

sacrifices are still carried on secretly. The following has been observed by a European, whose name I am not allowed to mention. At the *Mela* at this Kālī temple, the object of the sacrifice is carried down to the temple by a person who must not be met by anybody. In fact, the rumour is spread that every person who meets that man will die before a year is passed. The European quite unexpectedly made his appearance before the priest who cursed him. However, he is of opinion that what the priest carried wrapped up in his bundle looked very much like human limbs. The prohibition of the Brahmans, that nobody must meet the priest on his way to the Kālī temple, has its origin in the wish to keep eye-witnesses away from this ghastly sacrifice.

On the road from Chini to Pangī, not far from Chini, below the road, there is a ruined house which is known as the house of the first European who settled in the country. He was married to a Kanāwarī woman by jungle rites. He has become the hero of a song in Kanāwarī, discovered by Mr. Bruske at Chini, in which the complexion of the European is praised as having been like butter. Like most of the Kanāwarī songs, this one has also a personal touch. These songs treat of prominent people who have become known to the Kanāwarīs. The fact that all the heroes of their songs are modern men, could be explained in this way. The songs were composed in early times in honour of kings or heroes whose names have been entirely forgotten. When a new king, or a new hero arises, the words of the old songs are left unchanged, whilst the personalities are exchanged for new ones. We have very similar cases in Tibetan folklore.<sup>1</sup>

On the 29th June, we passed through Pangī. In the vicinity of the village, there is one of those Lamaist gates built across the road, such as are frequently met with in these parts. (Plate V, b.) In Ladakh there are many similar ones. They all have a *mchod-rten* on the roof, and frescoes on the ceiling. Here in the Kanāwarī country these are distinguished by their elegant wooden roofs which are built over the *mchod-rten*, to protect it from rain. The roof is covered, and, therefore, has somewhat the appearance of a Chinese roof. Gerard believed all this kind of architecture to be influenced by the Chinese style of building, which he believed to exist immediately on the other side of the Tibeto-Chinese frontier. However, we should have to travel thousands of miles, before we should meet with the first representatives of Chinese architecture. These doors are here known by the name of *kang-ga-ni*, a name which is given in Ladakh only to the most ancient specimens.

Close to the door, there are two large erect stones, perhaps rude specimens of *lingams*. They have carvings on them, which I copied. One of the carvings I take for a kind of sun-symbol. It was very distinct on one of the stones. On the other stone was carved a *stūpa* and what appears to be a repetition of the sun-symbol.

At Pangī, I met Mr. Bruske and his wife, who were encamped there. I spent a few pleasant hours with them, and received much valuable information from them.

We spent the night of the 29th and the 30th June at Rarang. In the evening, we visited the Lamaist temple, which is built somewhat in the style of the wooden hill

<sup>1</sup> See my Introduction to Ladakhi Songs, *Ind. Ant.* Vol. XXXI. 1902. pp. 87 ff.