

rock at Gwalior I found a Suttée monument, in which the man and the woman are shown performing the Linga-pujah. At the time the idea of the Saiva temple having been derived from a tomb had not occurred to me; but seeing the deceased persons represented as worshipping Siva in this form, struck me then as peculiar, and suggested that it had reference to a re-birth through death, a principle not out of keeping with Brahmanical teaching.

WILLIAM SIMPSON.

*The Secretary of the Royal Asiatic Society.*

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*Greens Norton, Towcester, Sept. 27, 1888.*

DEAR SIR,—I should like to address a few words to you, for the consideration of the Members of your Society, as to the meaning of the emblems, found (in pl. xxxiv. *Tree and Serpent Worship*, 1st ed.) in the hand of the Prince there represented. Mr. Fergusson was quite at a loss to explain the meaning of these emblems (p. 133, *o.c.*).

I think the two figures on the plate named refer to the young Prince Siddârtha going out to the joust, of which we have such ample record in the Buddhist legends.

This appears to be proved by the figure of the *elephant* in the first group. We read that "when the young Prince was hardly grown up, the Licchavis of Vaisâli offered him an elephant of exceptional beauty . . . which they led to Kapilavastu, and covered it with jewels," etc. (*Rockhill, "Life of the Buddha,"* p. 19).

This is the elephant that Devadatta killed, and Nanda pulled on one side, and the young Prince raised and hurled over the walls, into the *elephant-ditch*.

I think this and the whole *entourage* of the scene shows that the design of the sculptor, or donor of the gateway, was to represent the exit of the Prince from the Gate of Kapilavastu on his way to the games about to be held between the Śākya youths.

What then is the emblem in the hands of the Prince?

Mr. Fergusson compares it to the form of a dumb-bell, "two balls joined together like a dumb-bell."

But I think it has a curious meaning, viz. that of the *mappa*, "which was held in the right hand of a Consul, which he threw into the arena as a signal for the games to commence."

For a representation of the shape of the *mappa* I will refer you to plates xxiii. and xxiv. of Marriot's "Vestiarium Christianum."

The plates there shown are photographed from facsimiles in fictile ivory, published by the "Arundel Society."

It is almost certain that the Indian custom of Public games, or jousts, was an extension of the same custom prevalent from earliest date in the Western portions of Asia, as at Dindymus; and as the image of Cybele worshipped there was carried to Rome during the Punic wars, it is likely that the customs observed at those games were borrowed also by the Romans; and this is all the more likely as the word *mappa* is said to be a Punic word: so that the use of this folded towel as a signal to begin the games (something like the modern *sponge* in prize-fights) was probably borrowed by the Northern Tribes who passed into India, and especially by the Śákya, a chivalrous and exotic race.

Comparing then the *mappa*, as seen in the plates of Marriott's book, with the "dumb-bell" instrument in the hand of the Prince Siddârtha in "Tree and Serpent Worship" in the plates (referred to above), I think we may find an explanation of the emblems there represented.

I am, dear Sir, faithfully yours,

S. BEAL.

*The Secretary of the Royal Asiatic Society.*