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LETTERS
ON
INDIA;

BY

MARIA GRAHAM,

AUTHOR OF " JOURNAL OF A RESIDENCE IN INDIA "

With Etchings and a Map.

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PREFACE.

THE indulgence with which the Public received the "Journal of a Residence in India," induced the writer to hope, that the curiosity concerning our oriental possessions was still sufficiently alive to promise a favourable reception to the following little work. It is written solely with the design of being useful to such as are called upon to go at an early period of life, to India, and who therefore cannot have had time to make themselves acquainted with even the general outline of the history, religion, or science of that country; and though the execution must necessarily have fallen far short of the design, yet it is hoped that the general

sketch here presented may not be found uninteresting or uninstruc-tive. The sources from which the information contained in the following pages is chiefly drawn, are, the papers of Sir W. Jones, Mr. Colebrooke, and Major Wilford in the Asiatic Researches; and where these guides have failed, those who could, in the writer's humble judgment, be best relied on, were chosen. Colonel Wilks's admirable History of Mysore, Orme, Scott, Dow, Malcolm, Buchanan, have all been referred to; and if on every occasion where the author has made use of their works she has neglected to name them, it is because such references would have been too numerous at the bottom of her pages.

For the etchings which accompany the letters, the writer is indebted to her ingenious young friend and relation Mr. J. D. Glennie, of Dulwich, who kindly interrupted his higher and more interesting

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pursuits to give her the advantage of presenting, without embellishment or caricature, the subjects of the Hindû chissel, which she had been fortunate enough to preserve, when many other drawings were lost on her passage homeward from the East.

With much diffidence she takes leave of her little book to send it forth to the world, certain that it requires much indulgence, but trusting that the motives of the undertaking will cancel some of its many faults.

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OBSERVATIONS ON THE PLATES.

THE Plate containing the specimen of sculpture is composed of two very different subjects. The upper one was drawn by Mr. Glennie, from a green steatite tortoise, in the care of Dr. Fleming, of Gloucester Place. It had been found in digging for a well in a bed of clay, at a very great depth on the banks of the Jumna, not far from Dehli.

The chisseling of this tortoise is most delicate, and its polish the highest that stone is capable of, it is in the highest preservation, and is, altogether, an exquisite specimen of the excellence of the ancient Hindû artists in the minor subjects of art.

The lower subject is from the skreen in the front of Carli Cave, it is rather a favourable specimen, as far as the writer is acquainted with Hindû sculpture. There is, however, one figure on the same skreen, which greatly surpasses it in lightness and ease; but the drawing was unfortunately lost.

The large centre column of the second plate, or specimens of architecture, stands in the area in front of the Cave of Carli. The others are detached pieces from Canara in Salsette, and the Seven Pagodas or Mahabalipooram.

The Muntapum is an open temple in which Vishnu is placed by the priests of Mahabalipooram on days of festivals, each pillar is of a single stone, the unfinished building on the right is part of a royal Goparum or triumphal arch, and the colonnade in the back ground is part of the Choultry or place of rest for travellers.

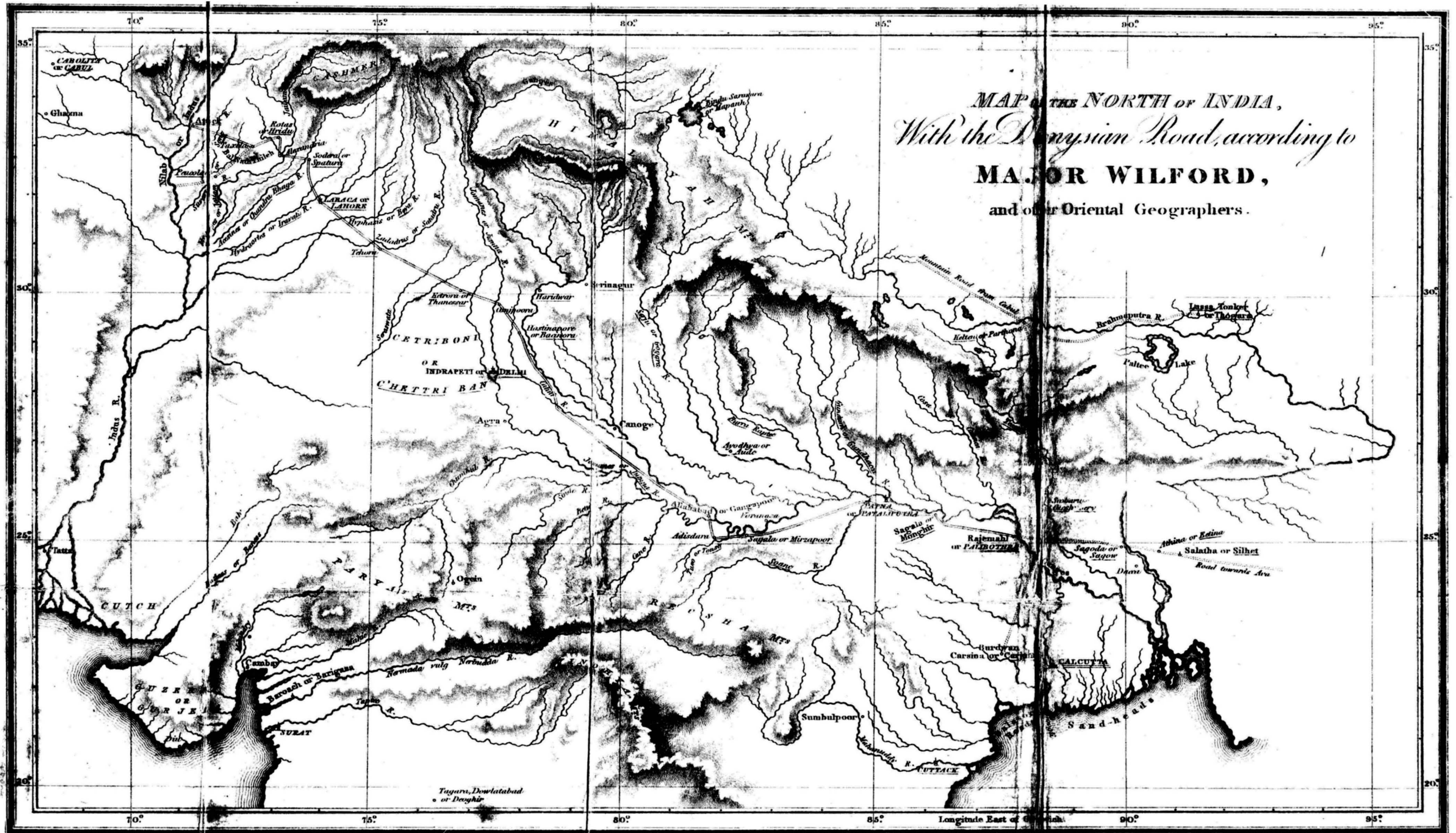
Vicramaditya at the feet of Kali, is taken from the sculptured rocks at the Seven Pagodas. I have given it this name because the subject accords with the legend, but I may be wrong.

Siva and Parvati with their attendants, were sketched from a large tablet in a ruined temple at Mahabalipooram. The sea washes into its courts and it is surrounded by fragments, the remains of former grandeur. A singular circumstance concerning this temple is, that it is evidently constructed from the ruins of an older fabric, its latest deity was Siva, whose symbols occupy the remaining apartments. A colossal figure of Vishnu Narayn, however, lies in a corner of one of the remaining viṇandas.

Gaṇeṣa, whose uncouth figure is given in the plate, is the God of Wisdom. This sketch was copied from one in the possession of Col. E——, taken from a town south of Madras, where Gaṇeṣa under the name of Polear is peculiarly worshipped.

The Vamuna and Varaha Awatars are from the sculptured rocks at Mahabalipooram, the height of the principal figure in each exceeds six feet. The chiselling in some places is very fresh as the rock is remarkably hard, appearing to me to be a grey granite.

MAP OF THE NORTH OF INDIA,
 With the *Dariusian Road*, according to
MAJOR WILFORD,
 and other Oriental Geographers.



ERRATA.

- Page 14, (note) for *Vrcramaditya*, read *Vicramaditya*.
for *Onjein*, read *Oujein*.
25, line 6 from bottom, *omit as*.
53, (note) for *Prispasamaya*, read *Puspasamaya*.
59, line 9, *omit the comma*.
69, line 6, *for understood*, read *believed*.
*132, line 9, *for overrun*, read *overran*.
135, line 3 from bottom, *for Touse*, read *Tonse*.
141, line 3, *for Cuttach*, read *Cuttack*.
155, in describing Cashmere, the word *Indus* has been allowed to stand *for Vitasta*, which is only one of the branches of that river.
188, line 13, *for overrun*, read *overran*.
197, line 11 from bottom, *for Burdwar*, read *Burdwan*.
229, line 6, place the comma *before Baber*.
231, (note) *for their heads*, read *his head*.

DIRECTIONS TO THE BINDER.

Map of the Dionysian road to face the Title Page.	
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