

A FEW NOTES ON A FLYING VISIT
TO JAPAN.

PAPER IV.—THE TORII OF JAPAN AND THE TORANS
OF INDIA.

(Read on 31st January 1923.)

The Torii play an important part in the architecture of the Houses of Worship of Japan, where they are generally seen in the shrines of the Shinto religion. On my way back from Lucknow, where I had gone to preside at the Anthropological section of the 10th Indian Science Congress, which had met there from the 8th to the 13th January, I got down for about 12 hours at Sânci in the State of Her Highness the Begum of Bhopâl, to visit the well-known Buddhist Sânci Topes. The visit was made very interesting by the excellent guide book prepared for the Buddhist monuments there, by Sir John Marshall, whose great and good work in the field of Indian Archæology will be long remembered. We students of Anthropology, who have to do something with archæology, not only prehistoric archæology, but later archæology, have to express our gratitude to him for all that he has done by his excavations and explorations. My visits to two places, with which his name will be more than ordinarily associated, *viz.*, Taxala and Sânci, have impressed me much with the good work of this great archæological scholar of modern India.

I visited Sânci on the 12th of January 1923, and, among all things that I saw there, it were the beautiful stone torans which drew my special attention. There were three following reasons for this: (1) They reminded me of the *Torii* of the Japanese and the *pilou* of the Chinese, the forms of both of which were fresh in my mind, having visited their countries in the spring of the last year. (2) They reminded me of our household torans, with which we Indians are familiar,

We Parsees are especially familiarised with them, because no joyful occasion in a Parsee house, like a birthday, a Naojote, a marriage, or a great Holiday begins without a fresh flower toran, sometimes more than one, being put up in the morning, at the gateway or door of the house. (3) Again, the carved stone torans at Sânci, present, as said by a writer, something like a carved Bible of Buddhist scriptures. So, the object of this paper is threefold :

I. To speak of the Torii of Japan.

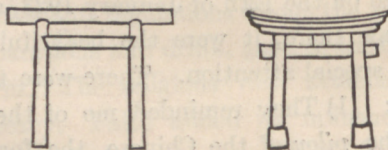
II. To speak of the torans in Indian architecture. While speaking on this subject, I will speak briefly of the Buddhist stupas at Sânci, of which the torans there form the gateways.

III. To speak of the *torans*, that have, as it were, entered from Church into Society and have adorned our Indian households.

I.

THE TORII OF JAPAN.

In my second paper before the Society, on "A few notes on What is the Torii ? a flying visit to Japan from an Anthropological point of view," I have referred to the religions of Japan and have spoken of the country's old Shinto religion. The Torii play an important part in the shrines of this Shinto religion. The Torii are the peculiar gateways at the entrance of the compounds of these Shinto shrines. The following figures will give one an idea of what a Japanese Torii is:—



As said by Messrs. Chamberlain and Mason,¹ the first of the above two figures is the form of the gateway of a pure Shinto

¹ A Handbook for Travellers in Japan, by Basil Hall Chamberlain and W. B. Mason (1913), page 95.

kind and the second of the Ryôbu Shinto kind. "The presence of the Torii is the easiest sign whereby to distinguish a Shinto from a Buddhist temple."¹ These authors thus distinguish between a Pure Shinto temple and Ryôbu Shinto which had some elements of Chinese Buddhism in it. "The distinction between what are termed respectively Ryôbu and Pure Shintô arose from the fact that the doctrines of metempsychosis and universal perfectibility taught by Buddhism naturally made it tolerant of other creeds, and willing to afford hospitality to their gods in its own pantheon. Hence the early Buddhist teachers of the Japanese nation were led to regard the aboriginal Shintô gods and goddesses as incarnations or *avâtars*—the Japanese term is *gongen* signifying literally 'temporary manifestations'—of some of the many myriads of Buddhas. Thus with an added tincture of Chinese philosophy, was formed a mixed system, known as Ryôbu Shinto."²

We see from the above figures, that a *Torii* is a kind of archway formed by a projecting cross piece of wood laid on the top of two upright posts, with a small horizontal bar of wood below, which does not project at the ends. Such archways generally became the symbol of Shintoism and pointed out that the religious building behind was a Shinto temple. But they are seen on some Buddhist temples also. From the fact, that we see a number of such gateways in China where they are known as *pilou*, it appears that the *Torii* of Japan are not, what we may call, aboriginal, but have come from China and Korea.

These *Torii*s are numerous at some temples. I remember having visited on 23rd April 1922, at Kobe, a temple known as the Fox-temple, situated on a hill, where there were a number of *Torii*s erected one after another. When placed at equal distances, one after another, they present a good show, but where they are put at unequal distances, they spoil the harmony of the sight. It seems, that just as a pious Hindu worshipper adds, on auspicious or inauspicious occasions, a sacred

¹ *Ibid*, page 37.

² *Ibid*, page 38.

idol to a number of idols in a temple, and just as a pious Christian erects a cross on the roadside in memory of somebody or some event of his life, so a pious Japanese adds a Torii to his temple. It is said, that at the entrance of the Shinto temple at Inari, there are about 400 torii of this kind. Imagine, that on the whole road from the Churchgate Street to our Town Hall, where we have met, there are a number of such high gateways, say 50, of the type in the figures given above, all standing at equal distances from one another, and then you will form an idea of the grand view presented to you from the other end of the Churchgate Street.

These torii are generally of wood and painted red, but, in several rich temples, you have stone Torii presenting a commanding sight. They cost from a few hundred rupees to several thousand. You see some of these huge beautiful stone Torii at Nikkô where, with the beautiful grand temple behind, they present a commanding sight.¹

Mr. B. H. Chamberlain, in his "Things Japanese,"² thus speaks of the *Torii*: "Torii is the name of the archways, formed of two upright and two horizontal beams, which stand in front of Shintô Temples. As almost all visitors to this country seek for information concerning these characteristically Japanese structure, it may be well to quote what Mr. Satow says concerning them in his essay on 'The Shinto Temples of Ise,' printed in volume II of the Asiatic Transactions: 'The Torii,' writes Mr. Satow, 'was originally a perch for the fowls offered

1 Mr. G. W. Knox, in his "Imperial Japan" (page 68), gives a beautiful illustration of "The Approach to the shrine, Nikko." Nikko is a beautiful place, from the point of view of its natural scenery and of its beautiful grand temples surrounded by handsome large majestic trees and having grand beautiful Torii or stone gateways. It is therefore well said by the Japanese that

"Nikkô wo minai uchi wa

Kekkô to in na"

—"Do not use the word 'Magnificent' till you have seen Nikkô" (Hand-book of Japan by Chamberlain, p. 191).

2 Things Japanese being Notes on various subjects connected with Japan, by Basil Hall Chamberlain (1890)," page 356.

up to the gods, not as food, but to give warning of daybreak. It was erected on any side of the temple indifferently. In later times, not improbably after the introduction of Buddhism, its original meaning was forgotten; it was placed in front only and supposed to be a gateway.' ”

Of all the Torii in various places of Japan, that at Miyajima (Shrine Island), one of the three “San-kei or three chief sights of Japan” (the other two being Matsushima, *i.e.*, Pine Island and Ama-no-Hashidate, *i.e.*, Ladder of Heaven), is believed to be of “singular, if substantial, beauty, which at flood-tide stands out of the water.”¹

Dr. G. William Knox says, that “the meaning of torii is still a topic of learned discussion.”² Mr. H.

Meaning of the word Torii. Davis says about the torii, that “though authorities agree to differ in regard to its use and origin, the theme is a fascinating one and well worthy of study.”³ What we find from the above referred to discussions and fascinating study is, that (1) some take the meaning of the word Torii to be a seat for a bird, (2) and others as merely a kind of gateway.

(1) As to the first meaning, Dr. Knox himself speaks of the Torii as “Bird-perch.”⁴ Mr. H. Davis says, that, “according to a popular account, the word *Torii* means ‘fowl-dwelling’ or ‘bird-rest.’ On the top-beam of this imposing gateway, the fowls heralded the approach of the dawn and in their cry, bade the priests attend to their early morning prayers. In one Legend, we are informed that the sun descends to earth in the form of the Ho-Ho bird, messenger of love, peace and goodwill and rests upon one of the torri.”⁵ Thus, if we take the word torii to be

¹ Japan's Inheritance, by E. Bruce Mitford, p. 71. Of the above three finest sights of Japan, I had the pleasure of seeing the one at Ama-no-Hashidate.

² The Development of religion in Japan, by Dr. George William Knox (1907), p. 80 n. I.

³ “Myths and Legends of Japan,” by H. Davis (1912), p. 225

⁴ The Development of religion in Japan, p. 80.

⁵ “Myths and Legends of Japan,” p. 226.

“ a seat for birds,” we may derive it from Japanese *tori*, which, according to Chamberlain’s glossary,¹ means a “ fowl.” In this case, the bird heralding the approach of the dawn may be the cock, which, for this purpose, was held to be a sacred bird by many nations.² Shakespear speaks of the cock as “ the trumpet to the morn.”³

(2) As to the second meaning, whereby some take the word *torii* to mean simply ‘ a gateway,’ if we accept it, we may derive it from the Japanese word *Tori*, which, according to Chamberlain, also means ‘ street.’⁴ In this case, the derivation receives support from two facts. (a) Firstly, the Indian *toran* (तोरण) to which it resembles, as we will see later on, means ‘ a gateway, an archway,’ (b) secondly, in China, *via* which country the *torii* is believed to have entered with Buddhism into Japan, the *pillou*, to which it resembles, stands as a gateway before many streets, houses, and sacred places. Mr. Chamberlain⁵ himself takes the etymology of the word to be bird-rest, but adds, that it has been disputed. He then says : “ Mr. Aston, in his Japanese grammar, derives *torii* not from *tori*, a bird, and *iru*, to dwell, to perch, but from *toru* ‘ to pass through ’ and the same *iru*.”⁶

1 Hand-book for travellers in Japan by Basil Hall Chamberlain and W. B. Mason (1913), p. 20, col. I.

2 *Vide* my paper entitled “ The Cock as a Sacred Bird (Journal of the Anthropological Society of Bombay, Vol. V., pp. 346-62 ; *vide* my Anthropological papers, part I, pp. 104-121).

3 Hamlet, Act I, Sc. 1.

4 Handbook for travellers in Japan (1913), p. 21, col. 2.

5 “ Things Japanese ” by Basil Hall Chamberlain (1890), p. 356.

6 Dr. D. B. Spooner, in his letter dated Agra, 26th January 1923, draws my attention to a bird figuring on an Indian torana. He writes : “ A Torana, rather strikingly like the Japanese Torii in form, occurs on the facade of a stupa plinth in the upper stratum at Sirkan which Sir John Marshall excavated some years ago at Taxilla, a monument presumably dating from the first century. It is noticeable that on this particular Torana, a bird is perching, but it is probably a mere coincidence that the Japanese write the word for Torii with two Chinese characters meaning ‘ bird ’ and ‘ to dwell.’ ”

According to Davis,¹ Professor B. H. Chamberlain regards the "bird-rest" etymology and the theories derived from it as erroneous, and believes that the Torii came originally from Asia. He writes in "Things Japanese"²: "The Koreans erect somewhat similar gateways at the approach of their royal palaces. The Chinese *pai lou*, serving to record the virtue of male and female worthies, seem related in shape as well as in use; and the occurrence of the word *turan* in Northern India and of the word *torii* in Central India to denote gateways of strikingly cognate appearance gives matter for reflection."

Mr. Davis quotes Mr. C. M. Salwey saying: "The oldest torii of Japan . . . were constructed of plain unvarnished wood. In fact, they were built of straight upright trunks of trees in their natural state though sometimes bereft of the outer bark. Later on the wood was painted a deep rich vermilion, possibly to heighten the effect when the background was densely wooded."³ He adds that "though the torii was originally associated with Shintoism, it was later on adopted by the Buddhists, who considerably altered its simple but beautiful construction by turning up the corners of the horizontal beams, supplying inscriptions and ornaments of various kinds."⁴ He further adds: "Whatever the origin and significance of the Shinto torii may be, no one will deny its exquisite beauty, and many will agree in believing it to be the most perfect gateway in the world. Perhaps the most wonderful torii is the one that stands before the Itsukushima shrine on the Island of Myajima, and it is called 'The Footstool of the King,' 'The Gateway of Light,' or 'The Water Gate of the sacred Island.' Mr. Salwey

1 "Myths and Legends of Japan" by F. Hadland Davis, p. 226.

2 I give the quotation as given by Mr. F. H. Hadland Davis but am not able to trace it in Chamberlain's "Things Japanese" of the edition of 1890. Perhaps, the quotation is from a later edition. Mr. Davis does not give the year of the edition nor the page for reference to show that he has changed his view quoted above.

3 "Myths and Legends of Japan" by F. H. Davis (1912), p. 226.

4 *Ibid*, pp. 226-27.

writes : ' Is not this gateway the symbol of the Right Direction according to the dogmas of the Shinto cult, the goal towards which the face should be turned—' The way of the Gods.' Are they not monitors writing their mystic message as an ideographic sign over the Lord of the Gods before the rising and setting sun, enhancing by their presence the dense luxuriance of cryptomerian avenue, reflecting within dark, still rivers or the silver ripples of the Inland sea ? We must be content with this pleasing interpretation of the symbolism of the torii, for it takes us through the gate of conflicting theories, and gives us something more satisfying than the ramifications of etymology." ¹

Mr. Mitford says that "at the present day, the main approach to every Japanese volcano is marked by a torii, or Shinto gateway, indicating holy ground; and, until well on in the Meiji era, the rule forbidding women to proceed beyond it was enforced."² We read in this author, that "in the very heart of Hondo, midway on the Mid-mountain road, one of Japan's most famous passes is crowned by a sacred gateway of imposing size. Men call it, therefore, the Torii-togé."³

We saw above, that one writer traces the torii to Korea and Japan, to Northern and Central India, and even to further Western Asia. As to the reference to Northern and Central India, we know, that the torii, in its Indian form of *toran*, has been found among Buddhist monument of Taxala near Rawalpindi in the North, and among those of Sanchi near Bhopal in the Centre. Before I read of Mr. Davis' reference to the Indian toran, I had, in one of my letters to the *Jame-i-Jamshed* of Bombay, compared it to

¹ *Ibid*, p. 227.

² Japan's Inheritance by Bruce Mitford, p. 136.

³ *Ibid.*, p. 83.

the Indian household *toran*, and the architectural *toran* which I saw at Sânci has confirmed my view.¹

Some of the above referred to writers, have spoken of the Torii only from a Japanese point of view, and so, they seem to have thought Japan to be the cradle of them and Shinto the religion to which they first belonged. But travellers going to Japan from inside the China, from Peking, like myself, would at once see that the Torii, under the name of *p' ai lou* or *pailu*, are a well-nigh common feature of Peking and its surroundings and are associated with many old buildings. For example, I saw beautiful stone *pailu* (Torii) at the tombs of the Ming Kings, when I went in that direction to see the Great wall of China. So, I think Sir John Marshall is quite right in attributing their spread from the West to the East with the spread of Buddhism. In his Guide to Taxila, while speaking on Art and while speaking of a *torana* at Taxila, he says (Chap. III, p. 29, n. 1): "The finest and indeed the only complete examples of ancient Indian *toranas* (gateways) are those at Sânci in Bhopal State. The Indian *Torana* is the prototype of the Chinese '*pailu*' and the Japanese '*torii*.' No doubt it was introduced into those countries with the spread of Buddhism to the East."

From all that is said above, I think, that the use of the Torii may have begun in Japan itself, but that its architectural form as we see it nowadays in its old buildings went from India via China. The early Japanese may have thought of presenting as offerings to their places of worship fowls, like the cocks, to serve the purpose of heralding the approach of the Sun in this Land of the Sun. With this offering of birds, they also offered bird-perches, which at first were placed in any part of the compound of the temple. We see in Bombay, such well-formed bird-perches for the *kabutars* (doves) here and there, and the erection of these perches for doves, is considered

¹ My letter on "Nara" dated S.S. Japan, 5th May 1922, and published in the issue of the *Jam-e-Jamshed* of 11th July 1922.

a meritorious act. Then in Japan the thought arose of having these bird-perches at the gates of the temples. The birds heralded the approach of the sun; so it was thought it advisable or auspicious to have their bird-perches at the approaches of the temples. When these Torii or bird-perches began to be placed at the approaches to the temples, they began to take the form of gateways.

I think that one must not even stop at India as the cradle of the Chinese *pailu*, Japanese torii and Indian *torāna*. The discovery of torāna at the Sirkah excavations at Taxila by Sir John Marshall points to further West also as the place of the use of such gateways. Mr. Douglas Sladen says: "Recent explorers in Asia have found arches resembling the Japanese torii in countries as far west as Sir George Robertson's Kafiristan and at various points in Central Asia."¹ *Tâq* is the old Persian word for arch, and so, I think that the arches at places like Tâq-i Bostan, and other great arched monuments in ancient Persia point to similar construction in Persia. The *idea* of these arches and domes (gumbads) seems to have first arisen from the dome of the Heavens, spoken of as the Tâq-i *azrak* which carries with it an idea of religion and worship. So, my view of the evolution of the torii or torans, from the very beginning up to the time of the use of the torans in our Indian household, of which I will speak later on, is as follows:—

1. The Taq-i-*azrak*, *i.e.*, the azure gumbad or dome of Heaven suggested religious and pious thoughts about God.
2. Then these thoughts were associated with the ordinary *tâqs* or arches of great religious and royal buildings.
3. Then these thoughts began to be associated with the smaller archways or gateways, known in India as *torans*, in China as *pailus*, and in Japan as *torii*.

¹ Queer things about Japan, by Douglas Sladen (1903), p. 255.

4. Then came the torans of beads and silver plates, etc., hung at the doorways or places of worship like the Parsee Fire Temples.

5. Then came the torans of fresh flowers hung at the gates or doors of houses on religious holidays or occasions of joy, as birthdays, marriages, holidays, etc.

We further see that these arches or gateways, etc., are associated with almost all religions in one way or another. As torri or torans, they are associated, not only with the Shintoism of the Japanese and with the Buddhism of the Chinese and Japanese, but also with Jainism, as in the case of the torans of the Sirkap stupa at Taxila and in the case of the torans in the Jain temples of Mount Abu,—and also with Zorastrianism, as in the case of the household torans of Indian Parsees and the tâqs of Persia. In the case of the arches of the ancient Greek and Roman temples, they are associated with the religion of the Greeks and Romans and in the case of the great arches of some Christian Churches they are associated with Christianity.

The gateways in China are known as “pailous or pailows or pailus.” It is said that foreigners generally speak of them as “Widow’s arches,”¹ from the fact that some of them are erected in honour of virtuous widows. Of the large stone-arches erected in honour of great virtuous men Mr. Carl Crow says: “These are stone arches erected with official permission to commemorate some distinguished or virtuous residents.”² They are “dedicated also to scholars, warriors and officials.”

Mr. B. Laufer, in his brief monograph on these gateways,³ thus speaks of them: “Large gateways of high architectural

1 “The Travellers’ Hand-book for China” by Carl Crow, 3rd edition, p. 86.

2 *Ibid.*

3 “The Chinese gateways,” Leaflet No. 1, of the Field Museum of Natural History Department of Anthropology (Chicago, 1922).

order occupy a prominent place in the streets of Chinese cities, in the courtyards of temples, or on avenues leading to a tomb or mausoleum. As a type of architecture, they are based on the so-called Torana of India, plans of which were introduced into China and Japan as a sequel of Buddhism. In the Buddhistic art of ancient India, ornamental stone rails were built as enclosures around the topes (mounds or structures containing sacred relics), four gateways of highly decorated style being placed in these rails. The Chinese, however, did not slavishly imitate these monuments, but merely took them as models and lavished on them the wealth of their own decorative motives."

As to the connection of some of them with widows, which has gained for them among foreigners the name of "Widows' arches," Mr. Laufer says: "Widows, who did not remarry after their husband's death, and who faithfully nursed their parents-in-law, were entitled to this honour." Likewise children who do unusual acts of filial piety, persons who had reached the age of one hundred and statesmen for loyal devotion to the throne."¹

Mr. Laufer takes this erection of gateways or archways in honour of some distinguished dead, as a kind of canonization. He says: "If such a canonization was recommended, the emperor, on receiving the petition issued 'a holy edict' which was chiselled in stone on the top of the monument and he contributed the sum of thirty ounces of silver. The balance of the cost was subscribed by the family of the honoured person or by the grateful community. The ideal purpose of these gateways, accordingly was to perpetuate to posterity the memory of excellent men and women and to act as an influence on the conduct of the following generations."²

¹ *Ibid.*

² *Ibid.*, p. 2.

Mr. Laufer gives us an interesting explanation of the symbolism on the gateways—symbolism connected with lions, dragons, phoenix, cranes, etc.,—and of the construction of the roofs of these gateways, and of their rafters. In this explanation of symbolism, that about the lion (the *shir* شیر of the Persians, the *Sinh* सिंह of the Indians, the *shi* of the Chinese), which plays an important part in the architecture of Persia, India and China, draws our special attention. The Chinese not only recognize him as the king of the beasts but believe that his “roaring dispels phantoms” and his representation in architecture as intimating a wish: “May you obtain the position of the first and second dignitary at the Imperial Court,”¹ the good wishes expressed in the inscription, *e. g.*,

“Your merit shine like sun and moon ?

“Your good deeds vie in extent with streams and mountains,”² remind us of similar good wishes in ancient Iran based on the characteristics of some grand objects of Nature (*vide* the Pazend Afrins).

II

THE TORANS OF INDIA.

Now, I will speak of the torans of India, of which, as said above, I was reminded on seeing the torii of Japan, both from the similarity of the word and from the sight of its structure.

India has numerous Buddhist monuments; but, out of these, the most important which can be pointed out as old Buddhist interesting monuments are: (a) the monuments at Sânci in Bhopal, (b) at Bharhut in Bhagalkhand, (c) and at Buddha Gaya in Behar. All these are about 2,000 years old. The Buddhist monuments at Amarâvati in Southern India also are important,

Buddhist me-
morial in India.

¹ *Ibid.*, p. 3.

but they are of several centuries later than the above. The great Asoka himself is said to have visited the hill of Sânci where the Buddhist monuments are erected. According to A. Cunningham, the Great Stupa was built on the hill (Chetya-giri or Chaitya hill, *i.e.*, the hill of the Chaitya or stupa) some time before Asoka's visit.¹

The word toran or torana (तोरणः) in Sanskrit means "an arched doorway, a portal, an outer door or gateway."² Among the secondary Vedas (Upa-Vedas), the fourth is Sthâpatya-veda, which is "the science of Architecture," including the Shilpa-Shâstra Mâna-sâra (lit. essence of measurement) spoken of as the principal work on architecture. It is said to have treated of "rules for the construction of buildings, temples, ornamental arches (toranas) etc."³

Kalidas more than once, refers to the Indian Torana. He refers to it in his Kumârsambhava⁴ (the birth of the Deity Kumara). Kalidas also uses *torana* in the sense of an "arching gate" in his Mēga Dûta.⁵ We read in Wilson's translation:

"Northward from where Cuvera holds his state,
Where Indra's bow surrounds the arching gate ;
Where on rich boughs, the clustering flower depends ;
And low to earth, the tall Mandâra bends :
Pride of the grove, whose wants my fair supplies,
And nurtures like a child ; my dwelling lies." ⁶

¹ Sanchi and its remains by General F. C. Maisey, Alexander Cunningham's Introductory Note, p. XI, note p. II.

² Sanskrit-English Dictionary by Apte.

³ Indian Wisdom, by Monier Williams, p. 194.

⁴ VII, 3 The Kumârsambhava of Kâlidâsa, with the commentary (L-S, Sargas) of Mahlinatha, edited by Kashinatha Pandurang Parab (1879).

⁵ 75-3 The Mēga Dûta or Cloud Messenger : (v. 84) translated into English verse by Horace Hayman Wilson (1813), p. 81.

⁶ *Ibid.*, p. 81-82.

In Raghuvamsa (Bombay Ed. I, 41 ; VII. 4 ; XI, 5) also Kalidas refers to the Torana. The Sishupalavadha (XII, 1) also refers to it.¹

Dr. Horowitz in his short History of Indian Literature thus refers to the torans :—“ Large number of Vehâras have been found east of Benares’ in modern Behar, *i.e.*, the *vihar* or monastic country. The toranas or archways leading into the caves were frequently embellished with fine sculpture. Sacred history provided the artist with ample material. But the humour and pathos of life were too precious and real to be neglected by Buddhist genius.”² Dr. Horowitz then describes the various subjects that were sculptured in the toranas, including dying soldiers, triumphal entries, pompous musicians, drinking and gambling groups and rustic swains.

Fergusson speaks of the Indian torans as parents of the Chinese *pailus* and Japanese *torii* and says

The torans of India the parents of the *pailus* and the *Torii*.

“ In China and Japan their descendants are counted by thousands. The *pailus* in the former country, and the *toris* in the latter,

are copies more or less correct of these Sânci gateways and like their Indian prototypes are sometimes in stone, sometimes in wood, and frequently compounded of both materials in varying proportions. What is still more curious, a toran with five bars was erected in front of the Temple at Jerusalem to bear the sacred golden vine, some forty years before these Sânci examples. It, however, was partly in wood, partly in stone, and was erected to replace one that adorned Solomon’s Temple, which was wholly in bronze, and supported by the celebrated pillars Jachin and Boaz.”³ Fergusson adds,

¹ *Vide* Apte’s Sanskrit-English Dictionary for the references (1890), p. 547.

² A short History of Indian Literature by Ernest Horowitz, with an introduction by Prof. T. W. Rhys Davids (1907), p. 72.

³ History of Indian and Eastern Architecture, by James Fergusson (1891), p. 99.

in a footnote, that they (the torans) must have been very common in India, for though only one representation of them has been detected among the sculptures at Sânci, at least ten representations of them are found at Amrâvati. He identifies, or, as it were, brackets torans and the gateways, square or arched, of the places as far off from one another as Sânci, Bijanagur, Janpore, Gaur, Futtepore Sikri, and Pekin.¹ These archways or torans belong to Hindu and Jain temples and Mahomedan mosques.

The grand stupa at Sânci has four gateways or torans.²

The second stupa has one torana standing.

The Torans at Sânci.

Their sight at once reminds us of the Torii of Japan. The broad feature is the same, though there are several following differences in the details :—

1. First of all, the Torii of Japan are simple, but the *toranas* of Sânci are carved. Sir John Marshall very properly speaks of these elaborate and richly carved toranas or gateways as “the crowning glory” of the stupas.³ They “front the entrances between the four quadrants of the rail (round the great stupa), and constitute a most striking contrast with the massive simplicity of the structure behind them.”⁴ He thus describes the gateways or toranas of the great stupa or tope : ‘Each gateway was composed of two square pillars surmounted by capitals, which in their turn supported a superstructure of three architraves with volute ends. Separating the architraves from one another were four square blocks set in pairs vertically above the capitals, and between each pair of blocks were three short uprights, the open spaces between them being occupied by a variety of figures in the round. The capitals

¹ Fergusson's History of Indian Architecture (1891), Index, p. 752.

² In Sir John Marshall's Guide to Sânci (1918) we find a photo-engraved picture of the Northern toran (Plate III).

³ A Guide to Sânci by Sir John Marshall (1918), p. 37.

⁴ *Ibid.*, p. 37

were adorned with standing dwarfs or elephants or with the forefronts of lions set back to back in Persepolitan fashion.”¹

2. The above referred to figure and description point to another difference between the Japanese *Torii* and the Indian *Torana*, viz., that when the former has two architraves, the latter has three.

3. The Indian toranas or gateways had inscriptions naming the pious donors or guilds who contributed to their construction. The Japanese *Torii* at present bear no inscriptions. But, it seems, that formerly they did bear inscriptions, not on themselves but on tablets attached to them. We read in Chamberlain's "Things Japanese" (p. 356): "Tablets with inscriptions (*gaku*) were placed on the *Torii* with this belief, and one of the first things done after the restoration of the Mikado in 1868 in the course of the purification of the Shintô temples was the removal of these tablets."

The Bhopal State Gazetteer thus describes the Sânci *torans*: "The carved gates are the most striking features of the edifice. They stand facing the four cardinal points and measure 28 feet 5 inches to the top of the third architrave, and with the ornamentation above, 32 feet 11 inches. They are cut in a white sandstone rather softer than the red stone used in the mound and are profusely carved with scenes from the Jâtaka stories, and other legends. It is noteworthy that Buddha himself is nowhere delineated, Bohi trees or footprints alone represent him; of the meditating or preaching figures common in later Buddhist sculpture there is no trace."²

Dr. James Fergusson says of the sculptures of these gateways that they "form a perfect picture Bible of Buddhism as it existed in India in the first century of the Christian era

¹ *Ibid.*, p. 38.

² The Central India State Gazetteer series, Bhopal State Gazetteer, Vol. III, Text and Tables, compiled by Captain C. E. Luard (1908), p. 117.

and as such are as important historically as they are interesting artistically.”¹

The great stupa at Sânci and its torans after being long neglected were first discovered by General Taylor in 1818 and described by Captain Fell in 1819 and formed the ground work of “Bhilsa Topes” in 1854 and James Fergusson’s “Tree and Worship” in 1868 and 1873. These books directed the attention of the learned world to the stupas and especially to the torans or gateways, and it is said, that Emperor Napoleon III of France, in 1868, requested the Begum Saheb of Bhopal to present her with one of the gates; but, on the representation of the Government of India, the request was refused, and, in its stead, plaster casts were taken and sent to Paris, and, later on, also to London for the South Kensington Museum and to Dublin, Edinburgh and other places.²

As said by General Maisey, the gateway or torans of Sânci were of the same general style and similarly constructed, that is, like the enclosure, without cement and on the ‘mortise and tenon’ principle.³ Fergusson speaks of this mode as “more like carpentering than stone-work” and takes it as a proof of his view, that all the Indian buildings before Asoka’s time were mostly made of wood.⁴

The following brief notes, taken down during my study of Sir John Marshall’s book on Sânci, may be of some use, to give one an idea of the different periods of history, in which the Sânci monuments were built and completed and its *toranas* were constructed. The periods were the following :

¹ History of Indian and Eastern Architecture, by James Fergusson (1891), p. 98.

² The Bhopal State Gazetteer, pp. 118-19.

³ Tenon (from tenere to hold) is “the end of a piece of wood cut into form, for insertion into a cavity in another place called a *mortise* in order to unite the two pieces” (Webster). Mortise is “a cavity cut into a piece of timber, or other material, to receive the end of another piece, made to fit it, called a tenon.”

⁴ Sânci and its remains, p. 11

1. The Early period, when Sânci, whose early name in inscriptions was Kâkanâda, was the same as the Chetiyagiri of the Mahâvamsha, the Buddhist chronicle of Ceylon. During this period, the great Asoka is reported to have visited this part of India, where Vidisa, the capital of Eastern Malwa, flourished as a centre of trade and of all other kinds of activity, leading to make this part of the country one of the centres of Buddhism.

2. The period of Asoka, who reigned from 273 to 232 B.C., and who, with all the enthusiasm and energy of a new convert, spread Buddhism, not only in a great part of India, but even in some parts of Afghanistan, Persia, Egypt and Albania. The inscribed *lât* or pillar at Sânci, which we see fallen on the ground near the great stupa or tope, and the top of which we see in the adjoining museum, is a work of his time. Sir John Marshall says of it, that this pillar and some other monuments here "are Perso-Greek in style, not Indian, and there is every reason to believe that they were the handiwork of foreign, probably Bactrian, artists," the indigenous art being "still in the rudimentary state."¹ The great stupa—not as we see it now encased in stone but the inner hemispherical dome (*anda*)—seems to be Asoka's work.

3. The period of the Sungas, who, on the death of Asoka in 232 B.C., and on the subsequent fall of the Mauryas, came to power and to the throne at Magadha in 185 B.C. The stone casing of the first great stupa and its ground balustrade and the second and third stupas with their balustrades at Sânci were the works of this period. Though the Hellenistic influence exerted by the Greek colonies at Panjab on the art of India was dying by this time and the indigenous art rising, still some Hellenic influence is said to have been exercised on these monuments of the period.

4. The period of the Andhras, who at the end of the power of the Sungas in about 70 B.C., spread their power from the

¹ Guide to Sânci. p. 10.

West and the South northwards and became strong in Eastern Malwa, where the Sânci monuments are situated. With their advent, the indigenous art of Indian architecture was at its height. The four *toranas* of the first great stupa and the only torana of the third stupa were the works of this period. Sir John Marshall speaks of these works, as being "manifestly the work of experienced artists."¹ Still, they were not free from the influence of the Hellenistic and Western Asiatic art. This is said to be evident "from the many extraneous motifs in these reliefs, e.g., from the familiar bell capital of Persia, from the floral designs of Assyria, or from the winged monsters of Western Asia." But Sir John asks us to be careful in any exaggerated view of the influence of foreign art upon our Indian arts. He says: "The artists of early India were quick with the versatility of all true artists to profit by the lessons which others had to teach them; but there is no more reason in calling their creations Persian or Greek, than there would be in designating the modern fabric of St. Paul's Italian."²

5. The period of the Western Kshatrapas. The Kshaharâtas interrupted for a few decades the rule of the Andhras, at the end of the first century. But, the Andhras were again re-established in about 125 A. C. to be overthrown again by the great Rudradâman, one of the Western Kshatrapas, in whose hands passed the country round Vidisha (the capital of Eastern Malwa), and in that, Sânci also. Kshaharâtas, the Western Kshatrapas and the later Satrapas were all of foreign origin.³ They were the subordinatcs or feudatories, at first, of the Scytho-Parthian Kings on the Indian frontiers, and then, of the Kushan Kings who also had a Parthian connection. Their influence at Sânci is said not to be very

¹ *Ibid.*, p. 13.

² *Ibid.*, p. 14.

³ The Indian word Kshatrapa is a form of the Iranian 𐬰𐬀𐬎𐬎𐬀𐬎𐬎𐬀𐬎𐬎𐬀 Khshathra paiti-i, i.e., the master or ruler of a kingdom.

great. It consisted only of "a few sculptures in the Kushan style from Mathura, one of which bears an inscription of the year 28 and of the reign of the King Shâhi Vâsishka." Some of the monuments of the period at Sânci show that "Buddhism was as flourishing at Sânci under the Satraps as it was elsewhere under their overlords, the Kushan."¹

6. The period of the Guptas under Chandragupta which followed that of the Western Kshatrapas, when Eastern and Western Malwa was annexed by the Gupta King. An inscription on the balustrade of the great stupa, dated 93 of the Gupta era (A.D. 412-13), is said to point to a gift by an officer of Chandragupta. The period of the Guptas was a period of Indian Renaissance, due to various causes: (1) The first was its contact with various civilizations, e.g., with those of the Sassanians of Persia, of the Roman Empire, and of China. (2) The invasions of India by the foreigners in the North, viz., the Kushans, the Parthians, and the Scythians, which brought in "new intellectual vitality."

7. The period of the Huns, who overthrew the Guptas of the 6th century, spoken of as the earlier mediæval period, and the period known as the late mediæval period, had not much influence on the sculptures of Sânci except that on some "detached images."²

During my visit of Kathiawar in 1909 to attend the second Guzarati Parishad at Rajkote, I had visited the toran in the Uparkot of Junaghadh. several interesting cities of Kathiawar, and among them, Palitana and Junaghadh, which have the beautiful hills of Shetrunja and Girnar in their

¹ Sânci, by Sir John Marshal, p. 16.

² *Ibid.*, p. 22. I have spoken of these Huns, the Hunas of the Avesta, at some length, in my paper, entitled "The Hûnas in the Avesta and Pahlavi" in the Bhandarkar Commemoration Volume (pp. 65-80) and in my paper, entitled, "The Early History of the Huns and their Inroads in India and Persia" before the B. B. R. A. S. (Jour. B. B. R. A. S. Vol. XXIV, pp. 539-595. *Vide* my Asiatic Papers, Part II, pp. 293-349).

neighbourhood, bearing on their top beautiful Jain temples or rather cities of temples. During my visit of Junagadh, I had the pleasure of visiting Uparkot which is a citadel or ancient fortress, of the town and which has a number of interesting caves of the Buddhists. At the entrance of the Uparkot fortress, we see a large *toran*, of which the Kathiawar Gazetteer¹ speaks as "a fine specimen of the old Hindu *toran* or compromise for an arch."²

Mr. John W. Watson, the compiler of the Kathiawar Gazetteer, while speaking of the ancient archway at the entrance of the Uparkot at Junagadh, speaks of "the old Hindu *toran*" as "a compromise for an arch." This view strikes me as very correct. It suggests, that as traced by me above, the arch was, as it were, the predecessor of the Indian *torana* or gateway.³

¹ Gazetteer of Bombay Presidency, Vol. VIII, Kathiawar (1884), p. 487.

² There are many things at Junagadh, which direct the mind of a pilgrim student towards ancient Persia. For example, (a) the well-known stone inscription of Asoka on a large block of stone, spoken of by Tod in his travels in India (p. 369) as "the noblest monument of Saurashtra." The inscription covers a space of about 100 square feet and reminds us of the great inscription of Darius on the mountain of Behistun. (b) The rule of the Kshatrapa or Satrap Kings who were connected as feudatory vassals with their Parthian or Scytho-Parthian feudal lords on the frontiers of India. The name of the Kshatrapa Rudradâmana, one of the Satraps, is well-known. (c) The reparation of its ancient lake of Sudarshana is associated with the name of a Persian architect. (d) Of the several, about 14, old names of Junagadh, one, *viz.*, Yavangadh, is supposed to connect it with the ancient Persians. Lassen is said to have taken the name Junagadh as a corruption of Yavan Gadh, *i.e.*, the Fortress of the Yavans. I would rather like to say, that the word Yavan here is the Avesta 𐬵𐬀𐬎𐬎𐬎 *yavan*, *i.e.*, young.

This word Yavan has latterly become *Javan* جوان in Persian. Hence, it may be Javângadh or Junagadh.

³ Gazetteer of Bombay Presidency, Vol. VIII, Kathiawar (1884), p. 487.

General Maisey thought, that the great stupa at Sânci was pre-Buddhist, and belonged to the old Sun, Fire and Element worship. He says: "It seems probable that the Buddhists who brought their relics to Sânci, appropriated, as their relic shrines, buildings already ancient and sacred in connection with the older form of worship. We know that the earlier caves of India, which, it is generally allowed, were excavated by the followers of an old Mithraic religion, were appropriated successfully by the followers of Sâkya and by the Brahmanical pantheists who had preceded and who finally ousted them, and we have an instance of this Buddhist appropriation of pre-existing building in No. 1 stupa at Sânci itself; which at a date, certainly long after its erection, was dedicated to the 'four Buddhas,' that is to Sâkya, and his three acknowledged predecessors, Kâsyapa, Kanaka, and Krakuchanda. Such appropriation of old shrines and 'holy places,' was, indeed, a common practice in India—as it was in other countries—and has often led to confusion and misconception."¹ Maisey has a separate chapter (Chap. XIV), entitled "The Mithraic nature of Primitive Buddhism."² Cunningham differs from his view,³ and we know, that many differ from this view. I am not in a position to speak on this subject from an archæological point of view. His view of the appropriation by the Buddhists for their relic "buildings already ancient and sacred in connection with older form of worship" may not, and seems not to, be correct. But laying aside that view, we find, that the view of the influence of Iran or ancient Persia, upon India, has been recently strengthened. We find some Hindu scholars, who are capable to speak with some authority, are, as it were, "out spoonering Spooner."

¹ Sanchi and its remains, by General F. C. Maisey, with an Introduction by General Sir Alex Cunningham (1892), p. 114.

² *Ibid.*, pp. 123-33.

³ *Ibid.*, His Introductory note, p. XIII.

I think that an arch is the successor of a dome. General Maisey does not refer in his argument about the Mithraic influence of Persia upon India to places of Iranian fire-worship. Had he seen a Parsee Fire-temple, spoken of as *Dar-i Meher*, *i.e.*, the Gateway of Mithra, and its sanctum sanctorum spoken of as the *gumbad* (گنبد) or dome, wherein the Sacred Fire burns perpetually, perhaps, he would have based his view upon the further evidence, that the *gumbad* or the dome of the Parsees is much similar to the stupa or tope of the Buddhists, except that it is hollow and a little higher. The stupa had to hold under it the sacred relics of holy or pious personages, but the *gumbad* of the Parsees had to hold the Sacred Fire in it; and as the holding of the Sacred Fire and keeping it ever burning required more space, the Parsee or Persian *gumbad* had to be built a little higher. Were it not for this fact of the height required to be had to hold the Sacred Fire, a Persian *gumbad* without the lower walls required for the height, would seem something like a stupa.¹

¹ Foreigners or non-Parsees have not generally the opportunity or chance to see the *gumbad* of a Parsee Fire-temple, because the Parsees do not admit non-Parsees in their fire-temples, but they can see the *gumbad* when a new temple is under construction and before its consecration. The fire-temple of the first grade, *i.e.*, the Atash Behrām at Naosari is now being rebuilt, and the authorities of the fire-temple have, out of sentiment, and I think a commendable sentiment, preserved the old *gumbad*, and so, a non-Parsee, interested in the matter from an architectural and anthropological point of view will shortly have an opportunity to see, both the old *gumbad* that is preserved intact and the new *gumbad* that will be built. As said in my paper on "Ancient Pataliputra, etc. (J. B. B. R. Asiatic Society, Vol. XXIV, pp. 457-532, *vide* my Asiatic Papers, Part II, pp. 211-286), the old Naosari fire-temple was the only Fire-temple in India, that gave one an idea of the ancient Chaldean Zikurrat, referred to by Sir John Marshall in his account of the "Temple at Jhandiala," in his paper on the "Taxala Excavations." (Lecture on the Taxala Excavations, delivered before the Punjab Historical Society on 29th August 1914, p. 7). The building which gave us an idea of the Zikurrat has been pulled down, and I think, it will be well if the Naosari Anjuman were to re-erect a structure like the old one, or a structure like the Chaldean Zikurrat.

Then from the *gumbad* to an arch called *Tâq* (طاق) in Iran, is one step. The arch (*tâq*) suggests a dome. Such *tâqs* are, as said above, known in Persia, for example *Tâq-Bostan*, *Tâq-i-Khosru* near *Ctesiphon*.

We know that even now temporary arches are erected when royal or great personages are welcomed in a city or a town at the entrance of great thoroughfares. We read of such arches, spoken of as "triumphal arches", erected by the Romans to welcome victorious generals. "Those monuments had their origin in the custom of adorning with the spoils of war, the gate by which a successful military leader entered Rome on his return from the battle-field."¹

The idea of a *gumbad* or dome of sacred places on earth, like the *gumbad* of a fire-temple or a mosque, Heaven, a prototype of the Dome of a place of worship. seems to have been suggested by the *gumbad* or dome of heaven, the sight of which suggests thoughts of devotion to a pious man. The *Gumbad of Heaven* is, as it were, the prototype of the *gumbad* of a temple. An archway had its origin and prototype in a *gumbad*. These archways took the form of Indian *torans*, the Chinese *pillars* and the Japanese *torii*.

The *toran* on the threshold of an Indian house, of silver beads or fresh flowers is the final step.

III

THE TORANA IN SOCIETY.

Many a ceremonial, etiquette or custom passes from the Church to Society. The *Toran* is an instance of this kind. It first belonged to the Church, say the Indian Church, and from there, it has passed into Indian society. Being the gateway through which a worshipper passes to his House of Worship, it has become, as it were, a symbol of beginning a good work and then of good auspices generally. So,

¹ Reaton.

it is that you see *torans* of fresh flowers on the gateways or thresholds of Indian houses on auspicious occasions, like those of birth, initiation into the fold, marriage, and holidays.

Being more familiar with the views of my community, I will speak of this subject from a Parsee point of view. If there is any good occasion in a Parsee family, like that of the birthday of a member of the family or like that of Naojote, *i.e.*, the initiation of a child into the fold, or marriage, or a great holiday like the New year's day, the first thing you see in the morning is the *chôk* (चोळ),¹ a kind of white calcium powder spread over the gateway or the threshold of a house, and a *toran* of fresh flowers hung over the gateway or the threshold. When you see this, you may most assuredly conclude, that there is some good joyful occasion in the family. The family also sends, at times, a toran of flowers to be so hung up on the gateway or threshold of a fire-temple in its neighbourhood. In some Parsee houses, there is a permanent *toran* made up of fine glass beads and on joyful occasions a flower toran is added to it. At times, a toran is put up, not only on the principal gateway or threshold, but on all the gates and doors of the house.

The following lines in a Guzarati song, sung by Parsee ladies on a joyful occasion like the Naojote, give us an idea of the joyful view of the Parsees about the toran.

Toran in a Parsee song.

- | | | | | | |
|---|--|-----|-----|-----|-------------|
| 1 | नाहना ने नाहवा मारी... | ... | ... | ... | सधावे. |
| 2 | भरे च्छोला नाया मारा ... | ... | ... | 3 | ... रे आवे. |
| 3 | नवज्येते येसवा मारे ... | ... | ... | 1 | ... सधावे. |
| 4 | मोती सरभा चोळ मारी च्छगीच्यारी पुरावे. | | | | |
| 5 | मोतीना तोरण मारी च्छगीच्यारी अंधावे. | | | | |

¹ *Vide* my paper before this Society on "The Wedding sand in Knutsford (Cheshire England) and the Wedding sand (चोळ) in India." (Journal of the Anthropological Society of Bombay read on 26th June 1912. *Vide* my Anthropological Papers, part II, pp. 31-39.)

² Here the name of the child which is being initiated into the fold is mentioned.

³ Here the name of the father is mentioned.

- 6 કુલના તોરણ મારી અગ્નીઆરી અંધાવો.
- 7 કુલના તોરણ મારી અરસાકે અંધાવો.
- 8 કુલના તોરણ મારી અરક્રીએ અંધાવો.
- 9 કુલના તોરણ મારે દરવાજે અંધાવો.
1. Translation.—My ¹ goes for the sacred bath.²
 2. ³
 3. My ⁴ goes to sit for being initiated.
 4. Get pearl-like *chok* spread over the gateway of my Agiary.⁵
 5. Get *torans* of pearls put up at my Agiary.
 6. Get *torans* of flowers put up at my Agiary.
 7. Get *torans* of flowers put up at my threshold.
 8. Get *torans* of flowers put up at my downfloor.
 9. Get *torans* of flowers put up at my door.

The stone torans at the topes of Sanchi have been decorated with various devices of religious or pious significance. We find the same in the case of the *torans* of the Parsees. Many a permanent toran of beads on the door of a Parsee house bear writings, saying in English or Guzarati characters, "Dadar Hormuzd ni madad hojo (દાદાર હોરમુઝ્દની મદદ હોજો), i.e., May there be help of Dadar Ahura Mazda (God)" or, saying "Bhalé padhâriâ" (બલે પધાર્યા), i.e., welcome. I have seen a silver toran of beads at the Seth Jijibhoy Dadabhoy Fire-temple at Colaba, presented to it as an offering by the late Mr. Bomanji Dinshaw Petit about 25 years ago, bearing various devices of a religious character from a Parsee point of

¹ Here the name of the child is mentioned.

² નીહનિ OR નીહન is the sacred bath given before initiation. It is another form of Hindu Snân (સ્નાન).

³ I am not sure about the meaning of this second line. It seems to have been mutilated in singing. The name of the father is mentioned here.

⁴ Here the name of the child is mentioned.

⁵ Agiary is the fire-temple where the sacred fire (અગ્ની) agni burns.

view. It bears the figures of the sun, moon, a fire-vase and a *savastikâ*. A plate of silver with, or without, some such devices offered by pious worshippers and attached to the doors of the inner chamber of the sacred fire in a Parsee fire-temple is another form of reverence associated with the gateways or torans of a fire-temple by the Parsees.

The ceremony of the Toran among the Rajputs on marriage occasions. We learn from Tod's Rajasthan, that the Rajputs had a regular ceremony of the *toran* on the occasions of marriage. The form of an equilateral triangle of the Rajput *toran*, as described by Tod, seems to be one, midway between a regular built archway and the present torans of flowers. I will describe here the Rajput *toran* and its connection with marriage from Tod's Rajasthan.¹ After the first sack of Chitor,² Hamir, the son of Arsi, who was deprived of the fort, was in constant warfare with Maldeo, who was in possession of it. "Maldeo endeavoured to conciliate his persecutor by offering him in marriage the hand of a Hindu princess. Contrary to the wishes of his advisers, Hamir directed that the cocoanut should be retained,³ coolly remarking on the dangers pointed out: 'My feet shall at least ascend the rocky steps trodden by my ancestors.' It was stipulated that only five hundred horse should form his suite, and thus accompanied he set out for Chitor. On his approach the five sons of Maldeo advanced to meet him, but on the portal of the city no *toran* was suspended. He, however, accepted the unsatisfactory reply to his remark on its omission, and ascended for the first time the ramp of Chitor.

¹ Tod's Annals of Rajasthan, abridged and edited by C. H. Payne, Chap. IV, Recovery of Chitor, p. 26.

² I had the pleasure of visiting this great Hill fort of Rajputana near Oodeypore on the 25th of December 1916.

³ "A cocoanut is always sent with such a proposal. Its return signifies that the alliance is declined and is usually regarded as an insult by the sender."

The *toran* is the symbol of marriage, and its absence would be regarded as an omen of the worst description. It consists of three wooden bars, fastened together in the form of an equilateral triangle, and surmounted by the image of a peacock. This emblem is suspended either from the gate of the city, or the portal of the bride. The bridegroom on horseback, lance in hand, proceeds to break the toran, which is defended by the damsels of the bride, who, from the parapet, assail him with missiles of various kinds, and especially with a red powder made from the flower of the palâsa, at the same time singing songs fitted to the occasion. At length the toran is broken amidst the shouts of the bridegroom's retainers, when the fair defenders retire." The breaking of the archway or toran in this ceremony seems to be a relic of the old method of "Marriage by Capture."

This ceremony of passing through a kind of toran on occasions of marriage is observed, at times, by military bodies on the occasions of marriage among high military officers. The lower officers or soldiers form by the points of their swords a kind of archway or *toran* and the marrying officer with his bride passes from under that *toran*.

The *toran* or the architectural form of the toran, which is a kind of gateway, being held to be a good or auspicious symbol, it has entered not only into the form of marriage ceremonies, but in other forms of welcome. For example, we see it among the Freemasons, whose traditions are, of course, connected somewhat with the ancient masons and their architecture. So, we find, that on grand Masonic occasions, when they welcome great officers of their craft, the lower officers form, by their swords, a kind of arch—a triumphal arch, through which the grand officer passes and takes his seat on a platform.

From all that we have said above, it seems, that, like the Savastika, which is a symbol connected with the worship of the sun or a kind of Mithraism prevalent in ancient Greece, Egypt, Assyria, Persia and India, the symbolism of the Torii or the torans of gateways was prevalent in the whole of Asia, and even in some parts of Europe. As to the various forms of, and devices in, the India torans or gateways, a student of anthropology may read with great advantage the detailed version of General Maisey in his "Sânci and its remains."

The reason why the stone or wooden torans took the form of flower torans at our Indian doors seems to be this: We find that the great gateways in the front of religious and other monuments were at times decorated with flower creepers. For example, we read in Kalidas's *Megha-Dûta* quoted above, of "boughs and clustering flowers," associated with the gateways. Again, we find, from what Fergusson says, as quoted above, of the toran or gateway erected in front of the temple at Jerusalem, that it had "the sacred golden vine" over it. It seems that this idea of making the gateways or torans, proper places for flower and other creepers, has been the cause or origin of the custom of having flower torans on the doors of our Indian houses. As I have said in some of my papers on Tibetan customs, etc., there often prevails among many people what I have called "a shortening process," which prevails in prayers, ritual and religious customs. From the stone or wooden gateways at the entrances which were entwined with flowering creepers, to the flower torans is, as it were, a step in the line of this "shortening process."