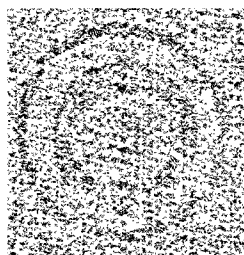


**TREE & SERPENT WORSHIP  
IN INDIA**

**BY  
JAMES PERGUSSON**



**1868**

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**TREE AND SERPENT WORSHIP:**  
OR  
**ILLUSTRATIONS OF MYTHOLOGY AND ART IN INDIA**

IN THE  
*First and Fourth Centuries after Christ.*

FROM THE SCULPTURES OF THE BUDDHIST TOPES  
AT  
**SANCHI AND AMRAVATI.**

PREPARED UNDER THE AUTHORITY OF THE SECRETARY OF STATE FOR INDIA IN COUNCIL.

WITH  
INTRODUCTORY ESSAYS AND DESCRIPTIONS OF THE PLATES

BY  
**JAMES FERGUSSON, Esq., F.R.S., M.R.A.S.,**

AUTHOR OF "PICTURESQUE ILLUSTRATIONS OF INDIAN ARCHITECTURE," "HISTORY OF ARCHITECTURE,"  
ETC. ETC. ETC.



LONDON:  
INDIA MUSEUM,  
1868.

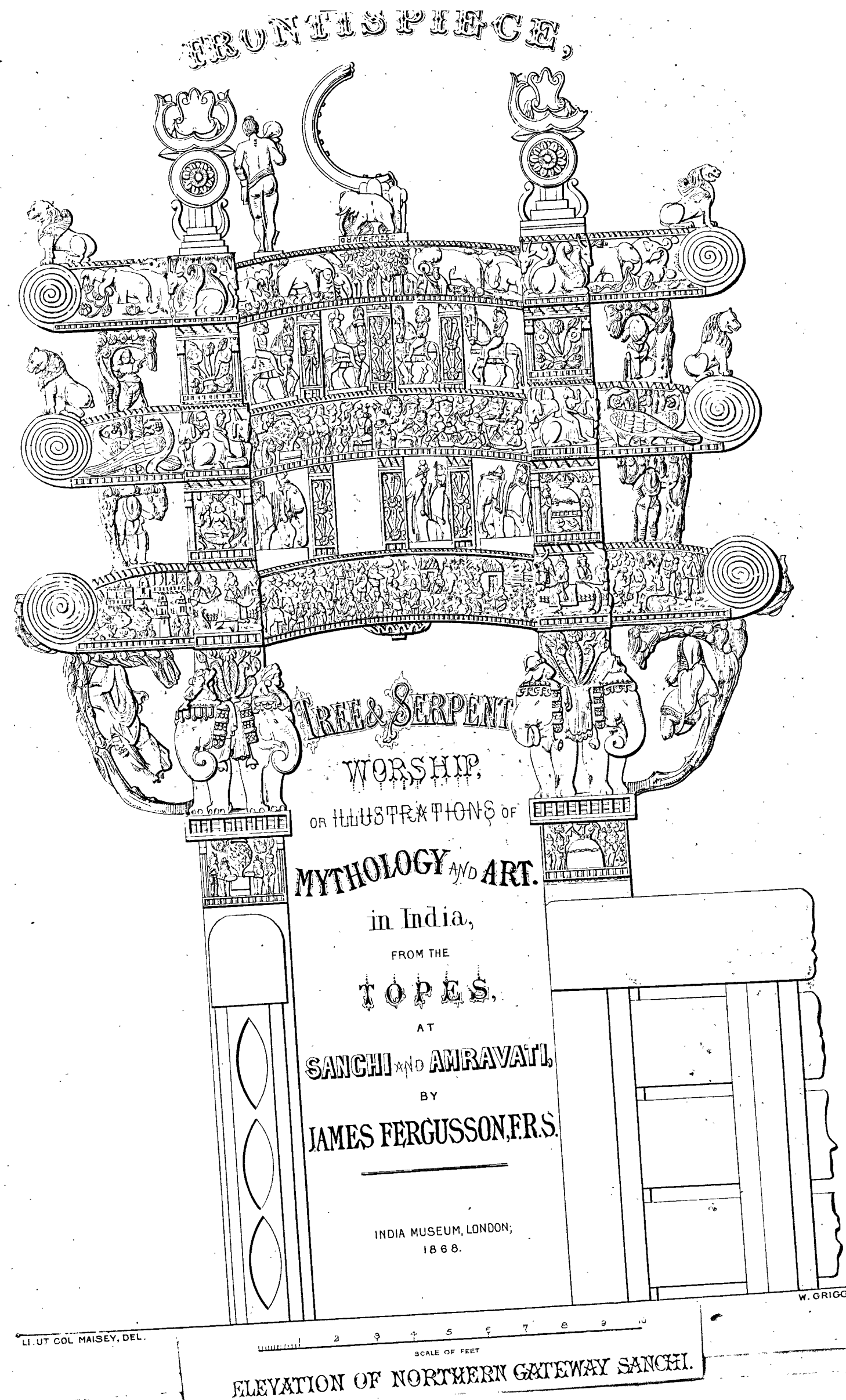
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## PREFACE.

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THE story of this book is simple, but it seems necessary it should be told in order that much which it contains may be appreciated at its true value, and not taken for what it does not pretend to be.

When in the autumn of 1866 arrangements were being made in this country for the great Paris Exhibition, to be held in the following year, Mr. Cole suggested to me that it would afford an excellent opportunity for forwarding my designs for a dissemination of knowledge of Indian art and architecture. Having then just completed my "History of Architecture," and having consequently the requisite leisure, I fell readily into his views; and after due consideration it was arranged that I should exhibit a large collection of Photographs of Indian Architecture which I possessed, together with others to which I had access. It was felt, however, that a mere collection of Photographs, without some more prominent object to draw attention to them, would hardly answer the purpose. I therefore proposed that, in addition, some casts of Indian sculpture or architectural fragments should be added, not only to give a character to the exhibition, but also to enable students to judge of the merit of the objects from specimens of the true dimensions.

I next examined, among other places, the collection in the India Museum, then at Fife House, for the purpose of obtaining the requisite models for casting; and after carefully going over the whole, fixed on four examples of sculpture from the Amravati Tope as those best suited for my purpose. I had long been familiar with these marbles, as they had been sent to this country by Colonel Mackenzie before 1820, and were the principal ornaments of the old Museum in Leadenhall Street. I had often admired them when there, and considered them so curious and so interesting that, had an opportunity occurred, I would have thought it well worth while to make a voyage to India specially for the purpose of exploring the Tope, and of examining the numerous antiquities I knew to exist in its neighbourhood. I was therefore not a little astonished at being informed that a large collection of marbles from the same monument were stored in the coach-houses of the establishment.