointed arches. A raised way leads to a second gateway, in two stories and almost Italian renaissance in general appearance. An avenue nearly 1/2 mile long runs directly up to this outer gate and affords a fine view of the great tomb in the vista. The interior is simple and grand. It is a great square space roofed by a single dome and its pendentives.

on this system pointed arches terminate thirds of intersecting forming the dome stands at



- a series of great springing foreshots the sides and no vaults on which a considerable distance

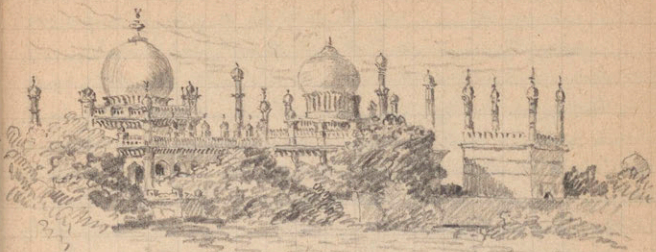
from the walls of the square. The dome appears hemispherical - built of either brick inside or very small flat stones with much mortar, then covered with a thick coat of plaster. A gallery about 10 ft. wide runs around at the dome springing.

The stairways are in the thickness of the walls at each corner - very narrow and ascend on the sides of a square, are not spiral. The corner turrets are merely landings or outlooks. The stairs lead to the galleries and to a wide space at the springing of the dome outside. There is a domed apse-like projection to the north - unfinished.

All the interior white but the great arches on each side, which are gray stone. Rows of iron rings are placed at intervals up the inside of the dome, and a running chain is used to reach the summit outside. The canopy stands on a large square platform - that of the Shah covered with a green cloth and stands under a wooden canopy.

Jan 30th Tue. notes (con)

BIJAPUR

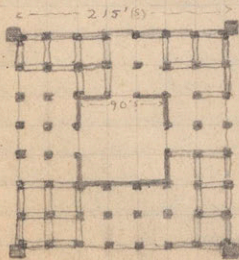


IBRAHIM
ROSA
GROUP

Viewed from the road as one approaches from the city this group forms one of the finest Sarcenic pictures I have ever seen. Domes weathered to a cream color, walls gray or the same. Sunset foreground.

Unfinished Tomb of Ali Adil Shah II. Built of dark gray stone, rough finish evidently for stucco. Arches finished as indicated in the plan. No domes or vaults finished. Arches showvoussoirs radiating from the centre

Simple pointed arches, without horseshoe or keel forms, but the nasal effect below the springing (lower than that, however.)



PIER
30' o.c.



PIER
DOME

ALI ADIL
SHAH II
TOMB
Bijapur.

(sheet)

BIJAPUR

Jan 30th True notes (con)

The Ibrahim Rosa Tomb group lies some distance to the west of the walled part of the town. It consists of a space surrounded by a stone wall ornamented at various places by open arcades of pointed arches. The entrance is by a square gateway ^{on the wall} building which shows slender minaret pinnacles at each corner.

The tomb buildings consist of the Tomb proper on the East and a Mosque on the West both on the same platform which rises about 10 ft. above the level of the court. This platform is approached by two grand flights of steps flanked by minaret pinnacles from north and south. Directly in front of these steps ^{on the platform} is a tank (empty) with central ornament and steps leading to what was the surface of the water. This tank lies between the buildings. The tomb consists of an apartment (square) surrounded by a double arcade. The outer, of 7 bays, shows keel (very slight) pointed arches much stilted. The main cornice above ~~the~~ arcade is supported by many deep brackets




At each separating pilaster between the ^{bracket} bays the bracket extends down to the apex line of the arches. The corner minaret pinnacles are octagonal and extend to the platform of the tomb, and are richly ornamented by horizontal bands and mouldings. The inner cornice resembles Hindu work both in the form of the capitals of the square piers and the brackets that spring in 4 directions from each pier. These brackets show also the pendant and also a scroll



The brackets meet to form a scalloped arch. The outside part a cornice simply decorated with chaste surface carving. Above this cornice, over the wall, is an open arcade of small pointed arches. Low pointed arches, with open circle in the spandril spring across the

Jan 30th Ten notes (con)

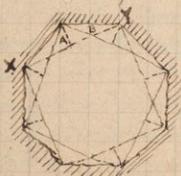
outer verandah at each pier (the inner verandah shows 5 arches, or rather bays, Brackets cross from each pier and from the trunk wall to form arches across the inner verandah also. The ceiling of the outer is made up of slabs of stone (not large) apparently unsupported but held in place by a solid mass of concrete above. The panels are at places plainly decorated. The ceiling of the inner verandah - of similar construction on the contrary shows rich and remarkably beautiful panel ornament - rosettes, arab fret and meander in a multitude of designs. The same of rich decoration is reached on the ^{side of the} outer trunk wall. Here are low pointed windows surrounded by a square frame, each panel of the frame covered with arabic inscriptions, the spandrels with the bracket supported disk  and the separating pilasters with varied and elaborate patterns. The tympanum of each window was (in a few cases still is) filled with arabic inscriptions cut out as fret work and displaying remarkable skill in stone cutting. On each side is a door closed by wooden leaves curved to imitate round-headed bolts. The window openings are closed with wooden shutters. There are remains of color on this rich outside decoration ^{which is} mostly in low (10 inch) flat relief. Plain surfaces - such as the enclosing frames etc were however at places ornamented with painted figures decorations and backgrounds were colored in reds and blues - now much faded. (For interior see a few pages ^(next page) further on) The Mosque is of similar design as to exterior, only there are 5 arches instead of 7 and the spandrels etc are decorated in relief work (supported disk) The interior is 3 aisle

Jan 30th Tues. notes (cont.)

BIJAPUR.

deep, each compartment domed, and separated by a keel pointed arch. Piers the form of those at Shi Adil Shah's Tomb. The summing dome here is almost a sphere resting in a calix-like dome. The interior of the Tomb shows a simple square apartment with little decoration. The centotaphs - 6 or 8 - stand in a line east and west, and are covered with cloths. The ceiling - about 40 ft square - shows a huge cove about 10 ft. wide - and a perfectly flat centre made up of small, thin flat stones, as in the ceilings of the verandahs. The flat surface is divided into 9 panels, and the coved surface relieved by transverse ribs. Otherwise I think the surfaces are plain - it was very dark. A narrow steep stairway, in the thickness of the wall, leads to an external gallery above the verandah and a second stairway to a chamber in the dome. The floor of this chamber is formed by the concrete ribs - apparently about 3 ft thick perhaps less - which holds the stone ceiling of the tomb chamber in position. The ceiling of this upper apartment is the interior of the great central dome. This dome rests on "vault" pendentives on an octagon plan drum dec.

blank arcade
then a hemi-
The exterior
formed dome
characteristic

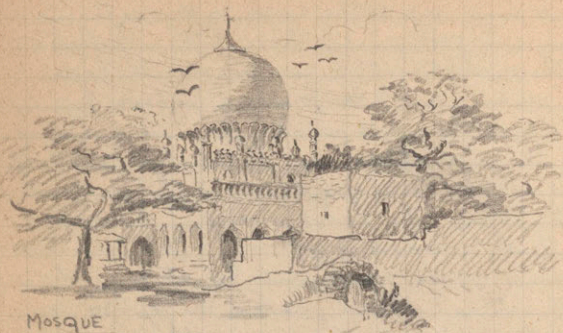


PLAN OF DOME.

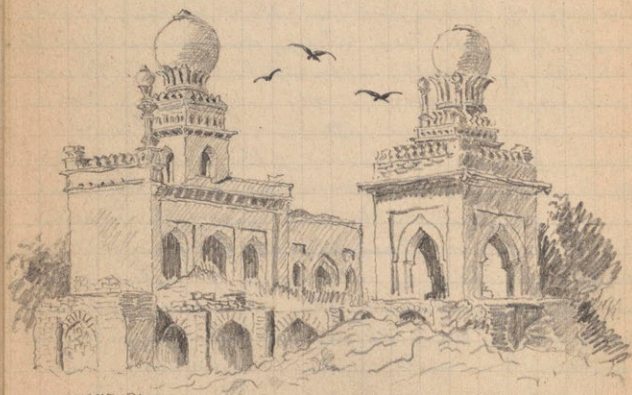
There is a low
coved with a
2 pointed arches
spherical dome.
shows a bulb-
rising from the
calix down. The
construction of the support seems to be, at A, the
half of a quadrupartite vault; at B the fragment
of a sphere. The large cross arches X Y spring

Jan 30th True notes (con) BIJAPUR.

from the level of the floor, the vault at A from a point high up (the corner of the octagon rises in a perpendicular line to this point). Thus the construction is a small hemi-sphere resting on a larger one where pointed arches have been cut out to form an octagon. All is built of stone in fairly large blocks. Another flight of steps leads to the outside directly below the calix down. I walked around this narrow space - no balustrade and had good opportunity to study the construction, dome; calix leaves ~~to~~ seem all to be built of stone - roughly finished then covered with stucco. The masses of concrete that hold the stone ceiling in position are made of pieces of red laterite (S) the size of road metal (1 or 2 inches) smaller pieces of a whitish stone and a very little cement. Surfaces exposed to the weather as well as those under roof appear as hard and firm as good stone - even have a semi-polish. Interior of the tomb not whitewashed; the mosque is whitewashed as well as parts of the exterior of the tomb. The terrace or platform on which the buildings stand shows a pointed arcade on its faces towards the court. A colonnade runs along the outside enclosing wall, at least on the north side (no arches). The gateway building is the color of the gray stone. The other buildings a cream color (stucco weathered). This mosque seems to be in use, I was not allowed to enter, but could see well from the outside on account of the small depth.



MOSQUE
NEAR THE
GOL GUMBAZ.
(arrow white)



MINATURE
TOMB-MOSQUE
GROUP
near the Gol Gumbaz.

Jan 30th Tue (con) notes.

BIJAPUR.

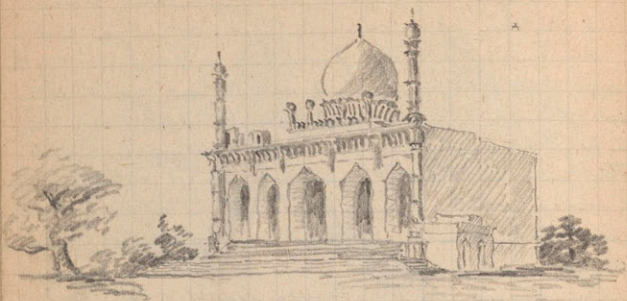
Bijapur is full of little mosques. From the top of Gol Gumbaz almost as far as the eye can reach one sees the diminutive domes all on the sphere-resting-in-a-calyx order. Sometimes the bulb form is approached by the use of a large finial, again it is nearly a sphere. The one opposite is surrounded by a high mud wall, and lies close behind the mosque that I inhabit. It is whitewashed a snow white from foundation to finial and makes a charming picture lying in the mass of deep green that surrounds it.

The group on the lower half of the page is a little to the south west of the last. It consists of a square open pavillion containing a custaple, to the west of which is the mosque with 3 bay facade and one deep. Adjoining is a small 3 bay addition. The whole rests on a platform about 10 ft high and to the east of the tomb are the remains of a small tank. - All is in a ruinous condition - Where the stucco remains mostly on the mosque & it is of the usual cream color. The tomb pavillion is a gray stone dress and everything above the cornice cream color stucco. Lower wall a dark gray. || The mosque attached to the Gol Gumbaz and located on the west side of the great platform is now used as the Truvelles' Bungalow. The place where I stopped during my stay in Bijapur. The interior is divided into 15 compartments by keel pointed arches, each compartment domed - that in the centre the largest, because the bay is wider there. The domes vary somewhat in design but all I think rest on this system - excepting the centre which is square.



January 30th Tuesday.

BIJAPUR.



MOSQUE

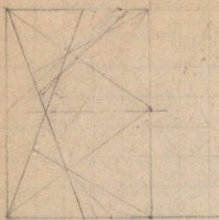
my lodgings
in Bijapur.

It was a little after 7 o'clock when I left my mosque lodgings. The air was balmy and not at all hot as I walked down the long central street towards the west end of the walled town. I first stopped to look at the imposing fragment of Ali Adil Shah's tomb lying in a perfect jungle of prickly pears and other weeds. Then on out of the Gate to the Ibrahim Rosa Tomb-Mosque where a little boy opened the tomb building and piloted me to the upper chamber and the roof. I then walked back to the Bungalow by way of the south street in order to see the graceful buildings I had seen yesterday. After dinner I examined the huge Gol Gumbaz, saw the interior, climbed to the gallery with a guide where there is a wonderful echo - a scratch or knock with a finger in the wall produces a loud answer while

Jan 30th Tue (con) BIJAPUR.

a stamp of the foot is almost deafening. I could not hear a watch tick, however. The view from the outside, over the almost boundless plain, is magnificent and the scores of domes almost reaching to the horizon give proof of the size of ancient Bijapur. The walled part - 6 miles circuit I believe - is easily traced, and the principal buildings located. Later I sketched some of the smaller mosques in the neighborhood - a more extensive examination would no doubt discover numbers of charming compositions although there is considerable sameness in them all. I started to walk down to the Citadel but found that it was too late and came back to sketch my mosque. The day was bright and hot, but bearable. Everything here is full of little green parrots. Trees, ruins and everything. The small boy is inclined to be a nuisance and has not the fear that is usual in India. The police as usual turn out as I come along and stand at a present until I am past. That is one thing I do not like India for this being treated like a Major-General. Did I say anything about the troop of monkeys that came swarming down over the cliffs while I was at the rock temples at Badami? They were large gray ones and as active as - well monkeys. Other birds than the parrots have brilliant plumage. Some sparrows came to have breakfast with me this morning.

Jan 31st Wednesday notes. BIJAPUR.




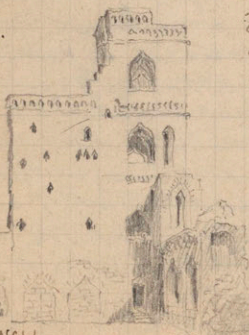
In the south part of the old city, now occupied by a part of the present population, are some pleasing little private houses, apparently old. They always have a central oval window in the 2nd story, sometimes there are windows in the wall at the sides in the wider houses. The door is in the centre - a pointed arch opening enclosing the square door and itself enclosed in a square panel. The buildings of stone



PRIVATE HOUSE, BIJAPUR.

The Sat Mangli.

This curious tower-like building in the citadel seems to consist of a series of open chambers with domical or  corbel like ceilings, open to the air on 3 sides, and to the wider part of the building on the other. The soffits of the window arches are also curiously treated with a little dome and exaggerated pendentives. Built of stone stuccoed. Around the base on the north side runs an arcade, now walled up. On the S side the lower half of the building is



SAT MANGLI BIJAPUR

also treated as open chambers as the "tower". It is at the NW corner of the enclosure.

Jan 31st shed (con) notes.

BIJAPUR.

This ruined palace in the Citadel still shows a grand apartment (roofless) in front of which over the arches shown in the sketch (spans



GAGAN MAHAL PALACE

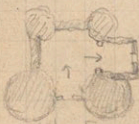
(Bijapur) 61' and 18' (3) height 50'. The interior is ruined almost beyond recognition.



Inside of Battlements
12' x 6' Wall of
Bijapur

The walls of the so-called fort - the place where nearly all the most important buildings lie - is about 2 miles across. The line of the walls said to be 6 miles long. The walls are thickly set with huge round bastions or many of which are large cannon. The most interesting of these is a blue metal gun

called the Malik-i-Masdar the muzzle representing the jaws of a monster crushing an elephant: length 14 ft. circumference 13 ft. 6 in. bore 2 ft 4 in. The battlements are high, abt 12 ft., so high that they make the walls appear low. The ditch is I believe 150 feet wide, but only contains water at a few places. There are a number of gates but the most imposing perhaps is the Shah-pur gate, which presents a formidable appearance from the other side of the moat as well as from the inside where the



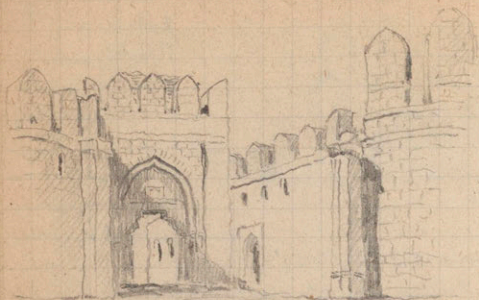
PLAN OF

SHAHPUR GATE,

Bijapur.

Jan 31st. Med. notes (con)

BIJAPUR.

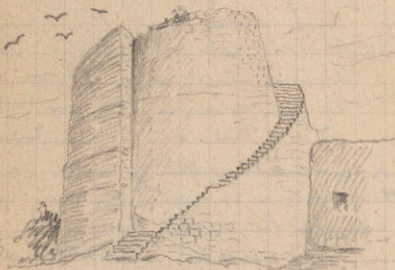


INSIDE GATE
SHAHPUR GATE

Bijapur.

wooden gates. The Shahpur Gate lies at the N.W. corner of the city. It consists of an outer gate, flanked by immense round bastions, leading into a court from the side of which a second gate leads into the city. All is of stone. The old gates in position (see map page)

The Haider Burj - bastion - lies within the walls a considerable distance, on an elevation that commands the city.



HAIDAR BURJ,

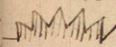
from the south

It is apparently a mere mass of masonry with the stairs winding around the outside. On the top are two wrought iron girders - made of long bars bound by rings - all apparently welded together. One is over 30 ft long. The view from the top is fine

Jan 31st Wed notes (con) BIJAPUR.

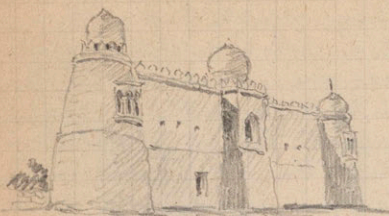
(con from middle of opposite page) The inside wooden gates of the Shahpur Gate are very interesting. They are huge double leaf gates made in panels studded with iron headed bolts. The upper panels are furnished with long iron spikes said to be a protection against the heads of elephants taught to batter in gates. The pivots of the gates turn in stone rings which to my mind were flimsy fastenings - but like Prof. Seton's columns their outlasteric some apparently more substantial parts is in their favor.

January 31st Wednesday. I started out about 8 o'clock if I remember rightly, and walked out by the south road to the Citadel - noting again on the way the square gateway structure with huge Keel-arch, passed the charming little Mehtar Mahal gate-house and then examined the Old Mosque adapted from a Hindu temple - a low, columned apartment with west wall furnished with 3 niches. The columns are of all heights pierced out with rough fragments of stone. One column is a fine piece of work in some black stone - of a turned design the lower part of this section.

 Near by in the citadel walls are many remains of old Hindu work - columns and the like. Not far from the Old Mosque is a large enclosure - now offices etc - that is called the Granary. At the N.W. corner is the tower like Sat Manjli, and to the north near by a beautiful little pavilion with calyx dome Hindu open cornice, an upper story of triple windows on 3 sides and a door on the

Jan 31st Mad. notes (con)

BIJAPUR.



This peculiar building I could not make out. It consists of a solid or nearly solid wall strengthened with round towers at the ends and a pavilion in the centre. The other side from that shown in the sketch seems to be the front and has

(from west)









the upper story relieved by a blank arcade of pointed arches. At the central pavilion is an exterior flight of steps leading to the 2nd story - The first story may have chambers too but I have forgotten. In this pavilion is a domical chamber open on 3(?) sides, and from it narrow flights of steps lead to the top of the building in both directions. I could see no passages in the wall to the end towers, which apparently had chambers also, but the little openings seen in the sketch seem to indicate it. The building faced east and west.

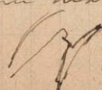
(from last page) fourth below which runs a balcony. The low basement relieved by arched panels, I saw no steps nor traces of steps remain, and the object of the pavilion is unknown. I tried to see the little mosque of Makka Masjid but it was locked inside of a high wall and I saw only the usual Calyx dome. The "elephant stables" - an enclosure surrounded by a solid high wall on 3 sides is immediately to the west. Other buildings perhaps once beautiful or interesting are now English homes

Jun 31st Bed (con)
 arches and forever lost as examples of Sar-
 acenic art. The chank shows some unique
 and very beautiful surface decoration around
 the large east opening. In front of the Bazar
 mahal described elsewhere is a tennis court
 and before it the ground is scattered full
 of architectural fragments - columns & old
 iron cannon, showing curious welding of
 rings, stone cannon-balls &c. I sharp walk
 to the north west brought me to the Lion
 Bastion - so-called from a panel of sculp-
 tured work showing two lions - ~~quadrants~~
 and other animals with the sun disk
 and crescent. On the top of the round bas-
 tion was the famous Malik-i-Maidan
 a cannon of a blue metal highly polished
 and showing ornamental work and in-
 scriptions. Later I visited the curious iso-
 lated tower or bastion Haidar B. mg.
 and the cannon on its top. Near by is
 the peculiar structure described on the
 opposite page. I then hurried back to
 the mosque-bungalow through the new
 bazaar. After a hurried breakfast I
 took the train at 1^o3 P.M. We ran over the
 wide open plain, and for a long time the
 domes of Bijapur, prominent among them
 the great Gol Gumbaz, rose above the horizon.
 There were few trees, and cultivated fields
 were not the rule, but great patches
 of rock often rose to the very surface, re-
 sembling iron slag. We crossed the river
 Beema on a long iron bridge - a river
 with some water in it. Fields of durra
 and tamarind trees - like tamarisks in

February 1st Thursday into KARLEE CAVE TEMPLE.

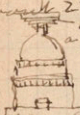
The Great Karlee Cave is excavated in the face of a cliff at the top of a hill that rises abruptly from the plain about 600 ft. It faces almost exactly west. The interior shows a nave and aisles separated by a colonnade of octagonal columns those as far as the sides are straight are ornamental. Capitals consist of 4 elephants on which sit 4 male or female (or both) figures. Under this an abacus  of that form then a smaller echinus  with such ornament and resting in that way, the frame work square & open, the inner part circular & needed. Below this the cap. proper of this form  with 16(?) deeply fluted faces. The piers are  plain with 2 exceptions, one front face  shows a rosette in relief with a deep hole in the centre, another a small relief representation of the dagoba and one of the nave columns. The base is of this form  - pieced at some places. The columns on the circular end are simple octagonal shafts without cap or base



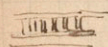
but resting on the common raised plinth that runs under all the columns. The floor is the simple rock full of cracks and faulty places. The ceiling consists of a plain barrel vault cut in the rock - not very carefully finished of slightly horseshoe form. There is a screen wooden frame-work consisting of deep rafters following the form of the vault, they are perhaps 2 ft or more deep - made up as near as I can make out of 4 pieces mortised together perfect of this  The wood is in, one might say preservation. The east end of nave terminates in a hemi-


Feb 1st hu. notes (con) KARLEE CAVE




spherical semidome and the wooden rafters or ribs radiate around it - 13 radiating ribs - The aisles have flat ceilings at the height of the abutment in front. (this is arbitrary $\frac{1}{2}$ of $\frac{1}{2}$ of $\frac{1}{2}$) Both walls and ceilings are rough and I believe this part was only excavated to make the colonnade more effective. Over the rafters are subordinate horizontal rafters spaced about 2' on centres. The dome is of this form






shaded by a wooden umbrella-like canopy. The step canopy - in stone shows color, from top down (1) white (2) red (3) (4) (5) (6) (7) (red), the uppermost ornamented tiers



The bands around the cylindrical base of the dome are 2 small steps lead up  these curves three flats.

the front. The columns show a slight taper. There are traces of stucco on the columns. The nave is well lighted. The capitals are also carved on the back as in front as far as I could make out - it is very dark - but I believe in some cases the elephants are replaced by bulls. There is a screen before the nave & aisles to the height of the abutment - above that the nave is open in a great horseshoe arch - its soffit cut to imitate the subordinate rafters - and inside a facing thus  The upper part of the arch shows wood work - 3 partly concentric arches of wood joined by uprights  The front of the screen as well as the sides of the vestibule are covered with small representations of this great arch and some male & female human figures. The lowest range is all figures on the screen & 3 elephants on a side on the sides of the vestibule below all is a double of  as on the dome

Feb 1st Thur ~~south~~ (am) KARLEE CAVE.

The aisles are reached from the vestibule by narrow doors the nave by a wider one - all covered by arches representing the great arch above (like in blank relief of a slab of stone) a row of cornice ornaments around the top of the screen similar to the dado below, and below this a heavy moulding of this form  then a frieze of seated figures (face of front). The aisle is carried around the front, behind the screen, by 2 central octagonal columns and 2 piers in line with the interior colonnade of this form  The outermost screen that separated the vestibule is partly ruined: It was of 3 great bays made up of 2 octagonal columns + octagonal faced pilasters at the sides (only one of the free columns exists, it carried the part above it when it fell). The upper story was of 5 bays supported by - perhaps - octagonal columns (now they are weather worn - as to appear round with the exception of a couple of faces. 2 of the free columns have disappeared. The great mass of rock between shows niches. There is, free standing to the left (north) a "lion column" of 16 fluted faces. The columns to the interior taper slightly towards the top. The face of the rock is of its natural roughness. There is a little house (temple?) to the right hanging full of bells inside are numerous lamps. and the cave is approached through a square 2 storied building like a gate. The upper story thatched. Temple has a stone roof cornice, pendent bracket cornice  and with "metopes", scalloped arch door.

Jan 31st Wed (em) RAIL



The Hill of the
Kareel Caves.

appearance but bearing many pods. The
country houses - collected into small groups
were miserable huts of mud and straw.
We - I was travelling with two soldiers now
one an invalid - reached Hodgei at 5¹¹ and
it was about 5⁴⁰ when the train on the
Great Indian Peninsular Rwy. left. The cars
here were an improvement - wide gauge
furnished with cane bottom seats good
lavatory etc. and still better I had plenty
of room, alone a big part of the distance
and slept some. The day was cloudless & hot.



February 1st Thursday. It was about 2⁵²
when I reached Gonduli, and fortunately
I happened to be awake, for my notified
gross did not turn up. I slept in the wash
in room until morning - about 6³⁰ after
a long struggle I had ten eggs & toast
and about 8 was off for the famous
Kareel Cove. I had quite a time finding
the way at first - finally struck the
night track - the main road on the
north side of the rail road - by the way

Feb 1st Thur (con)

LONVAULI

The hotel is just beyond the first turning to the left from the north half of the depot - I followed this road for about three miles then turned to the left towards a bastion-like cliff - the first one, which turned out to be the wrong one, just above a village, and after wandering a little was directed to the similar one on the opposite side of an amphitheatre-like plain where I could see the caves on the west face. A hot walk at random ~~crossed~~ the fields finally brought me to the foot of the cliff and a sharp climb to the cave I have described this imposing work on previous pages - written on the spot. There are a number of smaller caves, some with solid front only pierced with window-like openings, others entirely open. The most important is in a series of three caves, one above the other. The uppermost shows ~~the~~ colonnade of fluted columns with ungraceful fat ~~abaci~~ capitals. A young Bohemia did the usual begging, but was polite and showed me a short cut down the hill. I fairly rushed back to the station - made the 5 or more miles in 1¹/₄ hrs. and caught the 1256 train. Here again I had plenty of room. Some after leaving the station Rhundalen only a short distance from Lonvauli, we began to descend the famous Obor

Feb 12th Thu (con) RAIL TO BOMBAY.

shot. The views down the great valley with its precipitous sides ~~and~~ magnificent and we often ran on the very edge of profound abysses. The mountains have a peculiar appearance - of successive terraces joined by slopes that make them resemble huge gopurams. At times tremendous needle like peaks rise from the summits - and in every way the shot is sublime. The rail road at one place makes the descent by means of a switch off thus  the grade at some places was 1 in 37. After passing dozens (3) of tunnels often in series separated by a few feet only, we reached the plain - to find it hot. The train was a fast one and we hurried past the villages of huts made of mats covered with mud and thatched with straw. Their roofs are usually of this form.  The prickly pears are now substituted by another cactus with almost round stems, also used as fences. Now and then I saw a palmetto - the houses became more villa-like - always had upper and lower verandahs, were painted in remarkable blues and other colors. Then we began to pass the estuaries of Bombay and finally reached the magnificent Victoria terminus. I was taken to the Imperial Hotel - a modest house in the "Fort" not far from Apollo St. I walked

Feb 1st Thu (con)

BOMBAY.

down to Cook's office and was rewarded by a letter from Frank. In it he announced Bay's engagement to a young man named Otto Rhein - of course I don't know him. After dinner at 7 I wrote for an hour or more. The day was cloudless - hot on the plains but cooler in Bombay.



MOUNTAINS
NEAR BOMBAY.

February 2nd Friday. I started out to walk a little after 7. But only took a turn along Mayo Road to see some of the magnificent modern buildings that line that thoroughfare. The buildings have size and are rich enough in decoration - but perhaps a little dry like nearly all English work. I have described the style as Venetian Gothic - perhaps that should be qualified and the style called a "modern" Early English, although to me - not familiar

SKIP 2 PAGES

February 2nd Friday notes. BOMBAY.

The descriptions that follow I wrote on the spot. The principal buildings lie along the Mayo Road facing the west. In front of them is the tree planted road beyond an open lawn - at places also planted with trees the sea beyond this. The first building to the north is the Presidential Secretariat a large building of 4 stories built of a light yellowish stone, consisting of the arches alternate red and light gray. There is a wide central pavillion with open arcades in each story - in the centre a gable behind which rises a great square tower with Δ roof. There are also smaller end pavillions with high roofs. The next building belongs to the University also - like the Pres. Sec. - Venetian Gothic, of yellowish stone. Pinnacled towers rise at the corners and some contain the staircases. The facade is towards the north - a gable with porte-cochere. The sides show open arcades. These open arcades are always effective and give depth to the design. Close to this latter building, in the same plot of ground is the University Library and clock tower, also Venetian Gothic, and the facade strongly reminds one of the Venice Palace without the solid upper story. The corners of the facade are furnished with round turrets for the staircases (see). The tower, although much too large for the building behind it, is quite effective - perhaps lacks plain wall in the shaft and looks weak at the base - for it is used as an open porte-cochere and harmonizes well when the building is considered merely as a base to give width to the isolated tower. These buildings of similar material to the Pres. Sec. but all of the yellowish stone. Just across a street from the Library are the High Court Buildings a massive and extensive pill built of a dark greenish gray

stone. The facade shows a projecting central pavillion partly ~~made up~~ ^{emphasized by octagonal turrets} of the low heavy central tower and a narrower projecting centre with insignificant portal and an ugly oval in the topmost story. Wide pavillions project from the ends of the facade which is extended for some distance beyond them and flanked by tall octagonal turrets, for the stairs, terminated in spires. The central tower is furnished with small corner pinnacles, and covered with a truncated pyramidal roof. The general style is the Anglo-Venetian Gothic and every one of the 4 stories shows the open arcade.

Feb 2nd Fri (con)

BOMBAY

with English work there were many resemblances to the Ducal Palace and other Venetian buildings. Later I walked in the native quarter - to the north-west of the Victoria Station. The houses are very curious and picturesque - overhanging upper stories very ornamental brackets that call to mind the brackets at Bijapur and the work in Hindu temples. Others are richly decorated classic forms - undoubtedly Portuguese. Many of the houses are higher even 6 stories, and nearly all painted in fresh greens with white ground, or other brilliant colors. The shops were the most interesting I have yet seen, full of gold and silver embroidery, of metal work, and textiles. Everywhere the workmen were busy spinning wool by means of 2 spools which they kept in motion by hand; beating out metal vessels; sewing; or making confectionary. I saw the opening to some tanks, the gaudy green and white front of a temple. The street life itself is most animated, and here can be seen in perfection the many curious and brilliant costumes that make India so interesting to a stranger. The turbaned Oriental is here in full force - white red and gold, the curious Poosee cap that looks something like a bishops mitre, usually of some glossy black material spotted with white small ornaments or less frequently some cloth material of dark color or even white. The Poosees seem to be a superior class of people, and it is not rare to see

Feb'y 2nd Fri (Cm)

BOMBAY.

a really fine looking man especially among the white bearded old men. I hope to spend considerable time in this native quarter. In the afternoon I saw some of the Fort district and did some shopping - if I only had room it would be a temptation to buy much of this curious and beautiful Embroidery or metal work. I forgot to mention the box makers - boxes inlaid with metal for the most part. I took a walk in the evening too, but almost everything was shut up - the streets dark and not worth to see. In the bit of Native Bazaar in the fort however the shops were open, but poorly lighted. The day was cloudless - quite warm, but not hot - not up to 80° in the shade at one place that I noticed. The temperature here is really pleasant especially when one comes near the sea, where there is a cool breeze.

February 3rd Saturday I did not start out until after breakfast - after 9 Am. Then concluded my shopping and walked in the Native Quarter out as far as the Sir J. Jeejeebhoy's Hospital and back past the Jail. This district is teeming with life and nearly every house is a "hand" factory. I saw calico printing going on - the workman pressing a hand stamp down with the color. Furniture making - weaving cane bottoms, binding books and a hundred handicrafts. The houses show elaborately carved brackets below the projecting stones. At one place the workman

Feb. 3 & Sat (con) BOMBAY.



BOMBAY

From the
TOWERS OF
SILENCE

attempted to substitute
iron with indifferent success. I
I had an experience in buying
a shawl strap for 8 annas that
was I think identical with one
they wanted for 8 annas at another
place; here even they came down
from 12 annas. In the afternoon I walk-
ed along the shores of the Back Bay
to Malabar Hill - opposite Bombay
proper - and walked along its shaded
streets and among the villas al-
most to the point. I then retraced
my steps along the Ridge Road as far
as the Towers of Silence - where the
Parsees expose the bodies of their dead to
be eaten by the scores of vultures and
crows that fill the air in the neigh-
borhood. The view from this point over the
city and the Back Bay is a fine one
and gives some idea of the size of
the city. It is hard, however, to real-

Feb 3^d Sat. (Con.)

BOMBAY.

ize that it is a city of nearly a million inhabitants either from this point or any place within its boundaries. There are no extensive places imposing in buildings with the exception of the row by the sea that includes the Public Office. The native quarter is oriental - streets narrow as a rule - and intensely picturesque not only in the great crowds below, but in the irregular rows of houses that line both sides. I visited the Crawford Market this morning. The display of fruit was a fine one, mandarine oranges especially were remarkable - the largest cost 1^{ct}. I bought a nice one for "4 anna" - 1² ct. Egg plant, melons, squashes, potatoes and many vegetables were also offered. In the afternoon I passed the horse market but did not have time to stop. The great open places along the bay were filled with young natives playing cricket, and the walks full of staid Parsies in their curious mitred like hats and natives in dozens of costumes. The women dress in brilliant crimson apple green and other colored silks. The young girls "wear pants" of the same colors. The men and boys wear white pants and long black sack coats, although the usual loose robe and turban of the Hindus I have seen is common here too. About 9 o'clock I started slowly for the Victoria Station, and from there took the 10³⁰ PM mail. Day cloudless and pleasant

February 4th Sunday. TONGA TO DEOGAM.

I slept pretty well during the night for the accommodations on the through Calcutta carriage were good and it was not crowded. When I first looked out we were passing through a slightly rolling country with distant mountains. We were about a half an hour behind time and it was after 7 o'clock when we reached my stopping place - Nandgaon. After a cup of tea I hunted up the mail contractor and arranged to take the mail Tonga to Deogam with Bungalow. The tonga was a queer rig drawn by two old white frames of horses, and loaded with the mail a number of boxes, two natives the driver and myself.



We crossed the rail road track, after making a start at 8 o'clock. Then followed the road over a rolling country where many small trees and bushes were scattered over an apparently stony soil. There were cultivated places now and then and even a few villages such as they were - mere boxes built of mud flat roofed and windowless. The road was lined with tamarind trees that often grew to a large size. Our old wheels trotted along merrily at an average rate of 6 1/2 or 7 miles ~~an~~ hour, and were changed about every hour for a fresh pair. The relay houses were only shelters - a roof and 3 sides, open on the 4th. There was usually little hurry and our rig only assumed the dignity of a mail when a luckless

Feb 4th Sun (con).

TONGA TO DEOGAM D.B.

osteamster did not turn out far enough to suit our fastidious driver, and was handed over to the next road station master as well as lashed with a long whip our driver had found in the road. It looked to me like a case of persecution, but explanations in English would not have helped matters. We passed some fields of durra, and at one place I saw a little barley - or wheat that was nearly ripe, the first grain of that kind I have seen in India. At one place we crossed a river-bed where a small clear stream of water was running. But a stranded iron-pontoon ferry-boat far from the water showed that during the monsoon there must be a respectable river. We crossed other streams but always by substantial stone bridges. The way was hot and dusty for the last part of the journey, and ran over an almost treeless plain that was bounded towards the east by high plateaus with precipitous sides. From the descriptions that I have read I imagine them to be the site of the Ellora caves. The road was full of ox-carts laden with merchandise done up in burlaps, and the load always covered by a heap of fodder for the beasts and often with several lazy looking natives. Now and then I would see a great crowd of these carts drawn up near a relay house





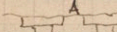

Feb 4th Sun (con)





DEOGAM DAK BUNGALOW.

with the drivers collected in gossiping groups and the bulls resting or browsing on the dried up grass. Twice I saw ^{Black Bucks} gazelles, the last time a herd of 16 that crossed the road close in front of us. The layards were determined not to be cut off and passed in front of the horses in astonishing leaps. Some had long straight horns ~~and~~ others none. It must have been after 1 o'clock when we finally drew up at the end of the road that led to the Bungalow, and I walked over alone with my traps on my back. The Bungalow was a neat, clean looking place close to an old mosque or tomb with a small dome and the messman in his best white robe met me with a salame and showed me into the cool apartments I was to occupy. I had tea and eggs then took a short sleep to lay up strength for tomorrow. The messman did himself proud in the evening with roast chicken, rice curry and custard pudding. I spent the evening reading and writing, and put in the intervals of rest fighting small animals that resembled ringed ants that were attracted by the lamp and amused themselves spinning around on their heads on my book. That reminds me that I saw a large ant hill this morning by the road. There were floating clouds but the sun was hot.






February 5th Monday, note. ELLORA CAVES.


Towards 3 from Kailas. a 2 storied cave ^{has a tower} standing at the back of a court where there is a free standing structure 1 story high with opening filled with stone grating  and . Corner pilasters and simple cornice . Piers of the cave a simple square in section . Lower story large flat abacus ; the upper carved .




Remains of  on piers and walls. Small  ^{plain}  _{carved} . B

excavations here & there on sides of court. The next is a 3 storied cave. Also with square piers and large court & here all open in centre.

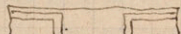
Piers plain excepting 2 at the entrance which have ornaments to represent a fluted cap  the corners rich with foliage and a square figure. Below this runs a band of ornament . C




The cave is 5 or 6 aisles deep. caps plain  and support a low beam. There are side excavations in the court and a screen.

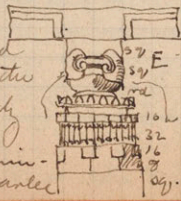
The next is 3 storied (Buddhist) the lowest like a barement. Here there is a porch in front of each story resting on sq. piers  and four in this open chamber with relief figures at the back.

The uppermost story piers are ornamented. The ends of the porches show chambers.   at one place the door is round headed . D

Walls are nearly all plain.

The next is a Chaitya exactly similar to the Koolle Cave in arrangement. Here the court is nearly surrounded on 3 sides by a colonnade with rich piers .


The lower part of the column should be in line with the outside line of the cap. Back wall plain. Interior with horseshoe arching in  and dome but of stone. . The ribs as in  Kailas.







Feb 5th Num (notes) (con) ELLORA CAVES.



Each rib rests on a corbel carved as a ~~beast~~ figure. Below this runs a frieze divided into compartments each with a high relief group. Below this is a widely projecting architrave completely covered on the face with small human figures in high relief. The piers are octagonal. Intercolumniation close (2 diameters on centres?) Band of carved ornament near the top as in fig. D but caps thus:




(A is a more roll rounded a little at the ends. A seated Buddha with 2 standing figures and a halo of human figures stands in front of the dabo⁵) which is crowned by a bull-dome and usual terminal. In this case of 16 offsets  The lower part is rich in mouldings and shows relief panels in the lower part. Columns appear to have considerable taper. The two columns under the gallery at the west end are of similar design to those in the outer porch, but the ornament below the caps is different and octagonal in section.


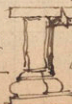

The lower side (coffit) of the gallery is a cover  There are 3 square headed doors. Sides  ceilings flat and roughly finished. The outside wall above the gallery is richly ornamented the central part in front of the nave thus:

the ceiling is supported on beams  with a rich frieze on the face of human figures enclosed by an arcade of round arches on  capitals, all richly carved. A balustrade fronts the front of the gallery towards the

stone seated with  of human figures enclosed by an arcade of round arches on  capitals, all richly carved. A balustrade fronts the front of the gallery towards the

Feb. 5th Mon notes (cont) ELLORA CAVES



court and towards the interior - both in
parallel divisions filled with relief human
groups. The side openings in the galleries
are merely niches with groups, and a
richly ornamented top in design something
like the central. Small chambers open
from the gallery which runs along the sides,
the one to the north still unfinished.
South of this a gorge extends to the very cliff
and in the "bay" thus formed are a number
of caves at different levels as the nature of the
ground compelled them. The largest is the *alhar*
nava 10 bays deep - the last a sort of ambulatory
across the square end where is a deep and
two shallow niches, deep niches and a
sort of chapel are cut in the side walls
on each side. The width appears to have been
in 5 aisles but there is no positive trace of
columns on the central raised plinth
perhaps the columns were of wood at this
point. The side columns are furnished
with fluted caps.  This hall is a
rather low for its dimensions in
other ways but most imposing
abt. 65' x 135'. There is one other

large cave to the south of the latter with
richly carved piers, in plan like a court
surrounded by ~~an~~ colonnade  Stone
stairways cut in the rock (limestone) lead from
one level to the other. To the north of the road
that goes up the hill lie a number of other
caves very difficult to reach. Some that I
saw showed plain square piers  and
Pustan-like bases. There was a sort of
gangway before the innermost chamber
which contained a  in polished stone.

Feb 5th Mum notes (cont) ELLORA CAVES.

The architectonics here were of this section
The great monolithic temple Kailas is approached
from the road through a gateway building in the
centre of a screen the outside of which is sculptured
This leads to a covered way to the face of the pav-
illion in 2 stories that contains the figure of the
sacred bull. To right and left from this point
are large stone figures of elephants. A few
steps ascend to right and left of the pavillion
to the court proper where rise on either side
lofty and beautifully decorated square free
standing columns on heavy pedestals. A bridge
connects the pavillion with the upper, and
principal, story of the temple proper. This
temple building rises on a magnificent base
the lower part in receding facia [] the
upper part treated as a gigantic [] frieze
about 8 ft. wide, and sculptured in [] extra
high relief with elephants, lions, deer & some
in grotesque forms. The temple building seems
to rest on the backs of these animals and
rises in a beautifully proportioned story relieved
by small pavillions and porches while above
the roof rises a great central and several
lower side towers in successive receding
stories which are decorated with pilasters
& in Dravidian style. The entire exterior of
the temple is decorated in appropriate places
with sculptured friezes, panels & balustrades.
At one place - the side of the grand stair-
case that ascends to the temple room is
a perfect mass of miniature human fig-
ures representing battles, processions &c. &c.
Nearly everything is well preserved but much
weather stained, nearly all the stucco and
color on the exterior has disappeared. The

Feb 5th Mon, notes (Con) ELLORA CAVES.

general view of the temple from below, in the lower court, with the great cliff of rock, over 100 ft high, as a background is one of the most impressive that I know of in regard to architecture. There is something of the sublimity of nature combined with the astonishing display of human labor and artistic skill. The ornament is well placed here, is not too profuse and the sculpture not as offensive as in many Hindu temples. It is a fitting close to the visit to Ellora, and one might almost say that Hindu architecture reached a climax here - at least in ^{the} great amount of labor expended in hewing from the mountain this monolithic monument that would be of no mean size if built of small materials and stood in the open. The main temple room is approached by double external staircases which meet at the end of the bridge from the pavilion of the Narai bull and make a large porch supported on two square piers and surmounted by a deep cornice . The interior is not very large but is skilfully managed by the use of massive square piers, lightened by rich round carved ornament, arranged in the "court yard" fashion  to produce the effect of a large imposing apartment, for the inner chamber is the language of plain polished stone. Outside on the gallery that surrounds the temple room are small shrines each covered with a tower in successive receding stories. The view from above - from the cliff looking down on the temple, is highly impressive.

February 5th Monday

ELLORA CAVES.



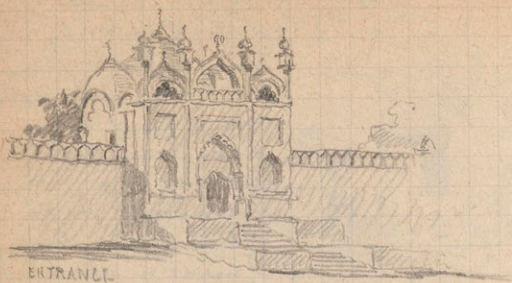
GATEWAY TO
ROZA.

It was a little after
6 o'clock (6:40 by my
time, R.R.) when
the messenger woke
me and I soon
had breakfast &
loaded my haversack
for the expedi-
tion of the day.
I made a start at
7²⁰ (all my time) down

the main road to Aungmyabada. The road was
dusty, and the numbers of ox carts that I
met or passed raised great white clouds.
There was little shade, and even at this
early hour the umbrella was not an
unwelcomed shelter. The 20 mile post
was $\frac{1}{2}$ or $\frac{3}{4}$ of a mile from the Aung-
myabada and just beyond the 16th post, a
road branched to the left across the open
plain past a small village and then
straight across the plain towards the
ghats. The road was not well beaten
until it had met several branches
then, after about an hour, turned north
for a short distance along a water-
course to another village - passed
through the gate in the wall and after
a few minutes turned to the right and
out of another gate into a shady road
that ran towards the east. After cross-
ing several small streams it reached
the walled town of Ellora - now for the
most part in ruins, but left it on
the right and skirted the wall, turning

Feb. 5th Mon (cont)

ON FOOT TO ELDORA CAVES.



ENTRANCE
TO A
MOSQUE
ROSA.

went then west again. It then
passed a fine tank - a very deep one
approached by several successive tiers of



THE HILL
OF THE ELDORA CAVES.

(continued in width)
steps and on one of the lower landings
embellished with small open pavilions with
pyramidal roofs. Still farther it crossed
a small stream on the banks of which
was a temple with high tower and flight
of stone steps to the water. About a mile
farther on it reached the foot of the great

Feb 5 Mon (con.)

in front of the famous monolithic temple. The Kailas which it passed on the right ascended the hill and continued on to Rosa. The road for the first few miles from the main turnpike was shaded, but the last half ran through shaded gullies or under trees planted by the road. At the tank as well as the temple near Ellora were crowds of people, it seemed to me in more than usually bright colors, where the peculiar dark yellow, seen often here, was common. Where there were people there were also bulls, nearly all white with horns of all sizes and set at all angles. The long wagon trains are always accompanied by a herd of "relays" running loose and picking up a mouthful to eat along the way. I sat for a few minutes in the shade before Kailas then began to look at the Caves towards the south. A would-be guide was so much of a nuisance however that I sat down to take him out and eat my lunch. This was successful and I had the caves to myself. The first few caves were very large but as a rule low in the ceiling and piers always square seldom ornamented. The first that I saw was the oldest of the Brahminical excavations - the Das Avatar which was furnished with a closed building standing free in the court. Others further on were 2 and 3 stories high - Das Avatar is 2 stories. The most interesting to me was the Visevatar - Carpenter's Cave - a Chaitya almost identical in general design with the Karlee Cave only here the ribs of the roof were cut from the

Feb 5th Mon (con)

ELLORA CAVES.




stone. The line of the vault is here semi-circular, I think, and the ribs and facade only horseshoe in form. At least the ribs are much deeper at the springing of the vault than at the apex. A longitudinal beam (cut in the rock of course) runs along the apex of the vault. From all appearances I think there can be no doubt but that these Chaitya Caves are a direct imitation of some fixed style of wooden building where the peculiarities are imitated carefully either through religious motives, or at least through custom. The group beyond, at the head of a small gorge, show many interesting details - they are all Buddhist - and several are of imposing size. They finish the series to the south and extend along the spur of the hill that here projects towards the west. I then walked towards the north and saw several of the Jain Caves that are located there as well as some other Brahminical work but I must admit a lapse in industry - it was fearfully hot, many of the caves were only to be reached after a severe scramble among thickets of cactus and thorny bushes and I missed many that were the hardest to reach, perhaps most interesting. But from the descriptions and outside appearances I saw the best. A peculiarity of many of these caves is that they are almost hidden from the outside by the grass grove screen that has been left standing in front of them, and it is only after passing the entrance that one realizes their extent and importance. I had a little time left

Feb 5th Mon (con)

ROSA

and after finishing my visit with an examination of the magnificent Railas - by far the finest and most interesting of all - where a Brahmin, after waiting patiently until I was through, came up and asked a "baksheesh", pointing pathetically at his stomach. - he descended one, and was grateful, for he showed me every part of the beautiful interior and even went to the gate to see me off. -

I walked up the steep and dusty road to the plateau above and on to the gate of the small city of Rosa. What is left of the town still lay at some distance although in full view with its many domes and shade trees making a pretty picture - and I was content to take a distant view only. Outside the gate was a large mosque with a characteristic and original gateway to the court through a high wall over which the tops of the domes of the mosque only showed - and many small square tombs covered with domes. In general they resembled similar buildings in Bijapur, but here the dome as it rose from the Calyx was not so bulbous - perhaps not at all and seemed to me flatter.

At times even, the dome approached  ed a square form  as if the  domical principle was changing to the vaulted - or perhaps the opposite - Within the gate - this was an outside gate, the real city wall I did not reach. I saw a mosque that was a simple Kibla wall, standing before a court that was

Feb 5th Mon (con).

RETURN TO DEOGAM.

Surrounded by a low wall only, and enclosed a large tree - no doubt to shade the well for ablutions. The women here, it appeared to me, wore enormous nose rings thickly covered with pearls or other jewels - larger than usual. A native once told me that these jewels were the people's savings banks. Judging from that saying I must conclude that the Nizamis people are thrifty. I returned by a short cut down a rocky gorge - did not stop long as I passed the Caves, only for a last glance at Kailas - then started on for Deogam. The walk soon became pleasant, for great violet colored clouds began to obscure the sun - it was 340 when I left the caves, - and I could see shower gusts chasing each other over the plain. As I went on these seemed to increase in severity, and as evening came on I saw flashes of lightning, and heard the distant roll of thunder. The sun went down in a red passion of torn clouds and bringing rain, but only a few drops fell, where I was, making big black spots on the white dusty road. It was one of those "at one stride came the dark" evenings, and I had to strain my eyes to make out the little mosque dome that stood near the bungalow. The mercenary had the lamp lighted and a few dishes were on the table - a promise of better things - that made me feel as if I had come home, and I soon forgot fatigue in a big tub of cold water. During the night there was sharp thunder and a couple of heavy showers.

February 6th Tuesday.

The morning opened cloudless, and there was a pleasant breeze blowing, as I sat during the morning in the sitting room of my part of the Bungalow waiting for the tonga.




BUNGALOW
AT DEOGAM.

The mail tonga arrived about 12³⁰ & left 15 minutes later. It was double this time and I was put in the last one. Fortunately there was no dust to speak of on account of the rain last night. There was an, apparently, English lady in the first one and two natives, one of each, with sundry boxes. We went at what appeared to be a break-neck speed - it really only averaged a little over 6 miles an hour - the tonga swayed from one side of the road to the other while clods or dust flew on all sides. I had a charvater for a driver, who gave vent to various grunts whoops and shouts, combined with lashings, poundings with handfuls of the whip, and promises to keep our bags of bones in motion. We finally reached Mandgaon about dusk and I was taken to the station where I had a little supper and spent the night on a settle in the waiting room in company with two Englishmen and about 75 bags, bundles and boxes that belonged to them.

Feb-7th Wednesday.




RAIL TO NAGPUR.



SHRINE
by a village well. I left on the 6⁴² train - the
same time that I had arrived
at Nandgaon. The first crossed a wide plain with
a growth of small trees that gave it the ap-
pearance of an orchard. There were distant moun-
tains towards the north, but those on the south
were much nearer, and were always in
the peculiar form characteristic of these districts -
a series of terraces joined by slopes, and a
flat plateau - like top. Later there were culti-
vated fields, freshly plowed. There had appar-
ently been considerable rain in a small
district for the fields looked wet, and nearly
all water courses showed muddy water. I
noticed a species of tree that I have often
noticed but cannot learn the name. It
is large, round with thick foliage and now
covered with spikes like a chestnut tree in bloom.
The lower branches reach out horizontally and
give the tree a curious flat bottom 
that has a very peculiar appearance
when a number of them stand together.
Cotton - now quite young - and grain fields
were common. A cluster seems to be the
entire whole towns of small houses with pyram-
idal roofs - all built of mats or straw - near
the places where work is going on. In the

Feb 7th Wed (cont)


RAIL

Centre of some villages I saw large curious looking structures built of mud, with round corner towers, with considerable batter. They look like forts but may be some sort of a temple enclosure. They were all ruinous. The ~~or~~ carts that I have seen lately are often solid-wheeled, occasionally cut out a little that gives them the appearance of a mud-clogged wheel at a little distance. This is often merely done by boring round holes in the disk.  Most of these wheels seem to be made of four or more pieces and have iron tires. The natives wear a great variety of patterns in shoes - square or pointed, with double  toed but always more or less turned up.  Sometimes one sees a plain leather sandal fastened on by leather straps that pass around the ankle and between the toes. So we proceeded cultivating increased until as far as one could see all was fields plowed & covered with growing crops. It was while we were passing over one of these boundless plains almost without a tree that the sun set, in a great crimson glow, and it was under this rich lighting that I realized the great sublimity of an unbroken plain - in a way it is more sublime than the highest mountain chain, for it gives the impression of undefined space, and is more impressive than the ocean because it seems to furnish the scale by which to measure distance in the few trees or other known objects that is always lacking in the ocean when no land is visible. After


Feb 7th Wed con

RAIL ACROSS INDIA.

dark there was lightning again - last night there was a heavy storm while I was at Wardha, several sharp ~~flashes~~ ^{flashes} of lightning close to the station - but no storm close to where I was. He reached Nagpur about and I spent the night in the waiting room where I slept soundly until morning.

February 8th Thursday. I took the 7³⁰ Train after a cup of tea at the Nagpur Hotel opposite the station. This time I took intermediate class - at a saving of nearly 20 rupees to Calcutta - and fortunately with the exception of a short time had a compartment to myself until I reached Asansol - 2 days and a night almost - In some of the villages that we pass the first part of the day there were many little shrines - often only a round ash niche  but sometimes really small temples with the high tower-like roof, again looking decidedly saracenic in design. I think always at the back was an idol painted red. The plain was mostly planted in grain & there were curious rock formations, like those at Bellary, resembling huge piles of loose boulders. These were at the entrance of the valley that ~~we~~ entered and beyond this the scenery was varied and pleasant. The hills were completely covered with forest, and had the peculiar light green color that we associate with spring due to the middle growth of bamboo. This was the entrance to the fine scenery that followed - from Salekasa to Dongargarh - and reached a climax at the top of the pass where there was a tunnel. The jungle at this point was very thick - a heavy growth of trees, then

Feb 8th - Thu (con) RAIL.

middle growth of bamboos and a low thicket of small bushes and thick tall grass, all forming a mass that looked impossible. It is said that tigers are common in these jungles. Beyond Dongargarh - where I took lunch, there was a perfectly flat almost treeless plain. The village houses were built of mud the roofs of this form  made of mats or straw thatch. They are not remarkable for stability and nearly always are half finished or in a ruinous condition. At nearly every station are large freight sheds for the temporary storage of cotton I suppose. That reminds me of having seen at one place great heaps of raw cotton like haystacks. White cranes and other white birds like heron are common, and have a habit of calmly sitting on the backs of the cattle. I even saw one on a horse which paid not attention to it whatever. Other gray - and large - cranes are called "beefsteak birds" I believe because the flesh resembles that delicacy. Other cranes were black with white necks. The sheep that I have seen - not very common - are usually coal-black with occasional white markings. The rail-way stations are built of brick and are usually made up of a large open part for a 3^d class waiting room, sometimes small waiting rooms for the higher classes furnished with lavatories and bath, and the offices for station master baggage &c. The grounds are often laid out in pretty gardens where native taste is displayed

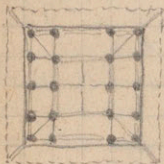
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Feb. 10th Saturday notes

CALCUTTA



BURMESE
PAGODA
IN EDEN PARK
Calcutta.





Plan.

This Burmese Pagoda was re-moved from the city of Prome in 1851 and set up here 1856. It stands by a pond in Eden Park not far from the river. It is constructed of wood, and rests on 20 round wooden columns. The cornice of each successive ascending story is richly carved but most

ly in a low relief. The central band is a woven pattern, while the cresting is like fret-saw work made up of conventional foliage. Niches and centres are flame shaped ornament rising from the backs of human or other figures. The whole is black with

the exception of the highest finial which is painted red and yellow: as are the little flag staves over each gable. The outside columns are furnished with flat brackets carved with foliage. The ceiling of the apartment is something like that, panelled and painted in red gold and black. The whole is surrounded by a curious

Feb 10th Sat notes (con) CALCUTTA.
enclosing balustrade on three sides. The sides are
made up of two crocodile figures, one normal
the other with the breast and head of a man.
The front consists of a heavy round arch gate
2 or 3 feet high with flanking pilasters 
At each side of the gate is a sitting lion with
most grotesque head and open mouth, and
the corners where the front joins the sides is
a double lion body uniting in a human body
and head with funeral-like head-dresses. This
balustrade or enclosing wall seems to be made
of a kind of stucco. At least places where the
white-wash that covers it is broken off the
material shows that composition.




Feb 10th Thu (con) RAIL.
is a sort of mosaic-work in colored stones
around the signal posts and other usual-
ly unsightly objects of a station. Castor oil
plants here often rise to the dignity of trees
for I understand that in India they are
perennial. At Raipur the plain was
like the sea - not a hill in sight. Such
temples as I see now - they do not seem
to be common - have large pyramidal
towers with curved arises  Beyond
Bilaspur night came on and as the very
new moon did not give much light I
saw nothing more until morning. It was
during this night that we passed through the
Chattisgarh province the "granary of India",
and passed the forest-hill district around
Borpos. The day was clear and hot.

February 9th Friday. I wrote shortly before
reaching Chakardarpur where we were
already in the cultivated plain, with

Feb 9th Fri (con) RAIL ACROSS INDIA.

distant hills that soon closed in, when we passed through pleasant scenery of forest and hill. The land that was cleared here, and much at other places, was terraced for rice culture. About 10¹⁵ we passed a most curious rock formation, one part rose like a gigantic cone with perfectly smooth naked sides.


The rails of the railway are laid on iron ties - struck up and

laid hollow side down while the fastening is made in this way  A the fastening wedge a small piece of iron. The tie is of this section  and the ends spread out and down to form a firm hold .

near a river that we crossed beyond Asensol - where I changed cars after a wait, to a crowded carriage - no it was before reaching Asensol - I saw a small temple or rather a group of temples for there were several diminutive buildings near this one, that had a peculiar appearance. It was square in plan with round tympanum faces. Above this rose a pyramidal roof in two sections, each face convex and meeting in a reentrant angle. The faces were formerly - I think - made up of an arcade of 3 arches resting on columns but now closed by wall at most places. A young tea garden manager who was now in the Carriage with me said that they were Buddhist and quite isolated. The only other ones



Feb 9th Fri (con). ARRIVAL AT CALCUTTA.

were some distance off and these two groups
the only ones in the district. & so I have
said I changed to a crowded car. We
were nearly two hours late and it
was soon dark. I was again with my
tea acquaintance, who talked incess-
antly, but was interesting, for he was
born in Assam and had always been
in the tea business with exceptions of the
time he spent in England at school.
He did not have the accent of an En-
glishman, but rather that of a native
and did not seem to particularly sym-
pathize with white men although he
had the usual far-away-above feeling
in regard to natives. The village huts
beyond Samsol looked better. The roof
was of substantial thatch built in a sort
of domical shape  with the eaves
cut a little hollow ~~to~~ which gave
a graceful appearance to the whole. They
resembled the little temple described above.
It was I think about 9.30 or 10 o'clock
when we reached the large station for
Calcutta in the suburb of Howrah on
the opposite side of the Hooghly river, and
following directions of my tea friend as
well as wandering around in alternate
darkness and electric light I finally
found the little Oriental Hotel, on the
street leading directly from the bridge
to Calcutta. where I had a cold lunch
and good room accommodations. The land-
lady is an old ocean steamer stewardess &
full of yarns as a Jack Tar. Clear & hot.

February 10th Saturday CALCUTTA.

I did not go out until after the regular breakfast - 9.30 or 10. - and then walked over the long - perhaps $\frac{1}{2}$ mile - pontoon bridge to the city proper. The bridge is high up above the water and rests on the pontoons as it would on piers. Above and below each pontoon is a long & shaped fender. The bridge is connected with the shores by iron arch bridges which are hinged and rise or fall with the tide. The river is muddy, but in spite of that thousands of natives may be seen on the flights of steps, that at several places lead down from pavilions, washing, bathing and drinking. Each brings a brightly polished brass cup or bowl to carry away some of the water. Under the pavilions and around, are others making their toilets and renewing their caste marks. The streets beyond the bridge were dirty, dusty and crowded with natives. The shops I were in miserable sheds and it was only after a long walk down the river that I began to see houses worthy of a city the size of Calcutta. But there is no fine collection such as at Bombay. Those of the public buildings that I saw were put up some years ago and nearly all in the dreary uninteresting late renaissance or early brick wall-house style although in the latter there was no lack of attempt in ornament. - long arcades of heavy arches on pipe-stem columns for example - and always the very transparent English attempt

Feb 10th Sat. (con)

CALCUTTA.

to be "consistent with the climate and traditions of the country". The Secretariat lies on Dalhousie Square - a fine shaded space with a large square tank in the middle. I found Cook's office near here and 4 letters - later I walked out for a glimpse of the Esplanade or Maidan - an enormous open space - $1\frac{1}{2}$ miles across both ways I believe - partly in groves of trees, partly in great meadows. Towards the river is the big Fort William, low stone faced ramparts a moat and the trees and buildings of the inside showing above the parapets. After Tiffin I crossed over again, this time visited the beautiful Eden Garden near Fort William and examined the curious Burmese Pagoda that has been erected there. Later I walked along the crowded drive by the river where the fashion of Calcutta takes its airing, past Fort William and across the Esplanade to St Paul's Cathedral. It was almost dark when I reached the church but could see that a screen west front identical with the east end I think - hid the portals, that the transept was close to the west end and that over it rose a slender spire flanked by 4 smaller turret-like spires. The interior has a curved ceiling of iron trusses - not exposed however excepting the tie-rods. has no nave & aisles but is one wide nave. There are colored windows but it was too dark to see them. I returned

Feb 10th Sat (con)

CALCUTTA.

by way of the east side of the Esplanade & then through Dalhousie Square and the bridge. The day was quite clear and hot, 85° in shade. The evening was smoky - Howrah is cursed with smoke and fog I believe.








Feb-11th Sunday. Last night I wrote letters to Frank, Minnie, Big Tyler and a postal to Prof Chandler, and this morning I wrote up this journal, so it was again after breakfast before I started out. I walked at once by the shortest route to the India Museum which is located on the east side of the Esplanade. The museum is located in a large building surrounding a court, and occupies 2 stories of the building. Behind it is the extension containing the Economic Museum. The







Archaeological Department contains a fine collection of sculptures and gives a fair idea of what is to be seen in the buildings themselves. I have written a few notes on some of the most interesting objects. The rest of the lower floor is taken up by Geology and Mineralogy - one of the finest displays that I have seen anywhere - Natural History, where the collection of corals is magnificent, and that of prepared specimens of beasts, birds, fish and reptiles is of course very extensive. I could only glance through those departments for I wished to examine the collection of modern work in the Economic Museum. Here the textiles held

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February 11th Sunday notes: CALCUTTA

India Museum. 1st room Contains parts of the
ornament of the Bahubali Stupa ^{1800 A.D.} Chief among
them is a gateway and part of the Rail. The
former is made up of a cluster of four octagonal
columns on each side supporting a group of an-
vils (lira v.) on which rests a top piece 
On the ends of the cross bars are well shaped
volute. of 3 coils, the space carved as an alligator
with open mouth, his tail forming the volute. The
rail is made up of uprights about 5 feet apart
rectangular in section and supporting a top
rail  and 3 lower rails of the section
shown  The top rail or architrave is decorated
by a  sinuous, vire bearing different
fruits (jake fruit  palm) etc and enclosing
alternately these fruits and groups of figures
men and animals. Above this line of ornament
is another of lotus flowers and . A peculiar-
ity of the lotus is that the petals are all per-
pendicular. The lower ~~edge~~ is cut in the shape
of bells  hanging on a web. The lower rails
are decorated with large disks carved with an-
imals, elephant, peacock, griffin: with elephant
body crocodile's head + wings. Human heads
also surrounded by a lotus flower. The parts
are richly carved with similar disks and the
ends show high relief female figures, horse-
men etc The next room is full of small reliefs
from Gaudhara (Risharoor district) that show
either Greek influence or at least almost Greek beauty
of modelling. 11 - figures in the posture of the Dionysian
Theatre giants, 12 - Rosettes supported by children 13 - Classic
modelling cornices 14 - shaping resembles archaic Greek.

Feb 11th Sun (notes) (con) CALCUTTA

Many representations of the face of Chaitya caves, with variations from those I have seen. Tops of capitals that are almost exact Corinthian. Group from Amaravati has all the fullness and motion of a Gothic relief. Figure of Buddha from Mathura almost exactly like an archaic Greek statue especially in drapery & pose. but without the "smile". In the centre of the room are a number of column bases of this section  with corner supports of small lions  represented as half buried in the torus.  note I believe the egg and dark ornament originated in the representing of buds and flowers  examples here.

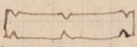



The 3rd room contains an enormous number of sculptures in the round. mostly in the usual blue slate or green serpentine. A beautiful 12 faced column. The ornament partly represents bulging jewels - like a necklace of pearls, other parts conventional foliage and small figures interwoven. The cap & base (round) enclosed with corners of richest ornament. All is chiselled out with the delicacy of metal work. It is of black stone - Whites to represent the skin on the bottom of the toes in Buddha's footprints. Small daglas in stone one with 10 circles of seated figures. Buddhist & Jain sculpture is not as fine as the Brahmanical. Glazed terra-cotta ornaments that resemble majolica.  enormous foot prints of Buddha (6'10" block) in white marble with encircling serpents (dragon head) shells on the toes and heel, beautifully ornamented disk on the sole of the foot. each little panel in the concentric

Feb 11th Same notes (con) CALCUTTA.

things filled up with a temple, tower, human or animal figure, plants & various other objects. Ornamented slate columns, blocks & almost beyond belief in delicacy of carving. (Some were slate blocks with Arabic (?) or Persian (?) letters.

|| Court yard. Collection of building stones - sand stone limestone (some crystalline) Gneiss, Basalt, Trap Slate (was roofing slate). || Economic museum.

Endless textile fabrics, rugs, shawls, unbridled any or all. Pottery where the peacock blue predominate. Wood work (one screen made up of pieces of this pattern  set  double so that the corners at A form small & pointed stairs)

(con. from 2 1/2 pages back)

first place and was to me most interesting. The pottery, too, was beautiful in form and color; water jars and vases form the greater part of the objects. Metal works, in beaten brass, damascene work. Carved ivory and sandal wood chests and caskets. Carved doors and their frames. Specimens of the costumes, weapons & implements as well as figures and casts from the tribes and races. formed a valuable ethnological collection and in excellent condition. I returned for lunch and a short rest at the hotel, then walked over to the city again and out as far as the Sealdah Station and back past the various city buildings, although at the latter place it was already so dark that I could not see much. Both the streets that I passed along were lined with native shops - it seemed to me nearly all for

Feb 11th Sun (con)

CALCUTTA

the sale of native confectionary - balls, patties, doughnuts and the like of simple sugar flour and ghee (melted butter perhaps) The roadways of Calcutta are simply macadamized. The sidewalks seldom paved and either dusty or muddy from the sprinkling. The houses are nearly all mere huts, sometimes placed before the more pretentious buildings of European design. Calcutta is not a fine looking city. The large offices are not numerous and so placed that they are hidden to a great extent. The Government House, after the design of Kedleston in England is perhaps one of the best but is hidden by trees, and shut off from the public. The Secretariat is a huge brick building with every story an open arcade of round arches separated by pilasters. Not altogether bad, but with the cut and dried pediments and pavillions not always placed to the best effect. This and all the newer buildings are of red brick sometimes with lighter than color (even yellow) ornaments. I saw one dreadful example of the abuse of pilasters - yellow ones on a red brick building between which were crowded high narrow round arch windows not much wider than the pilasters that separated them - and this on every one of the 3 or more stories. Then at the entrances were great tall arches that included also the window of the second story where


Feb 11th - Sun (con)

CALCUTTA.

The pilaster was used also cutting through the arch to reach the next string course. The Post office has a large dome at the round corner and tall colonnades on the two exposed sides. This with the older buildings which are all in the late renaissance, are strucced and mostly colored a cream color. - The Govt. House is almost a pale burnt sienna. Altogether Calcutta is not to be compared to Bombay in interest either in the European nor native quarters. On my way back I saw numberless little processions headed by a beaver or beavers carrying a female (?) figure dressed in tinsel and surrounded by a wreath of artificial green leaves. (Even in one case a group and grand halo of gold and silver) This was lighted at times by red fire and be-lit with candle torches and going some times a pageant. It was some sort of a festival day. I still hear the noise on the street and suppose it lasts well into the night. The crowd appeared orderly. The day was I think cloudless, hot but bearable for there was some breeze. February 12th Monday Early in the morning I walked over to the city to see the market, the large one near the Elphinstone. - The display of vegetables was fine, nearly everything that is common in our own markets and of fine quality. Oranges and bananas were the principal fruits but I saw Jack fruit and some others peculiar to India. The fish

Feb. 12th Mon. notes.

CALCUTTA.

The mosque is built in Saracenic style with the body of the building in doric detail. The building is supplied with a broad porch of indifferent design on the east - no doubt an after thought or temporary arrangement. The body of the building is 2 bays deep 5 bays wide. Exterior with engaged fluted doric columns. each bay enclosing a round arch Palladian motive. Over each column above the cornice rises a finial and ten small domes of this form  cover the roof. At each corner rise slender minarets in 3 stories and a series of spheres as finials. All white, finials gilded.

Feb. 12th Mon (con.)

was about all gone but the goats meat beef and mutton made a fine show. Beef is sold in classes: 3^d class, what we would call offal - 2nd class, five-quarters &c. Fowl were plenty and kept in big round shallow baskets. I returned to the city after breakfast, did some business at Cook's, read the papers and walked in the town. I passed the High Court - designed somewhat after the Cloth Hall at Ypres, but with smaller tower and massive corner pavilions. The court is laid out as a pleasant garden with palms and other plants. I finally left the hotel after 2 o'clock, and by combined walking and tram car reached the Sealdah R.R. station where I took the 3:57 train for the north on the East India Railway. Fares are higher on this road but the 2nd class are, as far as I could see, identical with first class, leather upholstery, ~~luggage~~ &c. I had an English family as compartment companions, and in consequence had no more

Feb 12th Moulton's RAIL

more than the law allowed. About all the distance that we made by daylight was over a perfectly level plain - a part of the delta of the Ganges. Near the city we passed on the left suburbs among the cocoanut trees that resembled Colombo, and on a whole were much more pleasant looking than the parts of the city that I had seen. Market gardens took up much of the land not occupied by cocoanut groves, and



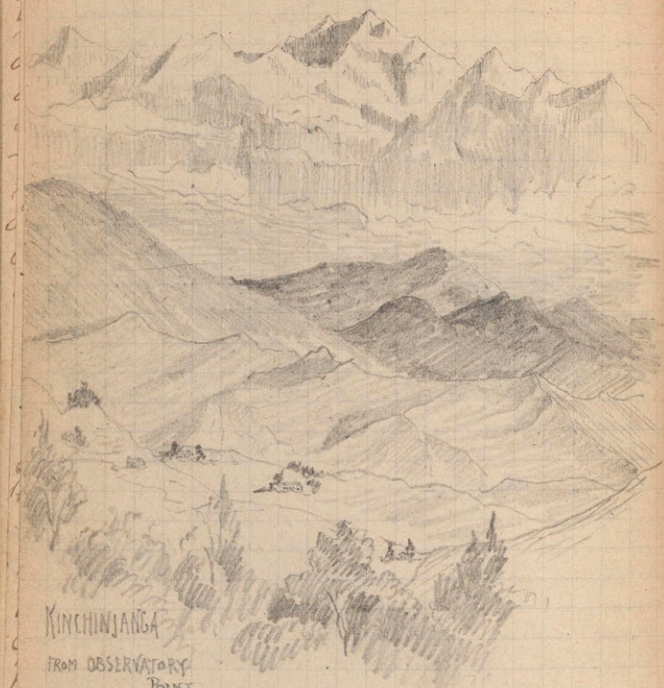
(used in carrying freight)

there was a little sugar cane. By evening light the country looked very pleasant. It was about when we halted on the banks of the Ganges, at Shant and I

made my way down a steep way cut through the high river bank to the steamboat plank. Owing to the frequent changes of the course of the river, all arrangements are quite temporary, the landing a float. The steamer was a large comfortable one, and dinner was served on deck as we crossed. There was moon enough to see the river - an enormous expanse of water that almost rivalled the Nile perhaps quite - The passage occupied about 20 or 30 minutes, and on arrival on the other side I found a very comfortable carriage reserved for passengers who went through. The consequence was that I had a compartment to myself the whole distance - a sofa upholstered with cloth to sleep on - which I did with only a few dreams, interrupted when the train stopped.

Feb 13th Wed. Sunday.

RAIL



KINCHINJANGA

FROM OBSERVATORY
POINT
DARJEELING.

Feb 13th I woke about 6 o'clock but the smoked glass windows made it so dark that I hardly realized that it was broad daylight. We were still running over a level country where nearly all fields were plowed or were being plowed by dozens of men with queer one-handed plows drawn by a couple of bullocks.

Feb. 13th Tue (con) RAIL UP THE HIMALAYAS.

The country houses here are in clusters, almost villages in size at times, and are built with a bamboo frame covered - or lined - with straw or bamboo mats. The roofs show a gable at each end and are thickly thatched. It was some time after 7 o'clock when we reached Siliguri, where the regular rail-road ended, and the mountains had been in sight for quite a distance - I even imagined that I caught a glimpse of snowy summits. We changed here to the queer little tram-like train that was to take us to Darjeeling. The track is only 2 feet wide and the open cars hang low over the wheels. For the first 6 or 7 miles we shot over level country at the rate of about 10 miles an hour but on reaching the mountain the speed was cut down to about 7 or 8 miles an hour. As the train ascended we passed through thick forest where the trees at first were hung with creepers and moss. The line closely follows the old cart road and at many places made use of its bed, especially as we neared the end of the journey. The train made the ascent by means of zigzags which necessitated many sharp curves and at a number of places was obliged to make use of reversing stations. At one of these a youngster belonging to the switchman was nearly run over because it ran across in front of the engine just as it was to start. It was thrown unceremoniously into the switchman's box where it lay on its back bawling

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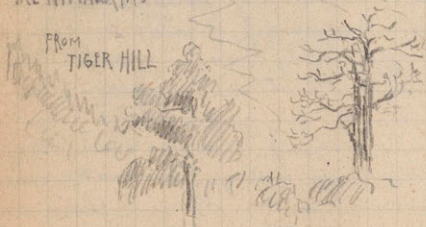
February 14th Wednesday notes.

DARJEELING.



THE HIMALAYAS

FROM
TIGER HILL



The view of the Himalayas at their culminating point, the great Kinchinjunga Group, from Tiger Hill ^{3 or 4 miles} 6 or 7 miles from Darjeeling, and about 9000 feet elevation, is of indescribable grandeur. The immediate foreground is taken up by

Feb 14th ~~the~~ ~~sketch~~ notes (con) DARJEELING.

the richly wooded slopes of the Hill itself and a profound gorge which separates it from the long towering ridge of Darjeeling. This gorge stretches away until it meets a second - that of the river Rangit which in turn separates Darjeeling from the next foot hills - foot hills in name but really mountains of stupendous size, now lying dark and purple in the shadow of the clouds. Above them rose the great masses of mist from a valley beyond - with all the variations of cloud coloring from a dull slate to vivid rose. This in itself formed a beautiful and impressive mountain landscape & but above the deep layers of strata and towering masses of white and rose conglomerates shot up snow walls and granite peaks until the very heavens seemed pierced by the jagged summits. They seemed the part of another world - always resting on the clouds, and of that lovely indescribable color that great distance added to ~~perfect~~ atmosphere alone can give. Mighty Everest - like a true monarch - was invisible, covered by clouds - but there his body-guard made up a group worthy in sublimity of the apex of a world.

Feb 13th Tue (cont)

DARJEELING.

as we passed and its father stolidly waved his green flag, so soon as we were safely on the way, however, the "wate parent" pounced on it, and as far as I could see he was still spanking it. When we reached the higher levels, beautiful views over the broad plain and lower mountains were disclosed but everywhere covered by a blue haze that hid the details. We made a number of stops to accumulate steam, and once for tiffin. It was nearly 4 o'clock - about a half-an-hour behind time when we rounded the ridge on which Darjeeling lies and suddenly the enormous mass of Kinchinjunga burst in view rising high above the mists that hid the lower hills. I followed a small and ragged boy, who looked like a Laplander, under a promise of finding lodgings and was taken to a queer-looking old bung-alow where the entrance vestibule served as a buggy shed. I was left in care of the people who published the "Darjeeling News" and although at first things did not look promising the season has not yet opened - it turned out to be not only bearable, but very comfortable and homelike. The fat old landlady - a converted Hindu - did everything in her power to make me comfortable and I was fairly beaten when I tried to eat all that was brought for dinner. I only walked to Observatory Hill, for a look at the mountains by the setting sun, and through the Bazar where tom-toms were beating and horns blowing in a little temple. Observatory Hill was full of tall poles with many colored flags - some sort of a native notion. The day started clear & hot - ended cold & floating clouds up here.

February 14th Wednesday DARJEELING.

I slept well under double quilt and blanket
for at this elevation the air is cool - I should
judge about 40° at night. The morning was
delightful, and grand old Kinchunjang was
fully disclosed - very red under the rising
sun. I hurried up to Observatory Point (at
Hill.) and had a most satisfactory view
of this group with the mists just begin-
ning to appear above the foot hills. This
seems to be the regular programme, - clear
early, and the mists rising from the val-
leys, as the sun grows hot, covers every-
thing towards evening. This will necessitate
early rising if I hope to see Mt. Everest.
After breakfast I loaded my new haversack
and started out one of the lower roads, to-
wards the south, on the west side of the
Darjeeling ridge. The path led past rows of
shops, then separate houses and finally
left the town altogether and skirted deep
gorges or climbed the sides of the hill in
zigzags. I passed a little temple - wander-
ed around for some time and finally
came out on the cart road where the
rail road runs. Here I was put on the
right way by an old fat English gentleman
and followed the road to Soom about
4 miles from Darjeeling. Soom is not hard-
some. It even looks being picturesque for
its huts are roofed with corrugated iron.
The inhabitants are plainly mongolian, with
flat faces and narrow slit-like eyes.
They resemble Laps in appearance, and
this is heightened by their dress and mov-

Feb 14th Wed (con) TIGER HILL DARJEELING.

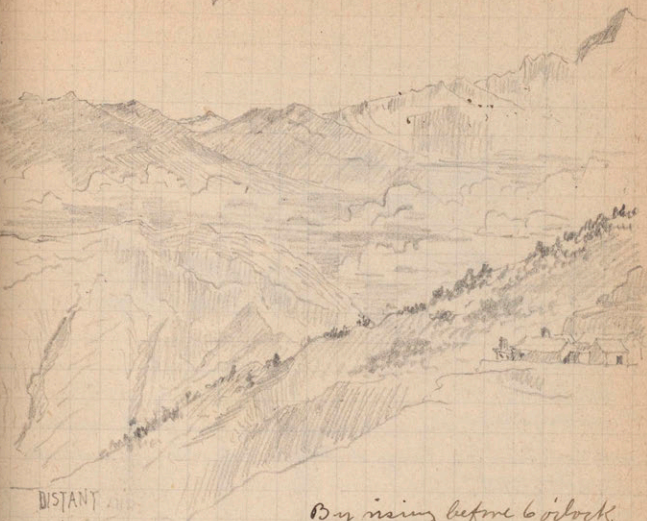
casin like boots. I passed a long row of shops and then left the cart road by a pony-path that led up Tiger Hill on the left just beyond the town. The views over the valleys were beautiful as I ascended, at first through mossy forests where there was a mixture of northern and southern trees - the former without their leaves; then along an open plateau. Here were extensive remains of what appear to have been military barracks or a cantonment of some kind. Only chimneys and some low walls are standing. I had excellent views over the deep gorge that separated Tiger Hill from Darjeeling and of the stupendous chain opposite, but the clouds had now risen so high that not only the locality of Mt. Everest but nearly all of Kanchenjunga itself was hidden. I enjoyed the cool air - even the warm sun - until about 2 o'clock (r.r. time) then slowly walked back to Soom - I had ascended to the highest summit, cleared of trees, and I think nearly 9000 feet elevation - then took the road up the east side of the Darjeeling ridge that led to the military cantonment.

The houses up there - much higher than the town of Darjeeling - were cozy looking places and showed everywhere that English people were trying to bring a bit of England into the life there. I loitered along and reached my lodgings about 4 o'clock, where the "Boy" flew around and soon had me some tea. For dinner I was regaled on Confectionery of native manufacture - date juice + sugar - milk and sugar with queer green nuts. R. Day delightful - clouds as yesterday.

February 15th Thursday notes.

DARJEELING.

MT EVEREST



DISTANT
VIEW OF
MT EVEREST.

From Jolaphar
120 miles away.

By rising before 6 o'clock and hurrying up the steep road to Jolaphar I managed to reach a high point before the valley mists began to rise. Mt. Everest

was plainly visible, but at a great distance, and of course gave no idea of its height. Kinchinjanga, however, in its beautiful tints at dawn fully repaid the exertion.

The Hill Men of Darjeeling are plainly Mongolians; flat noses, broad face with high cheek bones - wear a conical hat with turn up brim, and even a long pig-tail. Their clothes generally consist of a sort of skirt, blanket over the shoulders and moccasins (Booties?)



Hill Man

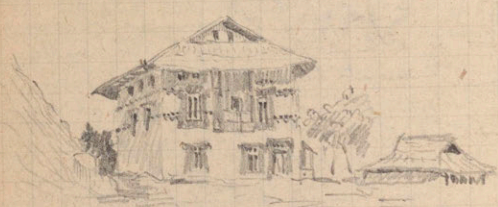
Feb 15th Thur notes (con)

DARJEELING



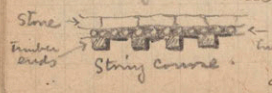
HILLSIDE
HOUSES
DARJEELING.

(#lay on the poles.) The hill houses are low in the walls, and covered by a large thatched roof showing a small point of gable.



VILLAGE TEMPLE.

This peculiar temple seems to be built of masonry overcast with lime and whitewashed. The middle band between the belt courses is a salmon color.



← painted around the windows is a
in disks. black painted trim. East
and west are open orils or bal-

Feb 15th Thu. notes (con.). DARJEELING.

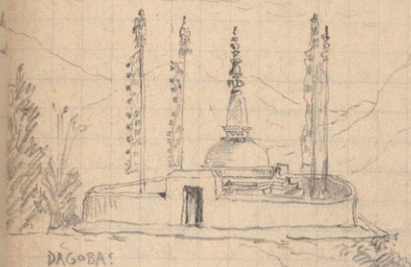
conies. Over the doors & windows, beams ends show and the window openings are filled with heavy frames. The service going on seemed to be a sort of chant by men interrupted now and then by a bray of trumpets pounding of drums and other hideous noises. The roof was of the form almost universal in the ordinary houses but here had been renewed in galvanized corrugated iron! This dagoba (?) lies a little higher up the hill than the temple described. It consists of a stylobate in 3 steps with projections on each face (these faces placed exactly with the points of the compass). On

this stylobate rests a cylindrical drum on which is placed a hemispherical form surmounted by a square plinth with moulded cornice then by a truncated pyramid with convex arrises.

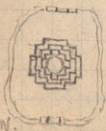
The whole is finished with

a gilded finial. There is an irregular oval surrounding wall with entrances placed exactly east and west. The usual flag poles, with white flags inscribed with long sentences or writings, and ornamented with small red blue white

and yellow flags at the edges, stand in the four corners of the enclosure. Streamers of the colored flags are stretched from the dagoba to the poles. See is white -




DAGOBA:
the Rajpelling ridge.

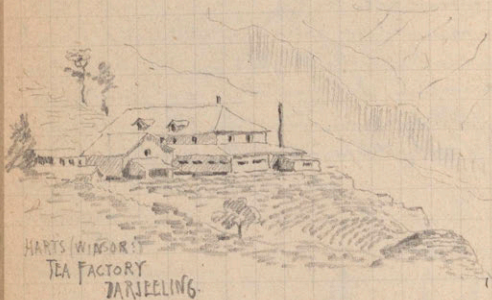


PLAN.

↓
(west)

Feb 15th Thu. notes (con)

washed. On the first plinth above the hemisphere is painted a representation of eyes  in red and blue. The location of this shrine is superb on a projecting cliff that overlooks the gorge and mountains to the east as well as the snowy range on the north.



After a long walk around the Darjeeling ridge, I visited the Tea Garden and Factory of Mr. Hart (formerly Wilson) - if I caught the names correctly. The garden is beautifully located on the steep hillside perhaps half a mile beyond the Botanical Garden, towards the north. The entire hill is terraced in about 3 foot terraces on which the tea plants grow. The plants are here kept pruned down to about 12 inches in height. The obliging assistant superintendent showed me the factory and explained things. The season lasts from Apr. 15 to the middle of November. The tea is gathered all together no sorting done. It is then laid on mats in frames for about 1 day(?) until the leaf becomes soft enough to roll, then it is put in the rolling machine, which has a circular motion, and rolled I think he said 45 minutes. It is then placed again on mats and allowed to ferment about 6(?) hours (depends on the weather) It is then pland

Feb 15th Thu. notes (cm) DARJEELING.

in the black water drying machine - about 180° - where it lies on rocks. open to the outside air at the ends. The leaves are then "broken" in a machine, and placed in the sorter, a long conical shaped sieve that is made to revolve, and in this way the different qualities are separated. The "golden tips" (buds) rank first, but the superintendent said the next leaves produced better tea. Curiously enough this garden produces different qualities of tea according to its height (it is the highest garden (6000 ft) in India) that from the uppermost produces the strongest and finest flavor. India produces only black tea. He said a party of Chinese who had visited the factory told him that green tea was produced by special picking and drying in the sun. He said the best tea retailed in India for 1 rs 4 as. cheap 8 as. I



TEA LEAVES

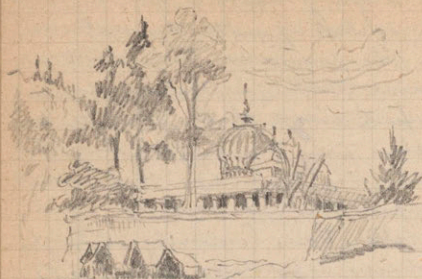
- as picked
- 1 The golden tips (bud)
 - 2 Broken tips?
 - 3 Picked?
 - 4

have heard that when there is what is called a "flush", that is when the weather causes a rapid growth of the leaves, the coolies are obliged to work day and night, but receive extra pay. (6 rs. a month is, I believe, the regular pay). In some gardens the leaves are sorted as picked. In one garden I saw the coolies - mostly women here - pruning the plants preliminary to the season.

At some places the plant is cut down every few years, but this is an expensive operation for the plant requires 2 or 3 years to recover. It is said to pay in the long run however. This garden sells nearly all of its tea in India.

Feb 15th Thu notes (con)

DARJEELING.



TEMPLE
IN DARJEELING.

The Temple near the Bazaar in Darjeeling, resembles Mohammedan work in detail especially in the reeded dome. The porch seemed to have Doric pillars. It is quite picturesque surrounded as it is by different sorts

of trees and plantains. All whitewashed.

February 15th Thursday. I woke before light and it was just dawn, after my lamplight breakfast when I started up the hills for Jhapu. The air was cool and refreshing but the steep path kept me warm. As I reached the higher points a glance backwards disclosed Kinchinjunga outlined in the most delicate rose color - only the peaks far below all was a deep violet mist which hid its base and made even the foot hills dark and shadowy. As the light increased the rose deepened until it resembled the glow from dull red iron - but intensely luminous, while the shadows were the deepest purple. When the sun was fairly up the peaks glowed like silver and the shadows took on all the tints of shell-pearl. Pink clouds began to rise in huge globular masses and float off towards the east, while the blue mist in the valleys deepened until all but outlines were lost.

Feb 15th Thur (con)

DARJEELING.

It was not until I had almost reached the highest point of J that I was able to clearly make out the vast cone of Mt. Everest, visible between two of the dark, nearer peaks. It was only the satisfaction of having seen Mt. Everest, the monarch of mountains - not the sensation produced by Kinchinjanga, for Mt Everest lies 120 miles distant. It was visible for a short time only - perhaps a half an hour. Then the usual clouds rose and covered that whole district. Kinchinjanga, however, was displayed in all its glory of dark granite and dazzling snow. Not a peak was hidden, only the base which seems always veiled in mist, and gives the towering summits the appearance of floating in the air. After breakfast I started to walk by passing the bazaar then taking Victoria (?) Road - a superb turnpike - that circles around the Ridge. At first I passed pleasant villas, the cemetery, and then traversed tea gardens always with a beautiful and impressive view of the deep gorge and enormous slopes that bound it. Everywhere are the tea gardens covering the mountain sides and giving them the appearance of being clothed with moss. Zig-zag lines show where paths from the plantations center towards the factory. A group of white buildings near the middle of the garden. As the road circled around the north end of the ridge, Kinchinjanga came

Feb 15th Thu (con)

DARJEELING.

in view and for a long time was the principal object in the landscape. The ridge is covered with the richest vegetation - trees with hanging creepers and moss, tree ferns and magnolias which gave a tropical appearance to the surroundings. One of the great beauties of Darjeeling are these many roads and paths winding in all directions through the forests, and always here and there a villa-bungalow with well kept grounds. The location of Victoria road at some distance down the mountain side makes the views even more interesting than those from the top of the ridge for the depth of the gorge does not seem to suffer and there is the added grandeur of the heights above. At a number of places there had been landships, and rows of laborers - all women and children the latter nearly all little girls - were at work removing the debris from the road in baskets carried on the back and steadied by a band around the forehead. Nearly everything is packed up the mountains on the backs of women or men - the latter are sometimes seen carrying hay or lumber. Only occasionally one sees a horse used for such labor, and I have seen no wheeled vehicles. I often stopped to enjoy the superb landscapes opened at every turn and it was well into the afternoon when I reached the other gorge - the one I had seen from Tiger Hill. Here the road came to an end in a chasm of fallen trees, blasted

Feb 15th Thu (con)

DARJEELING.

rock and loose earth, for it is being con-
tinued down the mountain. I found my
way around by a narrow path, then be-
gan to ascend toward Deodighing again by
a bridle path. I reached the mall after
passing through the village of
where I had opportunity to see a couple
of curious ecclesiastical buildings, described
some pages back. While sketching the tem-
ple an old priest - I suppose he was - came
up "salamed" chanted a little and then
wanted backsheesh. While I was there, too,
I saw an old woman walking around the
temple solemnly twirling her prayer
machine. At the same temple I saw
some gorgeously dressed girls with huge flats
of ear rings and enormous necklaces
as big as large ropes, in several strands.
All the hill people, men and women,
wear pig tails - the women two - often
of remarkable length. I crossed Dea-
jeeling, and went down past the Eden
Sanitarium to the Royal Botanical Garden.
Although out of the season - there were very
few flowers and many trees were not
yet in leaf. The garden was a beautiful
spot with their many cedars. I left the
gardens at the lower end, and followed
a road by the gorge to a tea garden -
Hart's (?) - which I had seen in the morn-
ing and had a pleasant and instructive
visit to the factory. I then returned to the
hotel (Coilock) by way of the Bazaar. The
day was delightful for walking for the sun
was often covered by floating clouds.

February 16th Friday.

RAIL

I walked to the top of Observatory Hill early in the morning for a last look at Kinchinjunga, but clouds had already risen and almost hid it from view. I took the 10 AM train, after walking to the station, for Siliguri. The views were not satisfactory owing to mists which at times completely enveloped the train, and we ran through in fog. Farther down the air was if anything clearer than on the way up, and I had magnificent views over the wooded gorges - with rich tropical vegetation on the lower levels. The tree fern is always a conspicuous object, and the creepers were interesting to me. Often I would see one as straight and regular as a rope perhaps 60 or 75 feet long, without a leaf. The hill people always tumbled out in force as we passed through the villages. I noticed that the women wore enormous earrings set with large pieces of turquoise. The weight was taken off of the ears by strings fastened to the hair. Every man has a water pipe - especially the shopkeepers who sit in the midst of their wares indifferent as to whether there is trade or not and smoke this pipe - I suspect it is opium more or less -

hand
sable



Those that
piece of
wooden
common property as far as use is concerned. The form of salute between friends when they meet or part is to hold the

They hold the affair in their
and merely suck at the
in the side of the reservoir.
are particular make a mouth
their hand or use a little
mouth-piece which each man
carries in his pocket. - The pipe is usually
ed. The form of salute between friends
when they meet or part is to hold the

Feb 16th Fri (con) RAIL

THE GANGES.

At Manharai
Bhat.

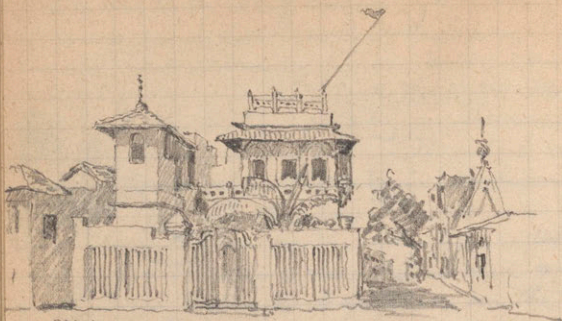


A GANGES
BOAT

folded hands before the forehead. Ferris are
a feature in the Hindlayas. They cover the
banks everywhere and seem to be of count-
less varieties. This railroad is certainly re-
markable - There are, I think, 4 loops
where the road makes ^{direct} two complete cir-
cles and passes under itself once in the
operation. Then there are a number of re-
versing stations. Not the least remarkable
fact is that there are no tunnels. I heard
that the steepest long grade is 1 in 22 and

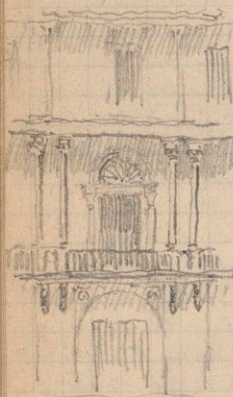
Feb 16th Fri (con)

RAIL



PRIVATE HOUSE
BEWARES.

at a reversing station there is a short distance 1 in 15. We passed a couple of places where there had been bad landslips and the mountain side did not look any too secure now. We reached Siliguri again about 5.45



Tilt roof
Wide cornice
chamfer soffits.
(rests on piers.)

Flat roof
Simple abut
cornice with
abth 10" projection
Broad abacus
Small ionic-like
caps
and columns
atroc-like bases on
sq. pedestals (from
old rail.) Bracket
of slender pendant
style.
lowest string shallow
arches with iron-
mounted spandril

and here I trans-
ferred to a nice
2nd class coach
that was to go
through to Man-
maded spandril

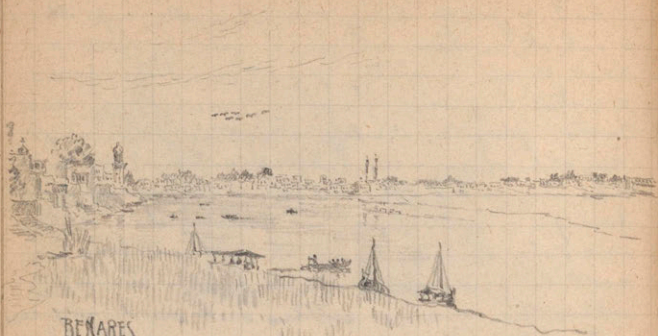
HOUSE FRONT
MOTIVE.

change. An old gentleman - a tea planter got on before we reached Parbatapur, and went to sleep - It seems he wanted to go to Calcutta but never woke up until he found himself over 90 miles out of the way.

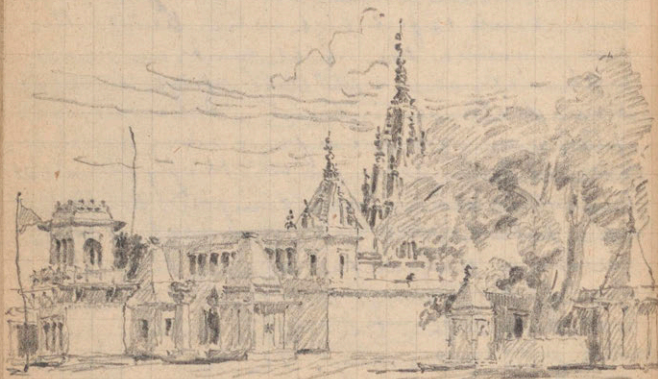
Feb-17th Saturday

RAIL.

We left Parbatespur about 12³⁰ Am. and I had a good long sleep - woke up about 6 o'clock when we were running over a dead level country planted in (or was planted in) rice, barley, mustard and castor plants. Indigo is one of the staples. My old man - who - went - astray told me that the indigo plant - which resembles hemp - is steeped in water, then after soaking a long time the stems are raked out and the liquor stirred when the indigo settles out, and is pressed into cakes. My friend left me at Katalian Junction and I went on to Manikganj where a steamer on the Ganges was waiting for us - the Sakshmi a fine new boat. We crossed about 10 o'clock - a 45 minute steam down stream. The left bank was about 15 feet high - straight into the river. While the right bank was low with islands but with high hills at some distance inland. I saw a number of the queer river craft - some resembled those I had seen on the Hooghly at Calcutta. In a while others were complete house boats with palm(?) mat sides and roof. They carry one large ugly square sail that is spread high above the boat. The mast is used for the tow-rope fastening when towing is necessary. The men who do the towing are placed far apart along the rope, not together in a crowd as on the Nile. I saw a couple of cases of tow-horses. Once over the river, we again took train and about 11⁴⁵ retraced



BENARES
(from the South)



MONKEY TEMPLE
BENARES.

Feb 17th Sat (con)

RAIL TO BENARES.

The distance we had come down stream in the boat. We finally reached 5 on the main loop-line of the East India Railway. I had a seat in a car with some natives for a few miles, but then it cleared out and there were two English R.R. men and a Government Inspector - the latter a native, a Brahmin of the first degree, who turned out to be a very intelligent and interesting companion. At first we had rocky hills on the south - they resembled the broken up formation I had seen in the south of India - but on the north, and later in the south also, was a boundless plain as far as the eye could reach. Now and then with traces of the water that is said to completely cover the country in the rainy season - summer. The crops seemed to be mustard, barley and other grains - perhaps some indigo. I began to see great fields of white blossomed poppies, too, the first that I had seen of true opium raising. Indigo is raised to some extent, I believe. The boys fly kites of many colors and without a tail. They have their string rolled on a big bobbin which allows it to roll out rapidly when there is a favorable wind. At Bhagnapur I saw a queer looking temple. There were slender round towers in the corners of the enclosure, and the temple had, if I am right, an octagonal pyramidal-roof centre tower from which small

Feb-17th Sat (con) RAIL.

Turrets sprang as if prising the roof. There were other large buildings here also. Beyond Jamalpur there was a rocky range of hills again on the south. The ox carts all through Bengal - Daizeeling too - have six paired spokes in the wheels, and often a deep felloe with the tire much narrower than the wheel.



During the night my car-companions left and I thereafter had pilgrims to Benares with me. The day was clear & hot. 90° in shade.

February 18th Sunday I woke, again, about 6 o'clock and shortly before 7 I was in Mughal Serai - where I changed cars, and after a wait until 8¹⁵ am. took the train for Benares. It was only a run of 7 miles over the plain.



String course



Bracket at Ashi, Ghah Brown sandstone.

This string course is almost universal in Mohammedan work - is seen in later building of all kinds. Variation this

This bracket was one of many under a balcony (?) on the building above the Ashi-ghah. It like the building was of brown sandstone and had a peculiarly original appearance.

The masonry of almost all buildings and walls in Benares shows the narrow slab of stone set in the joints between the layers - horizontal & perpendicular.

There was a tower near the Mosque (original? spire) where the entire surface was covered with small brackets like the sketch, placed alternately 2 on a face then 1 on face 2 on the opposite.




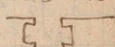
Bracket on tower face



placed

BENARES

Feb 18th Sun (con) BENARES.

Now with many fine-looking trees (more goes?) We crossed the Ganges on a long iron truss bridge - with massive buildings at each end & from which I had a fine view down the river and up along the city which covers the high left bank with its many great flights of steps and public buildings. I left the train at Benares - Ganges. There was not even a waiting room, but I left my stuff with the baggage man, and walked up to the city by the first street. Everything was crowded with pilgrims - on foot in the queer 2 wheeled carts, where the frame and shafts were of bamboo, and two extra passengers always found room on the wide mud guards over the wheels. I was struck at once by the picturesque private houses nearly all plainly Mohammedan in design. Common features in small and great were the thin widely-projecting bracket supported cornice - not as rich here as in Bijapur - and string courses of flat "fret" ornament. (A)  sort of conventional leaf work. The charming balconies and especially oriel windows were deserving of long study. One of the latter, on a large palace at the head of one of the Ghats, was one of the richest and effective that I have ever seen. It was triple in plan  and inside was a veritable hall of columns. Columns all tend towards what might be called the candelabra style always richly carved. I walked up through

Feb 18th Sun (con)

BENARES.

The city until I reached what I think was the Wanshi Ghat. - very picturesque with long irregular flights of stone steps, temple towers with background of green trees and the multitude of pilgrim-bathers - then walked along the river bank past the numerous flights of steps, and remarkably picturesque groups of buildings until I had passed the city and was in the grain fields beyond. Here I stopped and sat under a large tree to enjoy the fine view of the city stretching for several miles along the long bend of the river as far as the distant railway bridge. I then tramped up the so-called Monkey Temple (properly the Durga) It lies to the south of a large tank - the latter furnished with fine flights of steps on all sides and a round stone column in the centre. The temple is surrounded by a wall and before the entrance is a two story building, the upper an open pavillion. On either side of the entrance one, also, two small shrines with the usual pyramidal roof. At the side (south) there is also shrines.

The temple seems to consist of a porch of columns curiously and beautifully carved and the tower-centred sanctum. This latter tower is typical - a plain pyramid of 4 sides each side decorated with a slightly raised panel in imitation of a side of the pyramid and its finial, at the corners are turrets of similar design. The whole forms a rich combination and without the confusing effect of the gopurams of the south. As far as I could make out, these pyramidal towers

Feb 18th Sun (con).

were built of stone - or at least sheathed with stone. In this particular case the entire temple was painted a dull red. - blood was sprinkled around on the pavements. I did not go inside - shoes must be taken off - but could see fairly well in the doors. I then returned to the Ghats and with some detours into the city walked almost down to the R.R. bridge along the river bank. I saw several cremations going on - at the Manakaramika Ghats I could see the face and part of the body of the subject frying in the hot wood fire. Other bodies lay matted in cloth with their feet in the river waiting their turn. At one place I saw a crowd - apparently of friends squatting around the fire watching the operation. On a round sort of platform I saw a man sitting perfectly immovable, in the position of a seated Buddha, contemplating the Ganges, others bedaubed with river mud from head to foot, a palm or rush leaf in hand were running along the water, and I saw numerous processions of pilgrims in gay colors marching along with their brightly polished brass or copper vessels full of water chanting in an almost boisterous manner. Although I was the only European that seemed to be abroad there was not even the slightest appearance of fanatical feeling towards me. Only when I stopped to look or sketch was I ever stared at. Every where people were bathing, washing clothes or being shaved by

Feb 18th Sun (con).

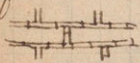
BENARES.

The river side. Cows stood at many places and are met everywhere in the city. Each devotee as he passed sprinkled each with the water from his pot. At one time I heard a great shrieking and crying - soon a crowd came running along - men carrying the body of a child in a cloth, partly exposed & behind followed women even men crying out, in which they were joined by the passers by. They finally went down to the water - what they did I could not see on account of the crowd. I made a hunt for the Golden Temple, but when I found an entrance was prevented from even making an attempt to enter by the struggling mass of natives trying to get in and out. Every where in this district rise the characteristic pyramidal towers - some red, some white - even gilded. One was slightly varied and showed convex turret-like projections on the sides.



The views rapidly rising river bank is picturesque in extreme.

Everywhere are noble buildings in the Mohammedan style. Characteristic are the great wide palace fronts - a blank wall of great height - nearly or always of the narrow stone joint described before. Then there is a balcony running along the entire front resting on many Hindu-like brackets with little pendants, and often furnished at each end with a rich grill. Above this perhaps are arcade (?) then the wide cornice of thin slabs and many brackets above which is usually a



Feb 18th Sun (con).

plain solid parapet, at times rising as a square corner attic, even stepped and in this respect showing Assyrian influence. The little shrines that are seen everywhere in great numbers, usually consist of a square building with a niche for the idol surmounted by a pyramidal roof of the usual form, and a porch. One that I examined particularly had exquisite carving on mouldings, capitals, eases shafts and in fact every place. The window screens were beautifully wrought wood work. Even the surrounding railing was a fine piece of metal work. The porch of these shrines always shelters the brass (?) figure of a cow facing the doors that hide the idol. Flowers are seen every place - the river banks are strewn with them. I visited the Aurangzeb Mosque. It rises high above the river and is reached by a steep & narrow flight of steps. It is built of brown stone in the usual style of masonry. The building consists of three domed bays - 1 bay deep only - and is flanked by two tall and graceful octagonal minarets, rooled with small cupolas and finished with wide eaves and a gallery at the top. These minarets form the most conspicuous objects in all general views of the city. I saw the Cow Ghos - only 2



Feb-18th Sun (cont)

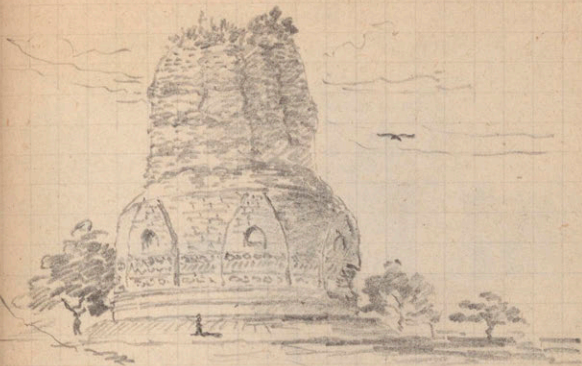
BENARES.

Two cows were there, and took a bottle of water from the most sacred spot - between the turrets of the Trilochana that they went back to the Station at the end of the bridge. At 4 2/4 P.M. I went on 3 miles by rail to the Benares Cantonment station, and had a boy show me the Deak Bungalow - about a mile from the station pleasantly located on the large square in the European quarter. I had a big curry and tea and spent the evening writing this journal. The day did not seem excessively hot. I often walked without an umbrella.

February 19th Monday. It was about 7 o'clock when I left the Bungalow for Sarnath, and made a good start in the right direction. I passed over the large square where are located the post-office - a building in perpendicular gothic and several other European looking houses. Beyond were shops of the usual native type, then some pleasant looking bungalows. I saw Warren Hastings Sun Dial - then went astray at one of the numberless forks in the road, and after about an hour's walk found myself in Benares not far from the "Mirivets"! I retraced my steps and finally after several trials and many attempts at a question I espied the looked for Topse over the trees in the distance. It turned out to be at least 2 miles further, but the way was shady for the most part and pleasant. I have described the Topse on the opposite page. - I think it at least 5 miles from the Bungalow. The walk back was necessarily fast but hot in order to catch the noon train, but I managed

Feb 19th Mon. (notes)

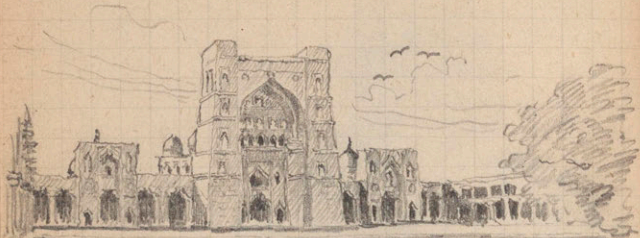
SARNATH





TOPE AT
SARNATH.


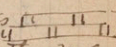
The is located on a slightly elevated piece of ground a little to the east of an enclosed temple. It stands on a terrace perhaps 5 feet high made of earth extending about 5 or 6 feet from its base. The basement is revetted with yellow sandstone, and consists, first of plain masonry with two projecting string courses, then a wide band of decorated work, the borders arabesques, the central geometric patterns of various designs - diagonal meander, diamond designs etc. - Above this the masonry is plain. This basement is relieved by projecting panels (?) with an angular corical form () and each shows a shallow round arch niche near its centre. A peculiarity of the masonry is that the joints are nearly directly above one another, very slightly broken. Above the basement rises a tower like mass of brick about $\frac{1}{2}$ higher than the basement. It seems to have had a sort of reeded surface, and has evidently lost its stone revetting. The brick seems to have been laid very irregularly. The sides of the basement are convex - approx. a hemispherical.

Feb 17 Mon. (notes).







COURT AND
PROPYLON TO
ATALA MUSJID



The court yard is surrounded on three sides by a 2 story colonnade with double, square columns set thus:  square compartments, 3 bays deep. In the upper story the casies columns are rd. & great deal of the material is evidently old Hindu work. The west (north) side of the court is taken up by the facade of the mosque. There are 3 propylon like structures that on the sides screen single domes and in the centre this much the largest - screens the large central and four or more smaller domes. To the central propylon there is considerable batter to the walls. The arches are keel form as usual with Indian Mohammedan work, with an inner archivolt of cusps of this form  The ped- central arch (inside) is decorated with open windows, the small ones with a single one. The sides are relieved by niches in the form of blank windows. The central door has a decidedly Hindu appearance. All is built of a light brown (reddish) stone. Surfaces of domes plastered. In the N.W. corner there is a screened apartment. There is a domed apartment on the north & south sides of the court but no screen facade to these. The west side also shows 3 bays deep. The central mosque proper is a separate apartment. The entrance from the



streets (E. N. + S.) are screened on the street side by pro-
pylons. The domes seems to all rest on an octagon-
formed by a simple lintel across the corner, sup-
ported by wide brackets from the wall giving the
appearance of an arch.  The domes are of stone
hemispherical inside and laid in horizon-
tal courses. The ornament is mostly made up of
cusps in the arches everywhere, but there is some
surface decoration on window + door trims and on
archivolts. It is mostly conventional foliage, great
roofs & like fret saw work - mostly shallow.
The ornament is not striking. The stone screens
to the apartments in N.W. + S.W. corners of the courts
is in star patterns. The back of the west wall (outside)
shows heavy tapering round buttresses at the corners
of both wall and the 3 projecting pavilions behind
each of the principal domes. The domes show octagonal
drums. (The very small corner domes round drums)
Exterior wall stone in long and short blocks 
but not so everywhere. The exterior of the N.S.
+ W. of the court show the colonnade of four above
and one bay below, where there is then a wall.
Private houses have very ornamental second story
of cusped arches, or blank arches surmounted by a
shallow relief representation of a dome. The separating
engaged columns are nearly always of the candelabra
order. The cornice is of thin slabs - 2 or 3 inches -
with 3 or 4 feet projection and no brackets but
a rich series of bed mouldings. The Inn.
ma Masjid is located considerably to the NW of the Stala-
is approached on the S. by 30 steps. In general arrange-
ment of court - the open 2nd story colonnade around
the west half of the court, the 1 bay open colonnade of
the 1st story outside, the design of the great central frag-
ade on the inside west side of the court &c - But here

Feb 19 mon. notes (con)

the courtyard is on a level with the 2nd story of the sides of the court, which consequently shows only one story. The great west facade of the mosque proper shows only a central pylon, while the sides show 5 pointed - and cusped arches  in 2 stories for 2 windows from the centre. Part of these side wings seem to be covered with a pointed barrel vault. The central facade is identical in general design with the Stala, but here the open windows are all closed with beautiful perforated stone screens - no doubt so also in the Stala formerly. Here also the window-trims are made up of a triple row of ornament, in rich geometric or arabesque forms. Spandrels of windows (see & blank) filled with white. The surface of the spandrels of the great central arch is covered with small sunk patterns of this shape 

This great arch is a simple pointed arch such as used in gothic work - double key-stone . Other arches all of the straight sided  form. The ruined great east pylon shows many fragments of Hindu work embedded in its wall.

This building also of a reddish brown stone. Outside the west wall is here also the heavy round turret like buttresses. (Tombs of Kings enclosure close to north of the mosque shows these also. Exterior of west wall decorated with string courses like battlements  and 

The Sal da is of similar design but the ornament is not so rich. The central arch in the great west pylon is divided into 3 bays by square piers, divided in the centre by a  as are the piers of the open wings to N. & S of the central apartment. The dome, as in the other parts on an octagon, the corners simple architraves or lintels. The N. S. & 2 sides show a single story colonnade as the . There are

Feb 19th Mon. notes (con).

JAINPUR.



LAL

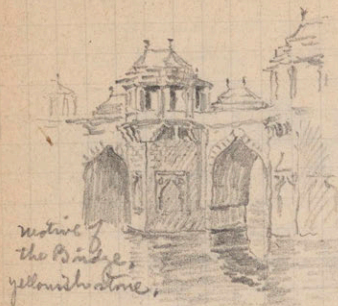
Type of the exterior of Jampur Mosque.

No. 5 and 2. propylons outside. Arches all keel. This building of the usual brown stone but disfigured with whitewash at places. Colonnade 2 bays deep. West wings 4 bays deep. Colonnades are strong but almost double height in mosque open.

(Conform 4 1/2 pages back) Feb 19th Mon (con) it is time to eat the breakfast the messman had prepared. (good and reasonable in charges). I took the 12⁴⁵ train for Jampur and after a short run over the perfectly level plain I reached Jampur City station where I left my things with the station master. The walk to the town was perhaps a mile, past shops and shaded most of the way. I first turned aside to visit the Stala Mosque whose propylons were visible from the rail-road. I spent some time here to advantage, for I think it is the most complete and best example of the Jampur type of mosque. Several boys who had been at school over in a corner of the Court, took great interest in my doings, but finally were of service in directing me to the Sal Mosque. The walk there was a long

Feb 19th Mon (con).

JAMNAPUR



A Blue
 B Red
 C White.

Cornice ornament on
 Pavilions,

courtyard are decidedly

Hindu in appearance. I have no doubt to the use of old materials. I returned to the city and hunted up the old Fort which lies on a hill near the river and not far from the Akala Mosque (SW). The entrance is through two great gates of the same design as the Mosque façades. In the outer one the "frieze" ornament has (or had) its sunken spaces filled with brilliant glazed tile of yellow and 2 shades of blue. The effect of the contrast in color and surface between the reddish brown stone and the brilliant tile is excellent, and it suggested the origin of this shallow incised ornament - or the opposite, the use of tile here suggested by enamel work where this sort of decoration no doubt had its origin.

one but I was re-
 paid in finding an
 other characteristic
 example. The mosque
 in Jamnapur is ap-
 parently influenced
 by the Temple ar-
 rangement of the
 south, where the
 gopuram is such
 a feature. But I
 think the immediate
 copy for the great
 arch and façade
 originated in the
 Sasanian façades
 of Persia. The
 colonnades of the

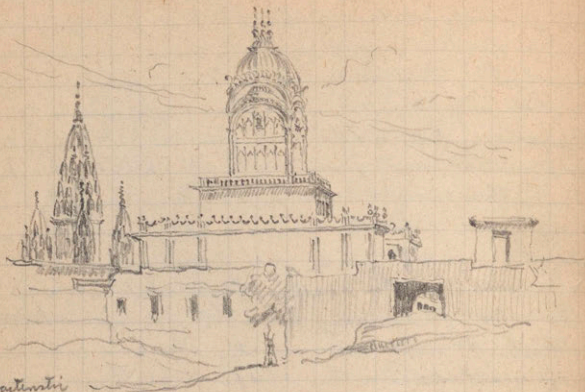
Feb 19th Mon (con).

JALNPIUR

There was a court with small apartments around its sides (5) then a second gate much like the first. The interior of the fort is perhaps 20 acres now full of crops which some men were irrigating by means of the bull team-rope-and-bucket system. The enclosure is surrounded by battlemented walls that resembled those at Bijapur. The view from the south wall was fine. From this point I could see over the city - many trees from which domes and great mosque facades protruded while beyond the small space below the wall flowed the river.

Not far away was the famous bridge which I next examined. The sun was setting as I walked down the steep slope through a breach in the walls, but it was still light enough. The bridge consists of 10 spans where it crosses the river proper. The arches and piers are about the same in width - the 4 central arches are a little the widest, and all are pointed of the usual straight sided form seen in Mohammedan work. Above each pier is a little pavillion with columns (now walled up) in which are shops. The bridge has no upward curve but is straight. At each end are massive structures, and on the farther side is another bridge with similar pavillions, then a double gateway between which is a large encaded (5) court. The bridge was continually crowded, and seemed to be the centre of the life of the city. The street of the bridge was most picturesque - of houses shops and people, especially on the descent as I walked back to the station. I had dinner then took the 7³⁰ train for Fyzabad - had plenty of room and a good sleep. Day clear but not very hot.

February 20th Tuesday (notes) AJODHYA.



Characteristic
style.
Ajodhya

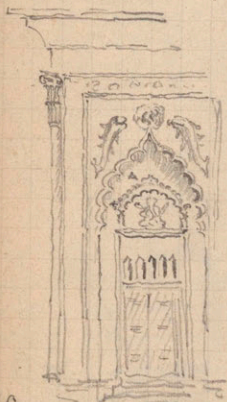
This view is taken from the back of the building. The front shows a remarkable facade. The motive is a large round arch enclosing the portal - a square headed door - and a second story of windows. Above this a panel of elaborate scroll work. The projecting sides show orders - faint resemblance to Classic Corinthian - ^{Composite} - imposed in 2 stories, above a series of rich bed mouldings at the top of all projects a simple wooden cornice, showing the wooden beams, about 4 or 4 1/2 feet. The facade is one mass of stucco scroll arabesque and foliage ornament, in which fish are frequently introduced together with figures of Hindu deities. There is some color but nearly all is white. The dome is rectangular in plan with 3 gilded pinnacles. The facades show above the arches, the low relief representation of a dome seen so often in this district as an ornament above arches. There are "scallop" arches seen at places. The cresting down the roof consists of coupled ^{with vase ornament} curved balustrades, all is covered with stucco.

Feb 20th vol. Taccon

AJODHYA

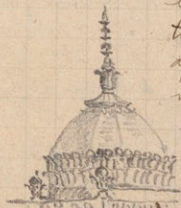
Below is a rough sketch of a common form of doorway - especially to the temples - The mouldings of the frames - engaged columns and ornaments are built with a brick matrix and covered with stucco which is sometimes painted a little. There is some painted ornament, figures &c on plain surfaces. The scalloped or cusped arch is very common, in fact the sarasenic facade of an upper story arcade - wide projecting eaves, the use of pilasters and sometimes the coved cornice is almost universal in private houses. The one opposite to me now shows a curious combination by having

Hindu towers at each corner. The balcony, too, is common and often shows beautifully carved brackets of stone or wood. The coved cornice where it occurs is nearly always ornamented with painted designs only.



Common form of doorway

At A there is a shallow semidome behind the scalloped arch with sharp taper roof over a ruined building and was decorated with small niches in tiers on each face. All these buildings of brick and the tendency of the bond is



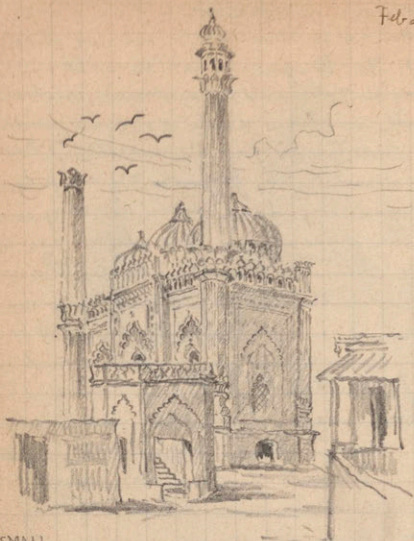
Octagonal dome

The octagonal dome below has a particularly graceful appearance, but was not common.

The octagon rested on a square base with vases at the corners. The finial appeared

to be bronze. This whole district was full of domes and towers of many designs. The octagonal minaret was a ruined building and was decorated with small niches in tiers on each face. All these buildings of brick and the tendency of the bond is ----- but not regular.

Feb 20th AJODHYA

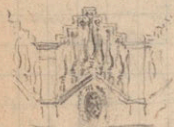


This is one of the most ornamental little mosques that I have seen. The facade is in 3 bays the central projecting slightly. The openings are keel arches enclosed by scalloped arches. The balustrade consists of a round arch arcade - the openings filled with beautiful perforated screens - surmounted by little domes the counterpart of the large ones. The minarets are needed. It is of brick covered with stucco. The steps

SMALL MOSQUE

AJODHYA. (This design repeated a number of times)

in the sketch lead to the level of the praying court.

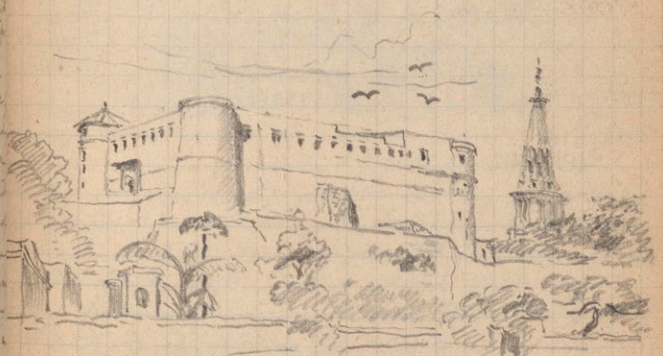


Motive of a creating

This creating belonged to a house of 2 stories with the usual scalloped arcade on the 2nd, separated by a cluster of engaged columns the central rising higher than the other 2 to support the entablature. At the ends of the building attic-like towers rose between which was this high creating. There was a large central enclosed balcony of wood. The 1st story showed a blank arcade on candelabra engaged columns wide main cornice. arabesque frieze and belt course separating the stories (really the frieze of the lower order.)

Feb. 20th Tue. notes (cont) FYZABAD.

The tomb of Shujau-daulah in Fyzabad makes up a charming composition. The tomb stands in the centre of an enclosure surrounded by a high wall relieved, on the inside by a blank arcade of scalloped arches enclosing plain, keel arches, and resting on candelabra columns. Above is a high frieze of an arcade of round arches, each surmounted by a bulb dome - all in low relief. At each corner of the enclosure is an octagonal building of 2 stories, roofed by a bulb dome. The entrance is through a square building, with wings, and a second story furnished with an open arcade. To the north of the entrance & which is on the west side of the enclosure - is a mosque identical in design with that sketched opposite and no doubt a copy. In the centre of the east side is a building to balance the entrance - perhaps a school for (north of gate)



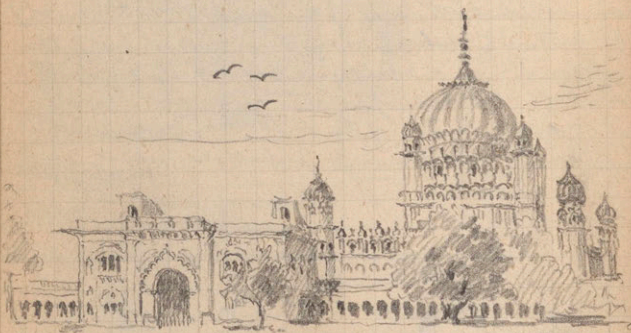
JANAM STHAN
TEMPLE.
AJODHTA.

(Looking sitting on other end of the cog)
This temple has no towers. It appears more like a fort. All white. The tower on the right belongs to the Karnak Bhawan Temple - a sort of double octagonal (?) building in plan.

Feb 20th Tul. era. (notes)

FYZABAD.

I heard reciting *quran* in the centre, a beautifully proportioned building surrounded by open arcades of scalloped arches and surmounted by a single bulb dome. From each face extend long rectangular basins of water starting from smaller square ones close to the building. The buildings are all snow white (white wash) and contrast beautifully with the well kept flower gardens and groups of cypresses, palmetto and other trees planted in the enclosure.



TOMBS OF THE BEGUM BEGAM.

Fyzabad. The tomb of the Begum is an imposing building. There is a fore court surrounded by an arcade of trefoil arches with the principal entrance on the west. Another large entrance on the south side leads to a second similarly enclosed court in the centre of which lies the tomb. This building is of a similar style to the other mohammedan buildings in the city and neighbourhood, and it seemed to me a remarkably well proportioned and pleasing composition. Here the tower is flanked by minarets at the 4


Feb 20th Tuesday (cont) FYZABAD.

cornices, as well as the building which also shows form. The drum of the dome shows the little dome covered arches, that are a characteristic detail of Fyzabad-Ajodhya architecture. The lower story shows an open arcade, and the corner turrets stand almost free. The entrance is from the 2nd story I believe. All is white washed to the gilded spire of the dome. It is I should say at least a mile and a quarter south of the other tomb. I noticed several little mosaics about here of the design of the one I sketched in Ajodhya - it seems to have been a favorite. The Begam's tomb - dates from the first part of this century.

February 20th Tuesday. I reached Fyzabad station after midnight, and settled down on a settee in the waiting room and slept till morning. At 7 o'clock I took a train on a short branch road to Ajodhya, at first retracing the way I had come then turned to the river. The station was close to the Swarga dwara or Ram Shah where crowds were bathing in the Gorga river - now a medium sized stream, running through a wide bed of sand. There was a wide street running towards Fyzabad from this point on which were a number of temples, a bazaar and public buildings. To the left - facing the river - lay the larger part of the town, unimportant enough for the most part, but along the river were many large temples at the top of imposing flights of stone stairs that gave the river front a Benares appearance. In fact I believe Ajodhya is a very sacred place, and the object of many pilgrimages. In my notes taken on the spot, some of the buildings are described. I walked along

Feb 20th Tue (con)

ADODHYA

nearly the entire river front, from which there was a wide view over the flat country beyond, and where I saw great trains of ox carts and camels. I then turned my attention to the inside of the town - made up of narrow and for the most part crooked streets lined by low houses. Those of more pretense were of 12 stories and I think always of mohammedan design. There were a few temples enclosed by high walls and often with picturesque domes and a number of small mosques, one of which in particular was a rich and pleasing design. I climbed a hill where there were tombs & remains of a mosque and had a view over the town and a good chance to judge the peculiarities of its architecture. The most striking peculiarity if, perhaps, found in the domes of this form  where the curved surface is ribbed and crowned by two or more gilded finials. Above the arched opening below is the relief dome ornament. I walked back to Fyzabad by the road - a fine one under large trees for a great part of the distance.

Everywhere were many little tomb mosques nearly all in a state of ruin but some still showing exquisite design. Nearly all have the two slender minarets on the east corner and there was always ⁵¹ a fore-court surrounded by a wall. I should have mentioned that for several days back I have noticed that the wells have a fine curb which rests on a wide platform raised several feet above the level of the ground. On both sides of the well are posts with a rod


Feb 20th Tue (con) FYZABAD.

crossing the opening on which is a pulley. These posts are often ornamental, and here in Fyzabad they are often crowned with little domes of the local type. I should have said, too, that the tomb - mosques often show domes nearly spherical on the outside as at Bijapur only the "calyx" dome is less prominent. A feature of the cresting over the main wall is a series of miniature domes as a crowning member. One of the tomb domes was decorated on the surface with Chevrons ornament. When I reached Fyzabad I soon found the Tomb of _____ described elsewhere, and after a long hunt in the hot sun - walking several times through the market in front of the last named tomb, I found that of the Beyr Bejam. also described. It was a long walk and a job in finding my way back to the station but I finally reached it and in time to get a warm lunch before the 5²⁰ mail left for Lucknow. I had plenty of room with a soldier who told all about how he had a fever twice and how sick it made him to ride down poppy fields - he was a cavalry man, there was another severe looking young man in the compartment and with a T square. We reached Lucknow after a ride of the moonlit plain - about 8 o'clock and I took a Jampans or whatever they are to the Prince of Wales Hotel - a big affair in the European quarter, but it turned out to be haunted mostly by Parsees.



Fig. 1.
Ornament on the under side of a stone chhatra (umbrella) from Mathura (A.D. 100 or 200) showing the lotus ornament.

In the Museum there were several disks from the Buddhist chhatras or stone umbrellas. These always I think, show the lotus ornament, and to my mind forcibly suggest the origin of the so called egg and dart ornament. The next step can be seen below at Fig 2

A cap made up of 4 lions, shows the mane represented thus  and there are several

rudimentary leaves



Very rude. Ad 100-200. ||

A fragment of engaged column from Fatehpur Sikri shows a spiral ribbed surface arranged at the base as the Sultan Hassan Mosque Cairo. It is said to occur there at F.S. but seldom elsewhere.



No date was given ornament thus.

A large rosette-boss showed where all the work and the boss of (sandstone).

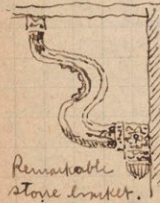
was deeply cut vigorous section



Fig 2



Capitals and other circular members

are often cut in a deep ribbed surface like the classic Greek "bead"



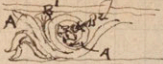
Remarkable stone bracket.

Boondabore 1590 (Time of Akbar)

Four sculptured heads bearing a ligature . Brackets ornaments  are left with a flat surface and outlined in remarkably deep intervening spaces as in scroll saw-work. (in the Sivatic section)

Feb 21st Wed. notes (con) LUCKNOW.

There was a panel representing a lotus stem (half round) in arabesque



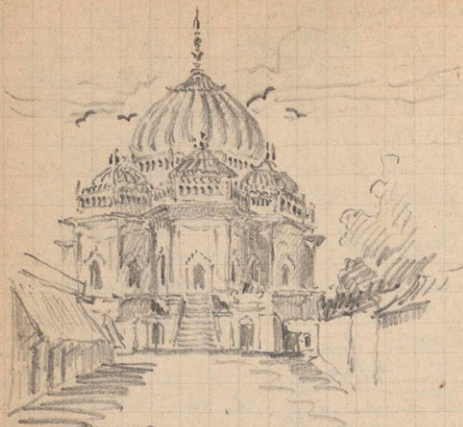
St A the stem
St B one lotus

ends in this flowers that at B' exactly as represented in Egyptian work. This group Benares - excavated from the Buddhist Vihara at Rajghat. A long processional frieze about 10³/₄" broad (architectural) has a pleasing variety in the pose of the figures and although the latter as separate figures may be open to criticism as to drawing and execution yet as a whole there is a good grouping and general repeat that is found in some of the best Greek work. From Garhwa about 318-400 A.D.

February 21st Wednesday. In the morning after breakfast I walked down Abbot's Road on which the hotel was located, then after some distance turned to the left and finally reached the museum, located in a large building in Mohammedan style, painted red. In the immediate neighborhood were several large mosques - two octagonal (!) in plan and located in a fine grassy lawn. Other Mohammedan or Renaissance buildings with a Mohammedan smack to them appeared to be old palaces or something of the sort. The river Goomti is not very wide, perhaps 200 feet or even less, and is spanned by a bridge not far from this group of buildings near the Museum. After I had finished my visit - there were besides the antiquities, industrial art collections, mineralogical and economic sections. After looking through them I walked towards the native bazaars

Feb-21st Wed. notes (con)

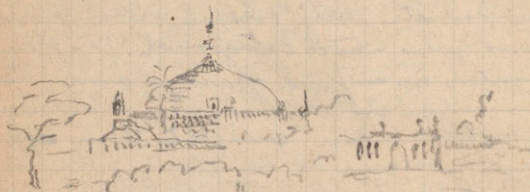
LUCKNOW.



MOSQUE
LUCKNOW. TOMAS

Built of brick
stuccoed with
a cream color.
Domes and
balustrades
weathered a
dark gray.
The peculiarity
of this mosque
is in the (I think)
8 chapels pro-
jecting from
the sides. The
mosque does
not appear to

be in use and lies surrounded by
small houses. The Shah Najaf
is located not far from the river. I had to



SHAH NAJAF
LUCKNOW.

a short time to examine it. The most prom-
inent features are a great surrounding wall
with imposing gateways and a central
building with immense low dome. It like
all the other buildings seems to be of brick
covered with stucco. There are numbers of
buildings in the mohammedan style but
neither in detail nor general design are they.

Feb 21st ~~Madras notes (con)~~


particularly striking - nor I should not say that for numbers of them are striking in size. There are several large enclosed spaces with ornamented walls and large buildings, without domes for the most part, on the faces. These buildings show blank assades of scalloped arches, mostly in a single story and the bays separated by flat pilasters. The wall is ornamented by a wide cornice, and above that rises a high balustrade of small arches and at times crowned by the miniature dome ornament. The side facing the court seems to be the only one that is furnished with openings. Of the many mosques - numbers of the 1 bay deep 3 bay wide pattern, with three domes the central a little the highest and nearly always ribbed (needled). Two flanking minarets, usually octagonal in plan and ending in a small gallery of openings at the top: the most pleasing perhaps that I saw were a couple of octagonal (?) plan not far from the museum. They lay isolated on beautifully kept green lawns - such a novelty in India that the otherwise pleasing buildings were raised to the point of being striking. They had central domes which, if I remember rightly were flanked by smaller domes at the corners. As a rule private houses of the native quarter were not interesting. The bazaar was very animated. The goods that I noticed especially were caps of some gauzy material a pale yellow with indistinct patterns printed on them. The priest-like looking cloths were yellows in various shades. Fruit was cheap. I bought mandarine oranges 4 for a half anna (1 cent)

Feb 21st Wed (con) LUCKNOW.

(From 2 pages back) Looked at some of the mosques and finally lost myself completely. It was no use to enquire of the natives. Every one pointed in a different direction. and I finally found myself at the rail-road station! Even then my troubles were not over and it was nearly 3 o'clock before I arrived at the hotel. After tiffin I walked down towards the river again, invested in a pair of shoes then - lost myself again. This time in my wandering I ran across numberless interesting things - old enclosed spaces with imposing buildings - large tomb-mosques - relics of the Munting period and other sights of Lucknow. The only trouble was I could only guess at what they were. Lucknow was too much for me, for once my clerk abandoned me, and I could find out nothing. I at last identified the Shah Najaf - then shortly after crossing an immense open space found myself near the post office - and then walked to the hotel. At 8³⁰ I took a "Sharnj" (!) - one of those lattice-sided hacks - to the station and boarded the 9³⁰ Train for Cawnpore. We reached that city about midnight - of course I saw nothing of it but the station and the bridge over the track - then went on again at 12³⁵ AM. After that I had some sleep while we ran on to Jhansi.

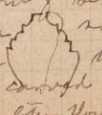
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February 22nd Thursday notes. RAIL

At Sonagir at 2 or 3 miles to the west was a hill literally covered with temples. They seemed to be nearly all square surmounted by a tall conical-pyramided tower but otherwise had a Mohammedan appearance. There were a few domes of this outline . There was a large group of these temples on the top of the hill and what was apparently a street - a double row of smaller temples leading to the plain below. The buildings nearest the plain appeared newer. There must be at least 50 or 60 of these temples. Apparently there are ~~more~~ other buildings there - at least they are unimportant. To judge from the number and variety of the buildings this place would be richly deserving of a visit. Near Jhanis - not far north of Datia was a group of walled in buildings on the top of a rocky hill that was extremely picturesque. It consisted of a high central part crowned by a low bulb dome and to the east and west (?) rose 6 other similar domes - 3 on a side. On the plain below I saw a number of tall temple towers. This place was not far from the temple-hill mentioned above.



Sonagir, on ~~the~~ ~~top~~ ~~of~~ ~~the~~ ~~hill~~ ~~near~~ ~~the~~ ~~temple~~ ~~hill~~ ~~mentioned~~ ~~above~~
near Jhanis

The first that I saw of the rock-sculptures were those at the south end of the S.E. group. They begin with a seated smaller figure, there follow 9 colossal standing figures with a screen of the rock left before them to the height of the breast. In front of several openings have been cut in this screen  something like that in shape. The head of each has been hewn away, but the delicately carved halo around it remains ornamented by the lotus flower leaf

Feb 22nd Thur. notes (con)

Over each figure is a projecting canopy like a crown about 2 ft above the head and on the top of the remaining rock above is the disk ornamented with lotus. Numerous small figures and ornamental panels fill the blank spaces of rock. Above a few were relief representations of the usual temple tower. Then follows an immense seated figure that has been barely cleared of the stone which remains as a sort of gallery and screen. Above all has been cut away and is supported by 2 columns and 2 pilasters of the usual pendant bracket design. The face of this is only slightly disfigured. The next is a similar seated figure but the rock is cleared away to a greater extent or rather has been broken down. A column supported canopy over this one shows intricate and fine carving. A 3rd similar seated figure - this with perfect screen and little mutilated face. A standing column then 4 others screened to the breast. A standing figure follows on each side of a smaller seated one, all with destroyed heads. Figures of elephants among many nearly all these, usually at the sides of the crown-canopy. At the feet are often lions of a very conventional character.

Feb 22nd Thursday. When I woke - to celebrate Washington's Birthday - we were running over a plain nearly covered with grain. At a distance snow and then I caught glimpses of distinct hills that in time were near enough to make out that they resembled hills in the south in being made up of masses of boulder-like fragments. Near Woth there was a fine butrous and

Feb 22nd Thu (con) GWALIOR.

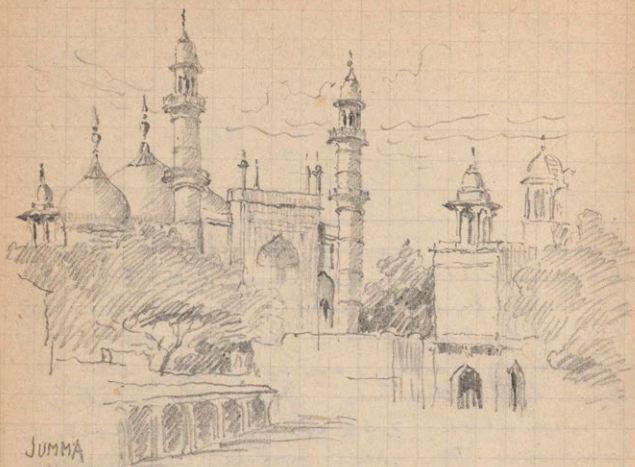
Later I saw the remarkable groups described a few pages back - Meanwhile I had changed cars at Jhansi and after severe struggles managed to make out a breakfast.

Few houses are to be seen here, but an occasional village that is made up of substantial - stone structures - buildings with flat roofs, few temples and an occasional Mohammedan dome. After leaving Jhansi the plain was uncultivated and mostly covered with bushes, with an occasional hill of broken rock. Jhansi fort - an imposing fortress on a rock lies at some little distance from the station.

It was about 2.30 when we reached Gwalior - the great fortress crowned with rock had been visible for some time. At the station I struck a remarkable arrangement in accommodation - 5 rupees a day and they didn't even have a towel but had to give me a napkin. I started out to hunt up the Resident for a permit to visit the fort, but could find nothing after a hot walk as far as the Palace of the Maharajahs - a magnificent - yet quite the most imposing pile that I have ever seen in the palace line. There are two separate buildings, or rather enormous groups of buildings in a very large wall surrounded park. The white buildings with many flat topped towers contrast well with the green of the trees. As I said I hunted

Feb. 22nd Thu (con)

GWALIOR.



JUMMA
MASJID

GWALIOR. in vain and ended by walking up the rocky debris at the foot of the fortress to examine the group of famous sculptures on the south-east side described elsewhere. After this I followed a path to the old town of Gwalior at the north end of the rock. The rock at all points shows a high perpendicular face - often cut into cave temples especially near the north end - where the entire great rock at the corner seems resting on the sculptured columns. The entrance to the Fort is here - imposing looking gates and battlemented walls that rise to meet those that surround the entire rock at the top. - no pass, so I was obliged to stay out. - I sketched the

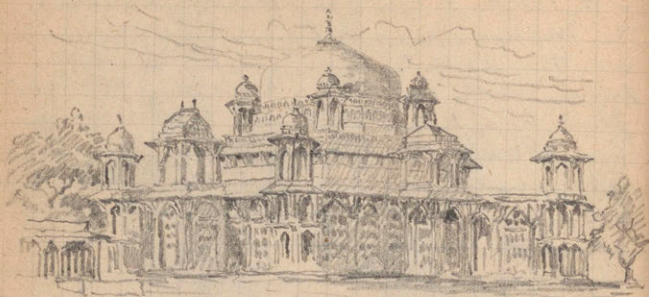
Feb 22nd Thurday GWALIOR.

Jimma Musjid and walked a little in the crowded dusty bazaar. then returned to the station in the dusk. I passed the Muhammad Shans-tomb - but it was too dark to see much. I had dinner with one of the travelling photographers of a firm in Calcutta who is here to teach the maharajah how to take photographs. - he talked Darjeeling for it is his favorite place. I spent the evening writing. Pleasant clear day.

February 23rd Friday notes. The tomb Muham-

mad Shans is located outside of what remains of the old city of Gwalior east of the fort. It consists of a central square building surmounted by a dome on an octagonal drum. At the corners rise small hexagonal pavilions also roofed with domes. A wide sloping cornice resting on pendant brackets runs around the main building, which is I believe 43 ft. square. Surrounding this central tomb-chamber is a wide verandah with pointed arch openings. The openings on the north and east are screened by intricate patterns perforated stone slabs, in almost perfect preservation. The verandah is broken in the centre of each face by a square pavillion over which rises above the roof - an open square pavillion standing free. At each corner is a hexagonal turret like building in 3 open stories (one above the roof) attached to the main building by the angle only. The verandah too is shaded by wide projecting eaves supported by heavy pendant brackets. On these brackets rest stone beams parallel to the side of the building and on them rest the thin stone slabs of the eaves.

Feb 23^d Fri (con) notes GWALIOR.



MUHAMMAD
GHAUS.

N.E. GWALIOR.


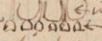


Over the projecting slabs on the line of the wall always rises a solid balustrade, evidently intended to weight the slabs. Some of the pavilion columns and other parts have been elaborately carved with surface decoration, but this is nearly all on the north and east sides. On the south side - where the very small entrance to the tomb is located, the stone has been covered with an extremely thin coat of stucco (sometimes on a thicker first coat) so hard and white that at places where it was exposed to rubbing it resembles white porcelain. Parts here have been decorated with color ornament - very indifferent. The ceiling of the verandah is composed of stone slabs laid across from building to the outer line of the verandah. The tomb-chamber is square with pointed arches springing across the corners to support the octagonal drum of the dome. The latter is built of stone in large blocks - at least the lower parts. The upper part is plas-

Tored. Four hemispherical with rosettes fastened to
 the surface. This interior is almost without or-
 nament and with the white marble tomb-
 in the form of a small square (or rectangular)
 pavilion - makes up a chaste and pleasing
 composition. The floors are of concrete. Outside
 of the building, to the south, are numerous small
 rectangular pavilions, sheltering tombs, often
 with remarkable and beautiful perforated stone
 screens before the openings. These screens are
 not always in one piece but are cut from
 slabs, without reference to the design, and
 built up as any ordinary stone wall. After
 the corners are columns of the candelabra order.
 West of the main tomb is a small rectangular
 mosque. with (apparently) a flat roof. The front
 shows 5 bays of scalloped arches of curious appear-
 ance and coming to a curved bracket like spring.
 The front is shaded by a wide
 jutting coveetto cornice covered by
 slabs as usual and with the
 parapet above. The siding of the interior is of flat
 stone slabs resting on a corbe about 3 or 4 feet wide
 the clear space of the slabs about 15 feet. The
 interior walls are relieved by blank arcades
 similar in design to the arches of the front.
 The well and court are numerous. All of these
 buildings are of a yellowish sandstone with a
 suspicion of red. The workmanship of the carved
 work is good and all is remarkably pre-
 served. The color of this stone is a little against
 it for at a little distance it is hard to dis-
 tinguish from the plaster. As a whole the de-
 sign of the Muhammad Shah is not of the best
 due to the scattering effect of the many little open pavilions.



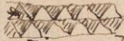



Feb 23^d Fri notes (con) GWALIOR

Gwalior Fort is approached by a road leading from the Residency - branching also towards the station and Gwalior (new city) - and passing through the old city. The entrance is a plain gate where a guard is stationed to take up the packs. Beyond is a court, and the ascending road leads through a gate to the left. No less than 7 gates must be passed before the interior of the fort is reached - some of them rich in Hindu ornament and all more or less carved. I noticed at one place that the outer opening - all these gates I think are double - was a pointed arch while the inner was a bracket supported lintel, perhaps due to repairs by the Mohammedans. The last gate opens on the plateau directly under the main Sing Palace. This was the first of the buildings to attract much attention. The exterior facade, visible from the outside, is a noble composition. Rising from the rock is a lofty blank wall above which is a wide band ornamented with the peculiar decoration used also on the south end and at other parts. The peculiarity of this decoration is the inlaying of brilliantly enamelled tiles or bricks on the surface of the reddish-yellow sandstone. At places the tile forms the figure - trees in green for example; at others 2 colors together e.g. yellow brick on blue ground; or even more commonly the stone forms the ornamental figure while the tile serves as the background - where blue is the color usually used. But however combined the effect is brilliant, harmonious, and strangely effective. The parts of the interior that I visited were the rooms surrounding two small courts in the south end of the building - the rest of the palace is ruinous.

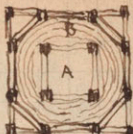
The first room had a flat ceiling of stone slabs
14 feet span resting on a 2 ft coil (approximately)
The lower part of the walls were decorated in a
fine stucco geometric pattern in low relief (mainly)
There was a deep cornice made up of a series of
mouldings decorated with lotus patterns - very con-
ventional - or pend and bead  At the top
was a representation of a frieze  in relief
Another room facing on this first court showed
a ceiling crossed by beams supported by enormous
brackets that approached each other in the centre and
almost formed arches. Here were lotus disks in the pan-
els. The court was a beautiful piece of work. The
decoration was exquisite in design and of excellent
workmanship. On the north side the first story
was open (3 bays?) with round columns with large
ovular and conical  capitals that served
at the same time as  brackets for the gallery
balcony above. The latter - partly in the building
was shaded by a deep ^{stucco} screen hanging from
above and perforated with elaborate patterns.
Over the balustrade, in the centre hung as
it were, a similar screen like a rug thrown
over the balustrade, but without the disagreeable
effect of a direct imitation for here it actually
formed the balustrade and was straight and
simple without any attempt at false perspective
line. Brackets representing peacocks, horses &c
supported a canopy of sloping stone slabs
above the first story. Above this canopy ran
a band of brilliant blue and green tiles inlaid
as ornament on the surface of the sand-stone.
There was also a sparing use of yellow tiles. In one
of the small apartments to the north was a
perforated ornamental screen or balustrade
that was apparently conventional foliage but

Feb 23^d Fri. notes (con) GWALIOR

on close examination proved to be the outline of dancing girls in most extravagant attitudes. A string course showed this pattern.  The inner Court was plainer. The canopy above the openings was "corrugated" thus  Above this canopy was a wide band or rather collection of bands of glazed tile set in the stone. 2 wide bands with brilliant blue - that fairly made the sky seem gray - then a narrower one of blue and yellow. All this ornament a sort of mosaic work in solid colors - no attempt at painting or encaustic work. The effect, in contrast with the sky, the play of light and shadow, was lovely. There was a balcony on the west side but no upper windows. A common pattern for the perforated stone screens was a series of alternate open and solid triangles  Under the canopy were brackets representing grotesque lions, their backs towards the court, head turned back ^{with} grasping the tail. The room on the east side has a groined vault ceiling (circular). The centre is carved as a large lotus disk, and the tympanum of the lateral arches is also carved with similar ornament. The vault ribs show a base and canopy for a statue ^(?) like those seen on the archivolts of gothic portals. A sort of fleur-de-lis ornament is common  Everything in these Courts and rooms is of stone. Panels are of selected sandstone showing beautiful veining. From the palace I walked by a road running south to the Temples. The smaller stands out on a bastion. It consists of an open hall with a massive tower like roof supported on columns which rest on a sort of basement. The central part inside represents a dome in a way and is curiously supported. The

GWALIOR.

square is brought to an octagon by simple lintels, from which structure curving as a series of circles the other. At



SKETCH Plan of Temple Roof

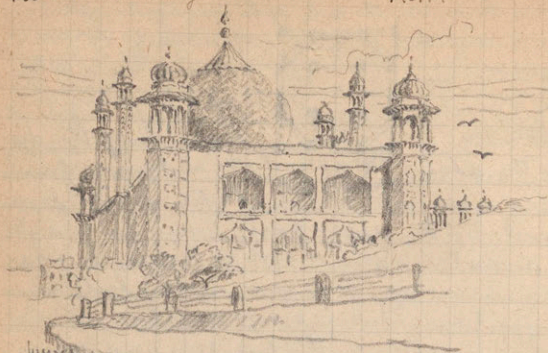
distance to the apex by columns and is support for the upper part. Every part is richly decorated with a sort of incised ornament (resembling fret saw work) but is quite effective. There is some sculpture in relief and round, mostly in the capitals and friezes were a mass of human figures are introduced. In the large temple - only a short distance to the west - the central part is of somewhat similar construction, but here there are porch like wings projecting north east and west, while to the south is an adyturn with closed sides of plain wall. The ornament in both is profuse, covers every surface and gives almost a barbaric appearance to the buildings. Still further to the south is the Temple, a curious pyramidal structure with an entrance vestibule to the east. The central chamber is not high - what is above I do not know. For the high building is certainly not solid. Temples

Temples (large) stands exactly N & S, entrance on the N. Columns &c covered with incised ornament in arabesque, checker work, and some columns show twisted ornament. Top of domes (inside) decorated with a projecting foil ornament. Adyturn with a domical ceiling, resting on lintels across the corners of the square. I then turned back after looking at the entrance arch made up of fragments found by some Englishmen and the fragments lying in the

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Feb 24th Saturday notes.




AGRA.




JAMMA
MUSSID AGRA. (from S.W.)


The Jamma Masjid, - mosque - is located west of and a short distance only from the Fort. It stands on a platform about 10 steps above the street, and the present approach is insignificant. The large paved court is perhaps 250 ft square. In the centre is a tank surrounded by a low curb with a small open pavilion at each corner consisting of 4 square columns carrying a projecting roof over which rises a small dome of this form

 The north and south sides of the court are bounded by arcades of scalloped arches resting on 12 sided columns with niche ornament capitals. Above the arcade runs a wide projecting canopy on brackets. Above this a heavy parapet on which rise a series of small pavilions almost exactly like those at the tank. The west side at present is open but no doubt before the grand gateway was destroyed by the English showed the same design. At the ^{west} corners of the court (outside) rise octagonal turrets crowned by open domed pavilions above the level of the arcade roof. North and south the arcade is broken by a square pavilion with pointed arch opening. The mosque proper runs across the entire west side of the courtyard. There are 5 low pointed openings (not horseshoe in the least) the central at the

back of a great recess formed by a large arch of similar form behind which for the depth of a bay is a semidome, decorated with the usual interesting arabic pattern. Around this large arch is a square frame with inscriptions flanked by 2 slender minarets entering in miniature open pavilions. These minarets are octagonal in form - of red sandstone with white marble inlaid pattern  (black centre colored perhaps) Above the parapet of the facade  side thus formed are the usual little open pavilions which are continued - at a lower level - along the parapet of the mosque. The interior of the mosque is thus 5 bays wide and 3 bays deep - very much filled up by the massive piers of, I think, this shape  each bearing arches of similar form and size to those opening on the court. Over the central and extreme outside compartments of the west side, rise great domes, red sandstone ornamented with chevron in white marble (?). The central part of the facade is nearly all of white marble - the sides all red sandstone relieved by panels and blank scalloped arches, excepting some light lines in marble. The parapet and trimmings of openings show ornamental inlaid patterns. At the corners of the mosque rise, also, octagonal turrets with open pavilion tops. The general effect is chaste and noble; large enough to be impressive, and the color saves it from appearing bare which the simplicity of the ornament might effect.

Feb 24th Sat. (notes) con AGRA

The Fort entered by the Delhi Gate, which consists of an outwork with a passage enclosed by high walls leading to the magnificent inner gate - Elephant Gate - This gate is flanked by two ornamental octagonal towers with patterns in plaster (white) on the red sandstone. The space between the inner and outer doors is arched into a dome of stone ornamented with chevron pattern and resting on spherical pendentives. The chamber is hexagonal  with square banded niches arched with the same size and design (striped sided pointed arches) with elaborate cusps

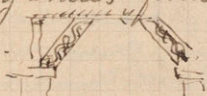
 The niches are semi-domed and the backs ornamented with niches, and elaborate low relief geometric ornaments. The "Pearl Mosque" (Moth Masjid) is in general arrangement the same as the Jumma Masjid, only here the west facade and grand entrance remains. The exterior is executed in red sandstone, but the entire interior - gateways, arcade - cloister, tank, pavements and mosque itself are dazzling white marble. There is just enough blue veining in the stone ~~in~~ pietra-dura work - confined to simple narrow line ornament - to avoid a white-washed appearance. Carved ornament is very sparingly used and confined to the bases and capitals of columns. The arches are all scalloped excepting the entrance and side great arches of the Court. Of the 21 compartments of the mosque, 3 are domed. The ceiling of the others are flat slabs resting on coes. At the corners of the Court rise octagonal open pavilions. Over the 3 courtyard pavilions are the usual mogul miniature open pavilions. The corners of the mosque have oct. the front the small 4 col. pavilions. The effect of the whole is beautiful and an excellent example of how beauty of material makes up for ^{lack} ~~absence~~ of ornament. Col. 12 sided. Back walls of cloister shall be on panels.

The Divan-i-Am, reached through the Aranyaj span is a hall of columns (12 sided) open on 3 sides. The red sandstone has been stuccoed and decorated in white and gold very lately. The sort of balcony niche at the back with columns, is ornamented with inlaid work of carnelian or on white marble. Behind this hall and high above a private bazaar (one that was) is a beautiful little mosque in white marble - Najmah Musjid - with 3 domes 3 bays wide. Directly behind the Divan-i-Am is a court surrounded on 3 sides by a 2 story arcade of scalloped arches on the front, by one story below the terrace which overlooks the river. The court is called the Machli Bazaar - Fish Square. On the south side of the terrace mentioned above is the beautiful Divan-i-Khas. ~~A~~ open hall open on 3 sides and forming a vestibule to an inner chamber with 3 open and 2 blank pointed arches. This vestibule hall has a flat ceiling of marble - small slabs held up by the concrete, - about 20 or 22 feet in span resting on coes about 2 feet wide. Here everywhere the delicate inlaid work is used with excellent effect. faint lines and delicate foliage in reds, greens or all semi-precious stones. Capitals and bases show some low relief ornamental carving on the marble, and at places blank walls are relieved by small scalloped-arch headed niches. There are also intricate perforated stone screens before windows. The Saman Bij or Jasmine Tower is a masterpiece in ornamentation. It consists of an open porch towards the west, and a room with octagonal face towards the river. Around the latter runs a portico resting on 12 sided columns with bracketed abacus. Everything is of white marble ornamented with inlaid arabesques in semi-precious colored stones.

Feb 24th Sat notes (con) AGRA

Balustrades, windows and other openings are screened with elaborate and delicate stone pierced work in geometrical and foliage patterns. The whole is crowned by an open octagonal pavilion over the roof. The effect is light and pleasing yet the material and excellent workmanship prevent it falling to the level of the poetry. It is grace and lightness itself byet with the effect of the most monumental work. } To the south is the a hall with a porch to the west. Here the colored inlay work is absent, but there is more relief carving and a great many of the shallow niches and panel work. On the ceiling are remains of the gilding and painting. - at one place restored. After seeing the picture dura work, chaste and fitting, as this painted work is, it appears almost vulgar against the white marble background. Before the porch is a terrace of white marble with a basin and fountains, and before this a charming garden in good order. This is one of the best examples of culminative design - in this class - that I have seen - The garden, the stone terrace and fountain, the open porch and the semi-enclosed apartment, each leads to the other, each a combination of those that enclose it. After passing some eerie-ruinous apartments - roofed with curious combinations of flat slabs, or domed, all richly decorated with surface pabellating, geometrical patterns or niche work. The Palace of J is reached. Nearly everything is in ruin, but there are remains of geometrical relief work in plaster on the walls - even some gold & color. The best preserved and most effective part is, however, a central court about

70 feet square, and the surrounding apartment
Those to north and south are open 2 storied
(in height) halls of decidedly Hindu appearance.
The combination, however, of Hindu forms with
Mohammedan ornament is complete and so
successful that there is not the least clashing.
Here are the piers, the brackets and arch-like
bracketed openings so common in Hindu work
covered with the purest Mohammedan geometric
ornament. Even the walls and ceilings are covered
with the familiar low relief work - at places
broken by the lotus disk. The ceiling of the
north chamber is composed of flat slabs
supported by braces from the lower order of
piers thus



The surface of the
braces is dec-
orated with the relief
figure of a
curious scroll pro-

ceeding from the mouth of an elephant. The
brackets are without exception I think of the
Hindu pendant pattern. These halls are of
red-sandstone and extremely rich in effect.
There are some remains of color on the stone-work.
The court itself is an excellent piece of design.
Above the north & south arcades is a wide pro-
jecting canopy of thin stone slabs on large brackets.
Above this and continued around 3 sides (the
fourth side is destroyed in part) is an elegant small
arcade of pointed arches, each separated from
the next by a large bracket which supports the
broad flat eaves. There is a little open pavilion
over the north passage, as there is over the south.
This bit of Hindu feeling in the midst of all the
Mogul magnificence has a charming effect
and adds to the appreciation of the pure white
marble and vigorous forms of the Moham-
medan architecture

Feb 24 Sat notes (Con) THE TAJ-MAHAL. AGRA

It was after dinner when I started to walk to the Taj. At first the way was along dusty roads and crowded bazaars of the suburb - then I took a path across the parched country beyond down through dry gullies, over ridges until I reached a village where yelping mangy dogs ran after me and the native children scampered away in terror. As I crossed the land beyond now and then there were glimpses of a confused maze of snowy domes and gilded minarets through the trees and across the grain fields that shone brilliantly over red stone walls and among the wealth of vegetation surrounding them. They were soon lost behind the mud walls of another village where I blundered into a private court yard but finally came out on a fine broad road bordered with tamarind(?) trees. It was the road built from the people's necessity during the famine of . and today forms a noble approach to the famous building. A sweep in the road and I passed a fine mosque, on the right, built of red sandstone. Before me was a noble gateway - an immense pointed arch flanked by massive walls. Passing the portal I traversed a passage flanked by long arcades - perhaps an old bazaar - and finally came out in a great square space planted in trees and surrounded by arcades on three sides and a high brick wall on the fourth. I had entered by the side. On the opposite side (north) was a similar gate but on the east a much more imposing portal looked out on a long street with broad projecting roofs and picturesque balconies. Across the square on the west side rose a noble building of red sandstone gorgeous in its decoration of white

marble panels and pietra-dura work in cornelian
and other precious stones. Softly octagonal pavilions
with open pavilion tops flanked two stony
wings with blunt pointed arches, while the
centre rose as a great square frame in-
scribed in inlaid Persian characters enclosing
~~an~~ ^{an} enormous pointed arch and semi-
dome under which were niches and great
pointed portal. But this was not the Taj. I
passed between the fine bronze gates and under
a large dome where the surface was an
intricate network of vault arises. The faces of
the octagonal chamber thus covered were re-
lieved by niches, openings and entrances to the
stairways that led to the upper stories. Passing
the inner gates I found myself in a large gar-
den beautifully planted in trees of many kinds
while an avenue of cypresses bordered a long
tank that led towards the centre. Broad walks
of flag stones led between gardens of magnificient
roses and flowers of less familiarity and shaded
by rare trees. At the ends of an avenue which
bisected the garden from north to south rose
buildings of red sandstone, in 2 stories, the lower
with openings screened with perforated stone work
the upper an open loggia of 3 scalloped arches
in the centre and surmounted by an open octag-
onal pavilion roofed by a white marble dome.
Arcades blank and open ran along the sur-
rounding walls of the garden and at the west
side where I could look over the broad river
to the shaded banks beyond were grouped
the principal buildings. At the four corners of the
garden rise two story octagonal buildings crowned
with open domed pavilions. On the west side of
the garden at the S.W. corner is located the mosque

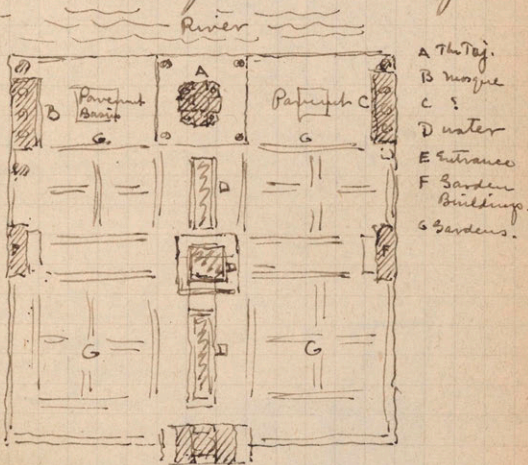
Feb 24th Sat note (con) AGRA

This building of red sandstone and of similar design and ornamentation with the great entrance building is approached by a broad platform of red sandstone about 2 ft. in height. There is the great semicircle covering the central portal through which can be seen the Kibla niche, white marble with beautiful inlaid work.

The side portals, of which there are two, open into the minor niches through two compartments. Slender pinnacles rise from the sides of the facade and the centre of the wings, ornamented with inlaid chevron work, while at the corners of the mosque are octagonal towers crowned by open pavilions. Three large bulb-domes of white marble - the central the largest - rise over the roof.

The spandrels of the great arch nave of white marble inlaid with colored stones while the parapet ~~is~~ of red sandstone inlaid with white marble and other colored stone. At the opposite corner - north east - rises a building of exactly similar design but with no other apparent object than to balance the mosque. Between these lies a great square terrace faced with white marble and panelled in blank arches or rectangles. At the four corners rise tall round minarets in 3 divisions which taper gracefully to the strong cornice, above which is an open domed octagonal pavilion. In the centre of the platform or terrace rises a massive building of purest white marble (very slightly veined with blue I should say) cruciform in plan with 3 sides of an octagon filling the angles. Over these octagonal corners rise open octagonal domed pavilions, while the centre of the main building is crowned by a great bulb-dome of white marble with a band of beautiful Pietra-dura work at the

base and a flower-like apex crowned by a gilded finial. The four faces of the main building show great pointed semi-domes enclosing several windows in 2 stories while 2 stories of semi-domed niches break each face of the octagonal corners. Pietra dura work in arabesques and inscriptions relieve the whiteness of the plain surfaces and the shadows in the semi-domes and niches give a delicacy and pearly tint that is indescribable. The whiteness, the purity of design, the isolation everything needs this peerless building the climax of its unsurpassed surroundings. This is the Taj.



Sketch Plan of the Taj Gardens.

The entrance to the Taj. is not imposing. For an example we may say it is indicative of Eastern exclusiveness. A narrow enclosed flight of steps, of double run, lead to the top of the platform. A small square door leads through a screened pointed portal into a vestibule. From this we enter the great

Feb 24th Sat. notes (con)

AGRA THE TAJ.

dome apartment which is a simple octagon. On the principal faces are closely screened openings glazed with white glass which admits a soft light. The subordinate faces are relieved by a double tier of pointed niches. The walls are ornamented with pietra dura work of the most careful workmanship and at a few places there is a dash of relief carving - all ornaments vegetable forms. Over all rises a simple hemi-spherical dome on spherical pendentives. The surface of the dome is ornamented by a net work of shallow vaulting. Below the centre of the dome are the tombs - white marble with inlays of precious stones - Surrounding them is a screen of truly wonderful pierced stone work with a frame ornamented with the richest colored stone inlays. Below - reached by a flight of marble steps are the real tombs counterparts of those above in richness, but the chamber is simple white marble.

On the opposite side of the river is a wall ending in pavilions - the wall the length of the Taj gardens. The view from the top of the corner

JINGLING
JOHNNIE
"3^d Class."
no springs



minarets (I was up the south east one on Sunday 25th) is boundless. Nothing but a plain in all directions. There is enough variety - river woodland, green cultivated fields and bare waste land. The river dis-

appears in the north west after great twists and bends. There is not much seen of Agra - the Fort of course and a mass of buildings to the north west. There is a steeple or two out in the direction of the Contourment - and plenty of trees between.

Feb 23rd Fri. (con) RAIL TO AGRA.

(From 11 pages back) enclosure, and took a short look at the enormous rock cut figures (one is said to be 57 feet high) in a gorge that cuts into the hill on the west, then hurried back to the station. I left at 2:49 P.M. with only a R.R. official in the car, and he soon left. The surface of the country was peculiar - full of deep gullies, while the land was left in almost pillar-like little plateaus. This culminated at the fine broad river Chambal, which we crossed on a long iron bridge then crossed the country beyond in a remarkable, and seemingly senseless series of curves. We reached Idholpore soon after, and darkness followed. It was about 9 o'clock when we reached the Agra Fort station but contrary to guide books there was no Dak Bungalow at the station. Fortunately I found a rickshaw for the Northbrook hotel and a walk of ten minutes brought me there - quite a comfortable place, a great rambling house on a little hill and in large grounds. Day warm & clear.

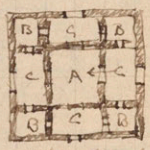
February 24th Saturday Immediately after diva hazari I walked down to the Fort and examined the Jumma Musjid - the largest mosque in Agra. It lies rather low, opposite the Fort and close to the railway station. It has lost somewhat in effectiveness through the destruction of the grand entrance, but is still a fine building, and I think the decoration of the red sandstone domes with chevrons of white marble unique - at least in Agra. After breakfast I examined the sights of the Fort - I should say merely looked at them for there is long study

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February 25th Sunday notes. AGRA.

The Tomb of _____ reached by crossing the pontoon bridge above the rail-road bridge, then following the road until it makes a bend, where the entrance will be seen. Lies in a well surrounded garden. There is a beautiful entrance building of red sandstone completely covered with ornament inlaid mostly with white marble. and showing a great ^{recessed} domed arch as at the Taj entrance. On the other faces of the garden wall are buildings of similar design but plainer. The tomb itself stands on a platform of red sandstone richly inlaid with marble. about 5 feet high. In plan it may be roughly sketched as follows.

is taken up by the (A) tomb of _____ but the corners are also used as such chambers a single sarcophagus each. sarcophagus in the centre




The central chamber (B) has with the 2

yellow marble (?); those in (B) white marble. The decoration of the interior is similar in each apartment. There is a beautiful and intricate pattern marble mosaic floor in various colors; a dado about 4 ft. high of similar work then the wall, plastered and frescoed, broken at intervals by shallow arched niches above this in the central and principal face chambers is a second tier of niches above which rises a flat dome. (in centre and corners A + B) on a stalactite or honeycomb pendentive vault. The vestibules (C) are finished with flat ceilings, richly on a cover. All these ceilings were decorated in rich low relief stucco of conventional foliage &c gilded and colored (restoration of this and the plaster is in progress.) The fresco-

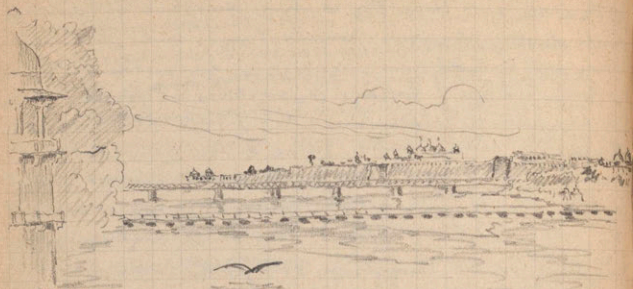
Feb 25th Sun. notes (con)

AGRA.

cores are suspiciously like Pompeian work pretty badly imitated. But the most remarkable and beautiful part of the tomb is the *pietra dura* decoration of the interior. Here the entire surface is covered with dados, borders, panels, friezes and flat surfaces all inlaid in arabesques, geometrical patterns, representations of foliage (cypresses or ^{or} pines, grapes, pomegranates &c.). Openings are filled with intricate perforated stone slabs. There is no carved relief work that I saw. The *pietra dura* makes use of white, black and yellow marble, jasper and a kind of pudding stone. The four façades are identical, round thurbers on octagonal bases which run to the platform rise above the roof at each corner. In the centre is a square pavilion-like structure with curved roof  with 3 bays of screen filled, pointed openings. These screens are about 1 3/4 inches thick and I noticed excluded the same completely although it was quite easy to look through them from the inside. The interior of this upper chamber contains the sham tombs of
 and his wife to correspond to those below. The floor here is a wonderful piece of inlay work, arabesque vines and foliage. The ceiling is of plain white marble - flat centre, curved sides. It is no exaggeration to say that this building is as carefully finished and as remarkable work as those jewel cases made in the same style - or - in fact of course is larger but just as well finished. It is, too, in perfect preservation excepting the stucco and painting. Altogether it is to be regretted that it is in the same city as the Taj. otherwise it would be a well known much visited place, although no doubt it receives a due amount of attention even in Agra.

Feb. 24th Sat (con)

AGRA.



AGRA

in the many superb buildings located in that enclosure. The exterior of the Fort with its great wall 70 feet high of red sandstone is one of the most imposing pieces of defensive architecture that I have ever seen



THE TAJ MAHAL
FROM THE
FORT,
AGRA.

Feb 24th Sat (cont)

AGRA.

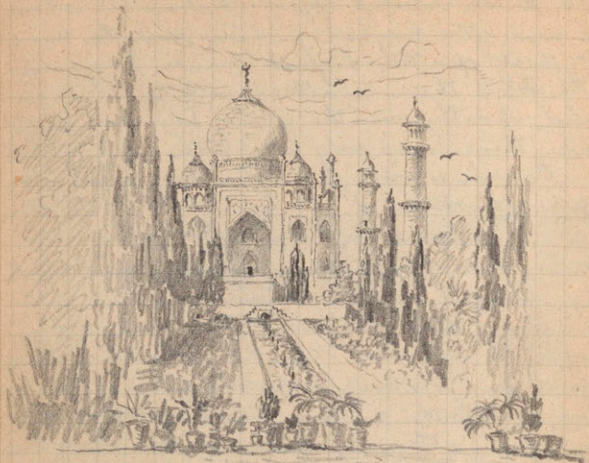
and the huge outworks of the Delhi Gate add much to its artistic effect. Within all is prime and neat after English fashion, and the Union Jack floats over the highest point. I returned to the Hotel then walked out to the Taj Mahal partly over the gully traversed country where there was only a path, and several times through a village. After my visit (described elsewhere) I started back by the same way but missed the turn off and went considerably out of my way. It was quite dark when I went over the narrow path and the village dogs attacked me in a body. However I reached the hotel in due course of time and had a good dinner in company with the crowd of book-makers who have been attending sales in Agra. Hot & clear.

February 25th Sunday. I did not go out before breakfast but after, walked down past the Jumma Masjid to the river then up to the pontoon bridge. I crossed this queer affair - it rests on lopped shaped pontoons of boiler-iron. - to the opposite bank and after a little hunting found the tomb of

It is located in a garden - not so fine as that of the Taj but still a pleasant spot. The view from the pavilion on the river bank is especially pleasing and I found it a cool agreeable spot to rest. I returned to the Fort - made a short stop to measure the concrete roof of the , and found it about 25×63 (poorly inside) resting on coupled columns about 12 in. in diameter 4 at the corners. 3 ^{steps} ~~steps~~ 5 bays wide single span no cols. inside. The hall $23'6" \times 38'$ abt. on piers in front $5'4"$ square. The ceiling abt 4' thick } SKIP 3 Pages }

Feb. 25th Sun. notes (con)

TAJ MAHAL AGRA.



TAJ MAHAL

From the Entrance..

AGRA.

There is something remarkable in the amount of thought that is displayed in the surroundings of the Taj. I believe that if the building itself were removed to a barren waste of sand such as surrounds the Tombs of the Caliphs at Cairo it would be unmercifully criticised. It certainly is a little blocky in outline, the minarets at the angles are very slender, the four subordinate domes look as if they were merely set on the roof. There are dozens of little points for a hypercritical person to ~~discuss~~ discuss, but taken with its surroundings, ~~even~~ a critic must be silenced. The Taj should not stand alone nor be judged alone. The entrance is a most imposing structure - in weaker hands it might have completely overshadowed the tomb itself. But that was obviated at once by omitting

the great central dome. Instead we find a multitude of smaller domes, turrets large enough to give it dignity and finish and an elaboration of ornament such as the Grand vizier might be expected to assume in the presence of the Caliph. But it is prevented from taking away from the richness of the central figure by being given another color. I might almost say vulgarized by a brilliant color. The strong contrast of its red walls with the white inlays produces so different an effect from the delicate pietra dura work of the Taj itself that there is no clashing. The arcades of the garden walls - the gardeners houses and the mosque with its sister building which flank the Taj are all tempered by the same means. Yet in the case of the two flanking buildings there is a nearer approach, a leading up to the central feature. Here we find great domes - but not so great as the central dome, and again subdued by being placed in groups of three. The contrast in color is not so great, for the facades and the bulbs of the domes are executed in white marble. But again here the check is placed by the deep red frame of the building and its simple ornament, and greater profusion of details. In this way the blockiness of the Taj seems not only justified, but almost demanded. Its violent contrasts in the size of details made necessary to make them striking, for they are few. And its almost total absence of color, its dazzling whiteness, brings about an isolation and a climax to the whole that could hardly be surpassed by any other means. The garden itself, beyond serving

Feb 25th Sun notes (cont) TAJ MAHAL AGRA
as a mere setting for the jewel, adds too
to the opportunities of judging the building
rightly. There is no difficulty whatever in
choosing a point of view from which to con-
spire a magnificent group with the snowy
white building as the crowning point, or
we may look down a long vista bordered
by a multitude of different forms and colors
in foliage and have the famous structure
mirrored alone in the glassy surface of
a great basin of water with nothing but
the blue of the sky, the beautiful greens of
the garden and the pearly marble to oc-
cupy the eye and mind. It is this that
makes the fame of the tomb - this is the
Taj.

(From the 3^d page back.) After lunch I walked out
to the Taj again by the same cross country
route I had used before. The afternoon
was remarkably bright, but not particularly
hot. The consequence was I had an excellent
opportunity to judge of the color contrasts
when once out at the Taj. I noticed the workmen
in pietra dura who occupy many shops
outside of the tomb precincts. Most of the
work is done by grinding on wheels about
8 or 10 inches in diameter and revolved by
a drill-bow in the hand of the workman
himself. I got home this time before dark.

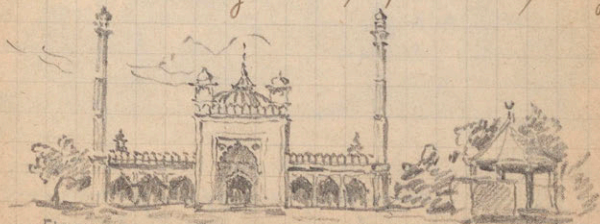
I went down to the station about 8³⁰ and
found a train about to start 8⁴⁰ - so I took
that in place of the one I had intended to
take. There was a wait at Tundla for over an
hour - then I caught a fast train for Delhi
even managed to snatch a bit of sleep.

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February 26th Monday (notes)

DELHI.

The Fatehpuri Mosque at the west end of the
in general consists of a square central facade, en-
closing a great scalloped arch before a serried porch that
serves as a vestibule to the principal portal, and wing
of 3 bays each, also with scalloped arches the size of the
central opening. At the ^{outer} corners of the wings rise taper-
ing octagonal minarets in 4 divisions (3 above the roof)
ending in a calyx-like top and a miniature dome. The
central facade is flanked by square open domed pa-
villions, while along the entire front centre and wings
runs a line of battlements. A ^{reeded surface dome}
covers the central apartment and is crowned by the
usual inverted calyx. The interior is 4 bays deep,
with alternate rows of reeded red sandstone col-
umns and white (washed?) coupled columns on the
candelabra order. The arcades which spring from these
columns and run parallel to the facade are
made up of scalloped arches. The main cornice is
a plain cove of considerable projection. There is lit-
tle ornament, - a low relief dado on the central
domed vestibule, similar work along the base
of the entire building, carved caps and bases and
some disks and foils in the spandrels contain-
ing arabic inscriptions. The faces of the minarets
are plain and unpierced - at least in front. Taken
as a whole the building is well proportioned & pleasing.



FATEHPURI
MOSQUE

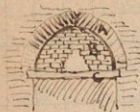
DELHI

+ large court with red sandstone entrance
and enclosing a number of workshops &c
lies before the mosque.


Feb 26th Mon notes (con)

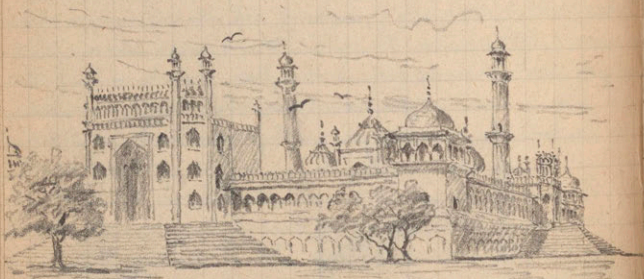
DELHI.

Modern Hindus use masonry centering resting on a wooden beam on which to build their arches.



The sketch represents the building of a simple brick arch. A is the arch as built B is the centering built of brick - merely laid loose or with mud mortar on a wooden support c. The

top seems to always be trued up with a coat of mud mortar. An opening on the horizontal angle principle is left in the centre to relieve the beam and throw the weight on the ends instead of the centre. It will be seen that the voussoirs are not laid in the radius of the circle and meet in a joint at the crown of the arch  What the object of this is I do not know, unless it is caused by using ordinary brick and not taking the trouble to taper them - This looks reasonable and I think is undoubtedly the cause.



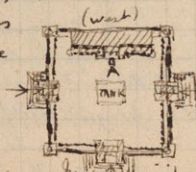
JUMMA
MUSSJID.
DELHI.

From the great open parade ground between the mosque and the Fort, the Juma Musjid presents an imposing appearance. There

is a high basement relieved by a blank arcade of ~~scalloped~~ ^{scalloped} arches above which runs a second arcade of scalloped arches, resting on columns - partly blank partly open. Above the broad sloping canopy that shades this arcade rises a parapet of scalloped battlements. In the centre of the east north and south walls rise imposing gateways - that in the centre considerably the largest. - each approached by a noble flight of steps. The gateways are cubes with the front angles cut away. On these angles and at each side of them are three stories of scalloped arch recesses each with a simple square window at the back. In the centre is a large semidome enclosing the portal - pointed arch. The gateways are surrounded by scalloped battlements. Over the front and cut corners is an open gully or rather, close succession of little pavilions each crowned by a small marble dome. minarets crowned by domed pavilions rise at all angles (As the great gateway has its back corners cut off also, it has 8 of these minarets). At the corners of the entire enclosure rise square pavilions, with 3 scalloped arches on each face & marble domes. With the exception of the domes and some of the minarets which are white marble, the exterior is entirely built of a red sand-stone. The court is magnificent surrounded on all sides by an arcade of scalloped arches, open for the most part, and relieved of monotony by the great gateways and the corner pavilions. Paved with red sandstone flags and furnished with a large marble tank in the centre it forms an excellent foreground to the mosque itself. This building is of course placed on the west side of the court. In design it is almost exactly like the Fatehpuri Mosque. in general character and detail but much larger. Here the central facade that contains the semidome and portal to the Kibla niche, is flanked by slender calyx top pavilions crowned minarets. The panels, coping

Feb. 26th Mon. notes (cont)

of the battlements, spandrels and accentuation generally are of white marble, but the frame work and back of the semidome mostly in the red sandstone. The wings show 5 bays of scalloped arches each resting on square marble piers with engaged round columns at the corners. The surfaces are treated in a similar way to the centre. At each corner (2) of the facade rise tall tapering octagonal minarets in 3 divisions or stories and crowned by the usual pavillion. At each story is a gallery resting on a wide eave. Each face of the octagon is divided perpendicularly into 3 divisions by narrow strips of white marble which spread into a leaf form under the galleries. The pavillions are white marble with the receded surfaces separated by black (marble?) lines. Over the mosque rise 3 bulb domes - the central the largest - on cylindrical red sandstone drums. Domes of marble, divided into perpendicular divisions by black strips. There are a number of small domed pavillions at other parts of the mosque roof. The interior is divided into an open porch and an inner apartment one bay in depth. Only alternate arches are open into this inner room. The mihrab or pulpit is placed outside directly in front of the Kibla niche (at A). This is a complete mosque of its class and forms monuments whose



arrangements. The colors (red and white) completely satisfactory. The panels and spandrels criticism might be advanced in regard to the lowness of the building in comparison with the height of the central facade and the minarets. A higher base would remedy this. (red. S. stone full of yellow spots. looks like porphyry)

The section of the principal minarets is this.



the angles at A, filled with a small triangular strip of white marble.

The floor of

the mosque is white marble divided into panels by black marble strips.

The Fort is approached by a straight road from the C. There is an outwork - Sabote Gate -

somewhat similar to that at Sagra but the entrance is on the side which leads into a fore-court behind which rises the gate proper. In design this is somewhat like the facade of the Taj entrance, with a row of miniature domes as a cresting. There is then a passage - arcades of stores - which leads to the interior of the fort. There is an ancient building now an officer's quarters that shows good arrangements in windows and other openings.

Then comes the Hall of Public Audience, an open hall 90 ft wide 30 ft deep. The outside supports consist of coupled 12 sided columns, while the inner rows are similar single columns. The caps are of graceful design.

of decidedly Sultanic remains and appears. At the back is the large marble throne with a canopy, something like that of the throne. There is a recess and door behind it.



and back wall are elaborately decorated with pictures drawn - more beautiful in detail - birds flowers & arabesque - than general decorative design. The lower part of the throne is richly carved in low relief foliage &c. The hall is red sandstone. The

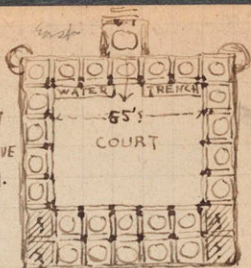
Hall of Private Audience is located on the eastern edge of the Fort a little to the north of the centre line. It is built of white marble and consists of an open hall with flat ceiling supported on all sides by a likewise open passage. With

Feb 26th Mon. notes (con) DELHI FORT.
The passage it is 5 bays wide and 5 wide but 2
on the sides are narrow. The central part is
about 25 ft by 50 ft. passage perhaps 15 or 18 ft wide.
Both hall and passage are surrounded by an
arcade of scalloped arches resting on square piers
which show caps and bases of acanthus leaves
and engaged round columns at the corners. The
color decoration is mostly paint and gilt-
lately renewed - but there is also some pietra
dura work at the base of the piers. The appearance
of the hall is magnificent itself and through
the openings can be seen in one direction the
well kept gardens and in the other the river
and landscape beyond. In this hall is the marble
stand formerly the base of the famous Peacock
Throne now all broken. To the south is an
elegant open apartment - a porch on the south
side of a dividing wall and an apartment on the
north with 3 arches opening towards the Audience
Hall. In the central wall is a screen of lute-like
texture. Across the intervening space, under the
flow of the Audience Hall and continued across
a little space is a wide shallow passage for
water leading to the Baths on the north. The
Exterior of the Hall of Audience is remarkable for
its beauty of proportion. The arcade is shaded by
a wide dove cornice covered with the usual
canopy of thin slabs. Above this is a heavy cornice
paneled with square open domed pinnacles at
each corner. There is some carved ornament on the
piers but cornice and all other parts are perfectly
plain. The Baths consist of a number of rooms
covered with domes - with vaulted rooms. The dado
and floors are beautiful examples of pietra
dura work of more than usual delicacy of
design.



Canopy in Hall of Public
Audience Delhi Fort.

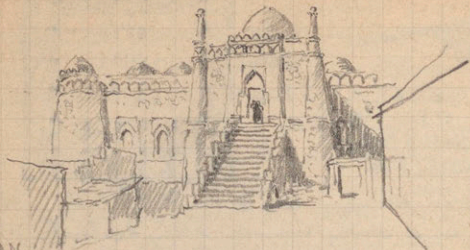
KALAN
MOSQUE
DELHI.



The Kalan Mosque lies to the N.W. of the Jumma Mosque in a dirty narrow alley district. It is surrounded by a high wall of rubble with round corners with considerable batter and convex curve. They are crowned by a low dome. The entrance stands out at a considerable distance from the wall, approached by 29 steps. The outside corners of this entrance building have a sharp tapered round corner and the projecting panel containing the door (square bracketed head enclosed by a pointed arch) has almost enough slope at the sides to give it an Egyptian character. The whole is crowned (entrance & surrounding wall) by a solid parapet with low relief representation of pointed battlements. The wall shows pointed blank arches under a square frame. Ascending these stairs one passes through a domed chamber into a court (4 x 5 bays) surrounded by an arcade of pointed arches. Over this arcade runs a simple slab projection resting on short scroll brackets. Above this is a parapet similar to that outside. There is nothing to distinguish the mosque proper excepting that it has a depth of 2 aisles. Around the court the arches rest on short, coupled square piers ^{the row of} in the mosque are single. In front of the open part of the court towards the east is a narrow trench for water.

Feb 26th Mon notes (con)

DELHI.



KALAN
MOSQUE.
DELHI

The masonry was originally covered with stucco but its base is now nearly all disappeared and the building presents a

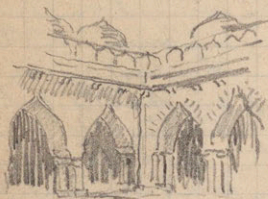
very rude appearance.

The caps and bases as well as the piers themselves are only roughly wrought square stones. The bays are about 12 ft or centos.

The domes - that rise over each compartment are

hemispherical and slightly stilted. That in front of the entrance is very flat and cylindrical in plan. The arches above as a rule the usual straight sided pointed form

but while having an offset at the springing are not horseshoe. The masonry - a rubble of large stones, gray with a rusty cast - is bare now it no doubt was once covered with stucco - as the entrance panel projection is now.



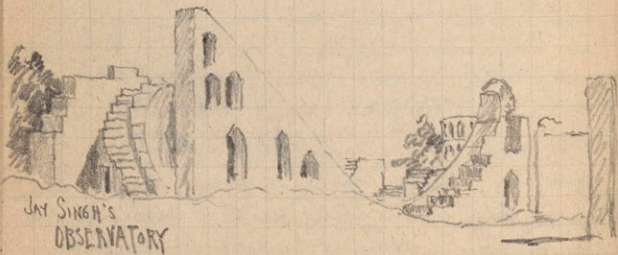
A corner of the
Court.

February 26th Monday. DELHI

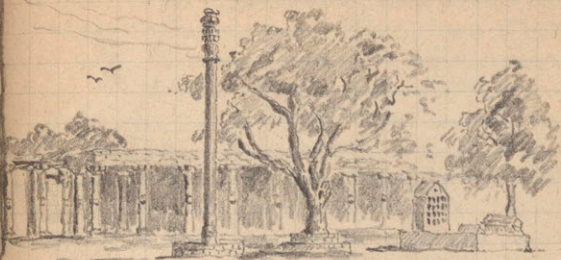
I reached Delhi about 3 46 Am. and took a gharry (!) for the Northbrook Hotel. It took some pounding on the doors with my umbrella to raise the doorkeeper, but before long I was established - The hotel is a good one. I did not start out before breakfast but then I went to the Queen's Gardens and across to the Chandni ^{Chowk} the principal street of Delhi. It is a second Muske if not more picturesque for the European element is almost absent. I looked over the Fatehpuri Mosque then walked down to the great Jamma Masjid. The streets of Delhi are unpaved and a slough of dust. (At least one of the bazaars was paved with smooth flags) but there are some back streets that are quite clean. The houses are almost universally of the Mohammedan type - arched lower story balcony the entire width on often beautifully carved brackets, then a wide canopy like cornice + parapet above. I saw the Queen's Sarai (native rest house) a large red sandstone modern building, and the pretty little "Golden Mosque" with its gilded domes. In the afternoon I visited the Fort and its remarkable collection of buildings, then after a long hunt found the highly interesting and ancient Kalan mosque. Here I must have run into the Whitechapel of Delhi, for I was fairly mobbed by the dirty children who were hardly restrained by the older ones.

Feb 26th Mon (cont) DELHI.

I saw a number of what I suppose were weddings - a procession with several Carriages deafening drums and cymbals crowds of gaily dressed people carrying banners, finally a gorgeously dressed individual on horseback resplendent in orange colored pants gold and silver lace coat and a mask of tinsel before the face. - whether this was the bride or bridegroom I could not make out for here the women "wear pants". The brass bands that accompany these festivities have an easy time of it. They never attempt to play a tune - only blow their loudest, each man for himself. However, the musicians looked very blasé. The day was cloudy temperature 70°. Delhi abounds in jewellers.



February 27th Tuesday (notes)



THE IRON PILLAR

KUTB
DELHI.

The Iron Pillar stands in the courtyard of the ruined mosque. The shaft is smooth and tapers gracefully. The lower part for about 2 ft above the stone base is rough and looks as if welded to the upper. About $\frac{2}{3}$ the way to the top is a rough flaw like a crack. The capital is of a Hindu type, well proportioned to the shaft and of good workmanship. The mosque consists of a colonnade running around 3 sides of the court, 2 aisles deep on the 2 sides and 3 on the bank (east exactly). The square columns are of a Hindu type with bracket capitals, and square blocks alternating with ~~square~~ ^{diagonal} shafts or other patterns. At places they are richly carved. Over the east entrance and at the east corners are small domes with a great conical mass of masonry rising over them on the exterior. (These corners are in 2 stories and higher than the rest of the arcade. On the west side of the court is a massive screen pierced by a great central and ~~3~~ 3 (one more to the south missing) smaller pointed arches of this form at the top. The entire surface on the east side of this screen is covered with arabesques intermingled with arabic.)

Feb 27th True notes (con)

KUTIB = DELHI.

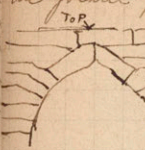
inscriptions flat and round on the surface but always deeply cut. The jambos and west face are plain (red sandstone). This screen has been continued north and south beyond the colonnaded court in a similar or even more ornamental manner. To the west of the first described screen are the columns evidently belonging to a joint temple and finally the whole is closed (partly in ruins) by a plain stone wall. The domes over the corner pavilions, the east and north entrances are on the horizontal course principle. Each course is of stones laid horizontally and successive ones overlapping each other until the top is closed by a small flat stone (or stones, for sometimes there are two). The courses are usually decorated with a foil-like ornament (the whole circle forming a foil) projecting horizontally. The dome is kept stable and weighted by a great mass of masonry on the outside built up in a conical shape. Smaller compartments are covered in this way - the





levels being indicated by the successive numbers. Only the profile of the centre is curved, but the perpendicular faces of the others show ornament. The

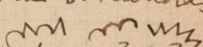
Ceiling of the ordinary compartments of the cloisters is simply flat slabs laid from one architrave to the other. I should add that the great arches of the west screen are laid on the horizontal principle with the arch form merely cut into the stone. What is remarkable, one that is scarcely weighted at all - owing to its ruin - is still perfect. The spandrels of these arches are filled with a pattern made up of disks. The largest

arches abt 21 ft span - is laid up horizontally for the greater part of the distance, then in this way



(The curve is exaggerated in the sketch) it is really only about 4 or 5 feet from the apex where the horizontal courses begin. The soffit of this part shows alternate wide and narrow stones at the apex. There is a slightly projecting impost decorated on the side of the opening with a diamond shaped ornament. The arch at the east entrance is also horizontal and the same construction at the crown as above. The iron pillar looks as if it were built up by welding on small pieces, although the indications are not very distinct. The capital look as if it were made of a number of pieces.

The lower part  is clearly made of round rods bent to form the ornament and welded together. The top  something like that is the only part that looks like cast iron. It stands on a stone circular base of ordinary rubble masonry - I think quite modern.

The workmanship of the Kutb Minar is excellent. The surface of the ordinary surfaces is beautifully finished, and the ornament - deeply cut - is of elegant design and workmanship. The upper stones are decorated with some inlay work of white marble. The variations in the form of the surfaces 

(4+5) gives a variety to what might otherwise look like a huge chimney or lighthouse (a failing at the Taj) Each story shows an entasis of its own. (continued in the next book)



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