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TO

B.,

AN OLD FRIEND,

THIS WORK IS RESPECTFULLY DEDICATED.

PREFACE.

In reprinting this small work, which has already appeared in the columns of *The Undertakers' Journal*, it is the Author's endeavour to place before the public some of the history of the early practices in disposing of the dead. It has been necessary to occasionally make reference to the classics and to modern works on archæology, therefore, by the insertion of such authorities the charge of loose or unfounded statements is avoided.

For the information connected with the habits and funeral customs of the various countries of the world, the Author is indebted to many friends and authors whose works on travel he has consulted. He is likewise indebted to Mr. Geo. Noble, Secretary of the Cremation Society of England; Mr. Thomas Sheppard, F.G.S., of Hull; Mr. Arthur G. Edwards, M.S.A., of Bridgend; and many others too numerous to mention for information supplied. To Mr. Stephen J. Nunn he is also indebted for the preparation of the illustrations, and for his friendly assistance in the compilation of the work.

ALBERT C. FREEMAN.

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London, E.C.

Antiquity of Cremation.

INTRODUCTORY.

“ARS LONGA, VITA BREVIS.”

IN the preparation of this work I have endeavoured to give a concise summary of the antiquity of cremation, together with ceremonies and customs attending the disposal of the dead among all nations of the world from most remote times. I trust, however, that which has been written will be accepted as a contribution to a large subject of “remnants of history which have escaped the shipwreck of time.” This work, written under many disadvantages attendant upon interruptions of extensive and laborious duties, will, I hope, furnish material for those interested in the subject of cremation.

It is generally considered that the burning of the dead is an innovation of modern civilization. Such is not, however, the case; it is as old as mankind. When the first body was cremated, and how it was reduced to ashes, it is impossible for us to learn. There

is little doubt that in the early days men offered sacrifice to some Deity who was supposed to live in the skies; the dead were then, possibly, cremated that the body, transformed into smoke, might thus be sent to another world. To prove that burning of the dead was a most ancient practice, we need only refer to Homer's description of the funeral obsequies attending the burning of the bodies of Patroclus by the Greeks, and Hector by the Trojans. We also find that it was in general use with most of the Celts, Sarmatians, Germans, Gauls, Danes, Swedes, Norwegians, not to omit the Trojans, the Greeks, and the Romans.

The Indians were great believers in burning, so much so that they burned themselves alive and thought it the noblest way of ending their days. The Chaldeans, the great idolaters of fire, abhorred the burning of their dead as a pollution of that Deity. That the Druids and ruling priests practised cremation is expressed by Pomponius. Then, that Bellinus, the brother of Brennius, the King of the Britons, was burned is acknowledged by Polydorus. Cinerary urns are rarely found in the Greek tombs of Magna Graecia or Sicily. De Jorio says that "burial among the Greeks was to burning as two to one, among the Romans, as one to ten." The latter people, no doubt, practised cremation because the burnt ashes occupied less space, and were attended with no such dangers as putrefaction. It may be said that nothing reveals the character of a nation so clearly as its religion, and nothing has a more permeating influence upon its customs and practices, particularly in the disposal of the dead. In almost all countries we find that, with the spread of Christianity, the practice of cremation ceased with the religious belief of the resurrection of the body. It will be readily seen, then, that this phase of a nation's religion was productive of the practice of burning being replaced by that of burial in sarcophagi, or in the earth. The discoveries that are continuously turning up serve to show that

as Christianity opposed itself to the practice of cremation, England was overrun with Pagan Teutons. The dual practice of cremation with inhumation, with relics and without orientation observed in many burial places, particularly in the Northern Counties, evidences that the one was as far Pagan as the other.

The use of pottery in funeral rites, especially the custom of placing vessels in the grave of the deceased, and of enclosing the ashes of the dead in urns before committing them to the earth, has preserved to us many kinds of pottery, of which, otherwise, only fragments would have remained. Antique pottery is found in all places where ancient civilization penetrated, but the principal are: Greece, Sicily, and Italy, particularly Campania and Etruria. The urn is met with in the antique, prehistoric, and all subsequent styles. How far pottery goes back to these times is proved by the calculation made from the geological conditions on the coast of Scandinavia, which gives us the age of 10,000 to 12,000 years for the pottery discovered in those spots.

In dealing with the many curious funeral customs and ceremonies recorded, we read the transition from the older to the newer form of disposing of the dead, resulting, in civilized countries, from the change of faith. We see the custom of burial with grave goods retained as a ceremonial observance in Christian sepulture, and the practice of cremation succeeded by the symbolic act of throwing charcoal and earth over the body in the open grave, and by the ritual which still regards the practice of inhumation as a consigning of "ashes to ashes," and by those and similar links of connection we pass gradually from the Christian practice to that of Paganism that preceded it.

The present custom of laying out large tracts of land for the reception of human remains within our cities and closely populated districts can only be viewed with disgust. Can anyone imagine a more dreary and pagan

practice, and a less beautiful and Christian custom than the incessant repetition of the present burial symbols? Hideous monuments, uplifted high in the air, with no meaning; obelisks, head-stones, and various other marks of the marble mason's art, void of proportion and beauty. Everywhere is seen the same severe form of monument. There is the square horizontal slab or the huge pile of stone, decorated with classic or Gothic-like ornamentation. Then we find miniature park railings fixed on a marble or stone kerb, round a grass-covered vault, the whole of more or less great weight, suggestive of the prevention of resurrection. Our graveyards are, in truth, the darkest spots in the purity of our Christian profession of hope in death. They are, to the lover of art, offensive beyond expression.

GREAT BRITAIN.

We will first proceed to the variety of circumstances that have led to the discovery of objects connected with cremation and burial in the Early Iron Age. The sepulchral deposits of this age differ greatly, both as regards methods of burial adopted in each case, and the kinds of grave goods placed with the dead.

The earliest remains of the late Celtic period that have been found in England are the burials under the mounds at Arras, on the Yorkshire Wolds, which were explored by the Rev. E. W. Stillingfleet,* in 1815-17, and Canon Greenwell† in 1876. The bodies were not cremated, which generally was the case in the earlier Bronze Age, and subsequently during the Romano-British period. They were buried in excavations in the chalk, and the places of sepulture marked by a *tumulus*. A large proportion of the sepulchral remains of the Early Iron Age have been derived from Yorkshire, but instances have come to light in Derbyshire, Staffordshire, Kent, Gloucestershire, Devon, and Cornwall, but the number of burials that have been found in Great Britain is extremely small as compared with those of the ages of Stone and Bronze.

The exploration of the urn field at Aylesford, in Kent,‡ by Dr. Arthur Evans, has been the means of extending our knowledge of this period, and has also supplied us with the missing links between the culture of Britain in the first three or four centuries B.C., and that of La Tène on the Continent. The discovery of tall, cardoned, pedestalled vases and other pottery

* Memoirs of the British Archæological Institute in 1846.

† Greenwell's "British Barrows," page 454.

‡ "Archæologia," vol. lii., page 315.

at Aylesford—things entirely unknown to archæologists previously—enables us to draw a distinction between the ware of the late Celtic period and that of the Romano-British period. Many bronze objects of Italo-Greek manufacture of the second century B.C. associated with late Celtic burials were also discovered.

The urn field at Aylesford was discovered in 1886, at Messrs. Silas Wagon & Son's gravel pit. One of the first burial pits excavated was circular, and about 3-ft. 6-in. deep, the sides and bottom being coated with a kind of chalky compound. In this pit were found a bronze pail containing calcined bones, a wine jug, a shallow pan, fragments of a second pail, and fragments of pottery.

The greatest number of late Celtic burials in England have been found in the south-east corner of Yorkshire, near Beverley and Driffield. In most cases the *tumuli* covering the graves are in large groups, those at "Danes' Graves," near Kilham, numbering 178; those at Arras, near Market Weighton, 200; and in Scorsborough Park, near Beverley, 170. The people to whom these cemeteries belonged buried their dead in a doubled-up attitude without burning.

We find there are at least three different methods of burial characteristic of the late Celtic period in Great Britain. They are as follows:—

- (1) Uncremated burials in graves beneath barrows, in which the deceased is generally found with his chariot and horses, as at Arras, Yorkshire.
- (2) Cremated burials in pits without any exterior mound, the ashes being contained in cinerary urns, and the burials in groups, as at Aylesford, Kent.
- (3) Uncremated burials in graves formed of slabs of stone placed on edge, without any exterior mound, as at Birdlip, Gloucestershire.

The first class of uncremated burials corresponds with those at Berru and Gorge-Meillet, Department of the

Marne, and probably belong to the third, fourth, and fifth centuries B.C.* The cremated burials, or Aylesford urn field class of burial, is dated from 200 to 150 B.C.†

ROMANO-BRITISH.

Of the Romano-British period, which existed at the time of the Roman rule in Britain, about A.D. 43 to 410, many antiquities have from time to time been discovered. An abundance of Roman pottery has been found in Essex and elsewhere. Mr. Chalkey Gould,‡ writing of the Romano-British settlement at Chigwell, Essex, gives us some interesting accounts of the evidence of cremation having been practised at this date. During his explorations with the Rev. J. W. Maitland, many articles were found of interest, and now rest in the loan collection in the Epping Forest Museum. From the remains of the ancient cemetery many evidences of cremation were found, but only one of inhumation.

The County of Middlesex has laid bare numerous antiquities which throw light upon the Romano-British occupation of this country. At Turnham Green, in 1731, a Roman urn with coins was discovered; and at Ealing, in 1880, fragments of six Romano-British cinerary urns. Enfield has supplied us many interesting antiquities. In a field by Caterhatch Lane,§ in 1820, in an earthenware vessel, seventy coins of Domitian, C. Nerva, Trajan, Aurelius, Hadrian, and some of Titus, Otha, Diana, etc.; in Windmill Field, some urns containing bones and gold coins; in Mr. Mellish's grave-pit at Broomfield, in 1816, some Roman urns and coins; and in 1774 many sepulchral urns, vases, and Roman antiquities, were discovered at Hampstead.

It is clear that both cremation and burial were practised by our Romano-British forefathers in the ancient city of Uriconium. The practice of cremation, however, appears to have predominated.

* Arthur Evans in "Archæologica," vol. lli., page 72.

† Ibid, vol. lli., page 66.

‡ "Essex Field Club Museum Handbook," No. 2, 1895

§ Montagu Sharpe, "Antiquities of Middlesex."

[Of the city of Uriconium, built about the middle of the first century, in our country, by soldiery of the Roman Empire, which perished after flourishing about 400 years, many fragments have been discovered at Wroxeter, five miles from Shrewsbury, Salop.

The following notice of a discovery, made February 8th, 1798, is preserved in Mr. Parke's manuscripts in

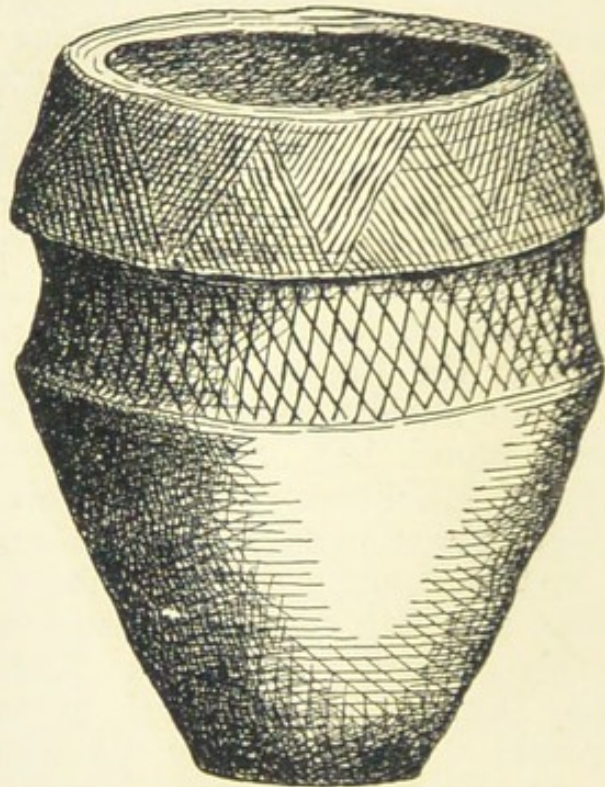


FIG. 1.

Urn found at Quarry Ford, East Lothian. 12-in. high.

the British Museum:—"Between Tern Bridge and the Severn, at Attingham, in a ploughed field, at a little more than plough depth, an enclosure of large stones was come upon, within which were ranged three large glass urns, of very elegant workmanship, one large earthen urn and two small ones, of fine red earth. Each of the urns had one handle, and the handles of the glass urns were elegantly ribbed. The glass urns were

twelve inches high by ten inches in diameter. The large earthen urn was so much broken that the size could not be ascertained; on the handle were the letters S.P.A.H. The small urns are about nine inches high. With the *glass urns* were *burnt bones* and fine mould, and in each a fine glass lachrymatory

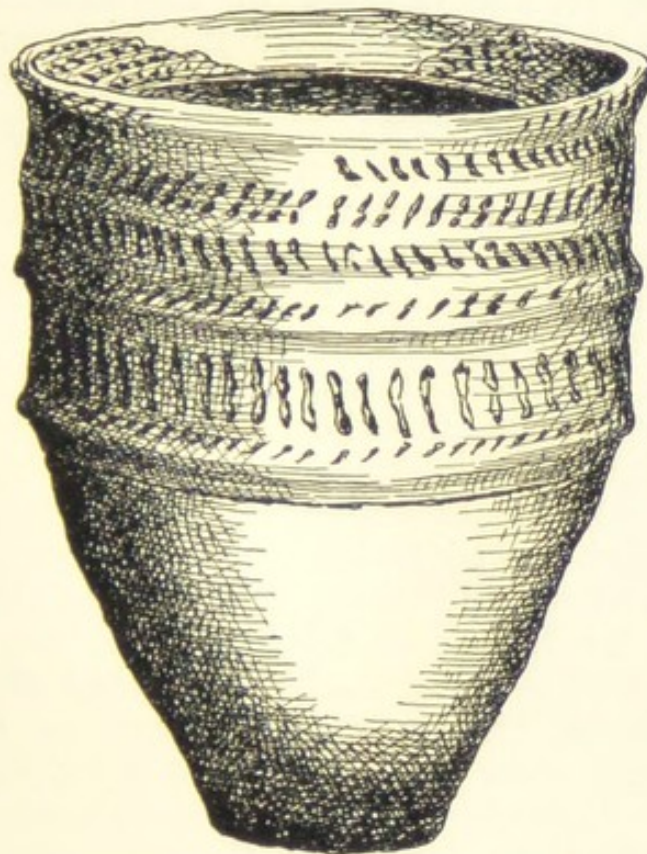


FIG. 2.

Urn found at Birsley, near Prestonpans, 14-in. high.

of the *same* material; these had a most beautiful light green tint. . . . The whole were covered with large flat stones, covered with a quantity of coarse rock-stone."*

The sepulchral urns found in the neighbourhood of Wroxeter appear to have been simply buried in the earth, without any protecting chest or tomb; but there

* L. MS. Addit., No. 21,011, page 37.

is a sepulchral urn preserved in the Shrewsbury Museum that came from the cemetery of Uriconium which is enclosed in a leaden case.

In one of the cinerary urns discovered in this city there was not only burnt bones and ashes found, but also a single copper coin.

The Romano-British of this city attached great importance to the disposal of the dead.* When a corpse was to be burnt, a pyramidal pyre of rough, inflammable pinewood, varying in height according to the rank of the deceased, was constructed. This was interspersed with shrubs, when the body, sometimes wrapped in an incombustible cloth called *asbestos*, having been placed upon it, with averted faces, a token of unwilling ministrations, the nearest relatives applied the torch to the pile. Perfumes and libatory offerings, as well as objects that had belonged to the deceased, were often thrown into the flames of the roaring pile.

The usual ceremonies being completed, and the pile consumed, the bones and ashes of the deceased were collected and placed in an urn. The sepulchral urns varied in quality and make, according to the taste and wealth of the friends of the deceased. Some of these urns were costly, being made of gold and silver; others were made of bronze, marble, glass, or baked clay merely; and some sepulchral urns were inscribed, or plain.

It was usual to deposit in the urn, along with the calcined bones and ashes, various articles, such as a lachrymatory, or a lamp, and a coin; this latter the heathen Roman supposed would be required by the deceased wherewith to pay his passage in Charon's boat across the dismal river Styx.

THE CELTS IN THE BRONZE AND IRON AGES.

In the early history of Christianity of this country, although there may be drawn a distinction between

* J. Corbett Anderson, "The Roman City of Uriconium."

Christian times and Pagan times in most of their customs and habits, yet in their method of disposal of the dead there is a similarity. While Paganism existed there were two customs, inhumation and burning. It was customary to deposit with the dead (whether burnt or buried in the earth) grave goods, urns, weapons, clothing, ornaments, and utensils of domestic life.

The early British buried their dead, or burned them and then buried the ashes in urns, in barrows. Some of



FIG. 3.

Typical Examples of Barrow Pottery.

the sepulchral mounds, which are so numerous in the British Isles, are of earth, sometimes heaps of stones, or cairns; and in the latter instances the name *barh* (a variant of *beorh*) is usually applied to them in the outer Hebrides. Their ground plan is in most cases round, although frequently it is oval, and in height and extent of superficies they vary in a marked degree.

Canon Greenwell, speaking of British barrows, said: "Sometimes the body, whether burnt or unburnt, has been placed in the mound without anything to protect

it from the surrounding earth or stones. Sometimes it has been placed in a small box of stone, a cist; at other times in the hollowed trunk of a tree, or in a grave sunk below the surface of the ground; and when a burnt body, often in an urn; whilst in some instances the mound encloses a large structure, suggesting rather an abode for the living than the resting-place of the dead."

The early type of cist discovered in this country lies in no particular direction of the compass, and is generally constructed with few and massive slabs. The latter type is narrower, developing gradually into the stone-lined grave of early Christian times.

CAIRNS.

A cairn, in Scottish archæology, is a mound of stone raised over a prehistoric interment, akin to *barrow* in England.

Ancient cairns are of two distinct types—chambered, belonging to the Stone Age, and unchambered, of the Bronze Age.* The first is divisible into two varieties, long cairns and horned cairns. The latter are found in the British Isles, but the former exclusively in the north-east of Scotland. The constructive features of Stone Age cairns are a definite ground plan, and a passage leading from the bounding stones to the central enclosure, of chambered tombs, megalithic in character, and implying family or tribal sepulture. In round cairns usually but one central cist is found, around which there may be minor deposits of *unenclosed urns*, or of burials *without urns*. The pottery of the chambered cairns consists of broad, shallow, frequently round-based vessels, and the implements are Neolithic in type; while the round cairns generally yield vessels of the tall, flat-based, richly decorated forms, characteristic of the Bronze Age, and include implements of bronze and ornaments of jet.

The Celts, who made their first appearance in history

* Joseph Anderson, "Scotland in Pagan Times."

at the end of the sixth century B.C., are referred to not by the name as a people, but by the name of the country they occupied. According to the early historians, the parts of Europe occupied by the Celts at the end of the fourth century B.C., were the coast of the Adriatic from Rimini to Venice, Istria, and the neighbourhood of the Ionian Gulf, and the left bank of the Rhone from the Lake of Geneva to the source of the Danube.* From an archæological point of view, the Celtic civilization, which existed in Central Europe certainly as far back as 400 B.C. and probably earlier, was that of the Iron Age.† The Continental antiquaries divide the Iron Age in this part of Europe into two periods marked by differences in culture. That of the early Iron Age is prehistoric, and is called, *Hallslatt*, after the great Alpine cemetery near Salzburg in Austria. The culture of the Later Iron Age comes after the time when the Celts first make their appearance in history, and is known to Swiss and German archæologists as that of *La Tène*, from the Gaulish Oppidum, at the north end of the Lake of Neuchatel, in Switzerland. The *La Tène* culture, in the form it occurs in France, is called *Makman*, and corresponds with the *Sati-Celtic* culture of Great Britain.

Hallslatt, from which the Celtic civilization of the Earlier Iron Age takes its name, is situated thirty miles south-east of Salzburg in Austria, amongst the mountains forming the southern boundary of the valley of the Danube. The Pre-Roman necropolis of Hallslatt was discovered in 1846, and excavations have been going on there at intervals ever since. The discoveries here show very clearly the transition from the Bronze to the Iron Age in Central Europe. With regard to the disposal of the dead, M. de Sacken arrived at the following conclusions:—

I. Two distinct races have been buried at Hallslatt; one of which cremated their dead, and the other which practised inhumation; the former showing themselves to have been much richer than the latter.

*A. Bertrand and S. Reina ch's "Les Celtes," page 19.

† J. Romilly Allen, "Celtic Art in Pagan and Christian Times," page 6.

2. Amongst the individuals who have been burnt, the greater part of the men and women displayed a relative luxuriousness of toilet appliances, a luxuriousness which was ministered to by foreign commerce supplying amber from the Baltic ; Phoenician glass, ivory, embroidery in gold thread, and stamped gold leaf of oriental workmanship, used in the decoration of the sword-hilts and scabbards.

The Neolithic aborigines of Britain, whom the Celts found here on their first arrival, buried their dead in long barrows, chambered cairns, and dolmens ; cremation was not practised.

With the introduction of bronze into Britain, an entire change took place in the disposal of the dead ; both burnt and unburnt burials are found. Instances may be quoted in which the circumstances show that both methods were resorted to on certain occasions ; for instance, in a mound on Acklam Wold, Yorkshire, opened in 1849, a pile of burnt bones was in close contact with the legs of a skeleton buried in the usual contracted position, and they seemed to have been deposited while yet hot, for the knees of the skeleton were completely charred. It has been suggested that in cases like this, or where an unburnt body is surrounded by a ring of urn-burials, the entire skeletons may be those of chiefs or heads of families, and the burnt bones those of slaves, dependants, or even wives, sacrificed at the funeral.

The excavations and publications of Sir Richard Colt Hoare in Wiltshire ; of Chas. Warne, in Dorset ; Thos. Bateman, in Derbyshire ; and Canon Greenwell and the Rev. T. C. Atkinson, in Yorkshire and the north, have brought out some striking facts with regard to Bronze Age interments in England. In Derbyshire, Staffordshire, and Yorkshire the unburnt burials slightly preponderated. In Wiltshire and Dorset they amount to less than a quarter of the total explored ; though in Cleveland, in the extreme north-east of Yorkshire, the interments in forty grave-mounds excavated by Mr.

Atkinson were, without exception, cases of cremation. Burning appears to have been by far the most common usage in Cornwall, and almost universal in the counties of Denbigh, Merioneth, and Carnarvon; while in Northumberland the proportion of burnt to unburnt bodies, from over seventy interments, was almost two to one. Then, in Wiltshire, one quarter of the cremated bodies were deposited in cinerary urns, in striking contrast to what was observed in the County of Dorset, where the number is almost exactly the reverse, or as three to one.

According to Thurman, the proportions of unburnt to burnt bodies found in barrows opened in various parts of England is as follows :—

	Unburnt.	Burnt.
Wiltshire	82	272
Dorsetshire	21	91
Derbyshire }	150	121
Staffordshire }		
Yorkshire	58	53

In Cleveland the burnt bones were collected in urns in thirty-two cases out of fifty, but it was noticed that urns were utilised much less frequently in the Yorkshire Wolds than in other parts of England, though there seems to have been nowhere any rule as to their upright or inverted positions in the barrows.

The general phenomena of the burials is apparent that no uniformity exists in what may be termed the external and non-essential features of the burials. But it is found that interments, whether their external manifestations may be those of burial in cairn, burial in a simple cist, set in a gravelly hillock, or burial in an urn unenclosed by any cist, are characterized by the same distinctive feature—the presence of the blade or other instrument of bronze. The occurrence of bronze implements and ornaments in the barrows has important bearing on

their date ; and in this respect there are wide differences observable in various parts of the country. A large majority of the interments have no articles of any description associated with them, and many of the remainder have only pins, buttons, or other minor objects. The appearance of metal, however—usually bronze—is the important point, and this seems to be most frequent in the districts most easily accessible from the continent. For instance, about one-fifth of the total interments, burnt and unburnt, explored by Hoare



6-in. high.

7-in. high.

FIG. 4.

Urns from Cist at Broomend, Inverurie.

in Wiltshire, contained bronze implements, weapons, or ornaments, and only half as many contained objects of stone, which are presumptive evidence of earlier date.

In Derbyshire, on the contrary, interments accompanied by stone implements were nearly four times as frequent as those with bronze, while only about four per cent. of the interments on the Yorkshire Wolds contained metallic objects of any kind, against seventeen per cent. with implements of stone.

It is found that the urns, the cairns, and the cists, which are thus associated by the common presence of

this distinctive feature, are characterized by certain features which are constant.

The Bronze Age cists vary in their form and construction from those of the Iron Age and the Christian Time, and generally differ in their greater width and massiveness of construction. They are rarely, if ever, of full length. As a rule, their sides, ends, and cover are of single stones, often of great size, usually unshaped, but occasionally marked by sculpturings of very peculiar characters. At Coilsfield, in Ayrshire, in 1785, a cist was opened which contained an urn of the wide-mouthed, bowl-shaped form, of which so many examples have been found. The cover of the cist was sculptured on the under side with cups and circles.

In 1866 a Bronze Age cemetery was discovered at Broomend, Inverurie. In a large natural mound of sand and gravel, which was cut through in making a road, four cists were found. In two of these no urns were found. In the third, which measured 5-ft. 3-in. in length, 2-ft. 6-in. in width, and about the same in depth, two full-grown male skeletons were found, placed with their heads at either end of the cist. Behind the head of each skeleton there was an urn. (See Fig. 4.)

In the cist there were also a few flint chips, a portion of a broken ring, and a few fragments of charcoal. Notwithstanding the presence of charcoal, the bodies were unburnt, and the bones were closely covered with a matted growth of rootlets, or more probably the mycelium of some cryptogamous plant.

The unburnt bodies were usually buried in a doubled-up position, and sometimes an urn was placed near the deceased. When the body was cremated the ashes were placed in an urn, and grave-goods were generally placed with it. They consisted of smaller pottery vessels, a bronze dagger, and a stone wrist-guard. Among other implements found with burials of this type are flint implements and polished stone axe-hammers.

The sepulchral pottery derived from the round barrows of the Bronze Age supplies us with ample material for studying the art of the period. The pottery found in these barrows may be divided into four classes : Cinerary urns, food vessels, drinking cups, and incense cups. No doubt exists as to the use of the cinerary urns,* because they are found filled with burnt human bones. The cinerary urns vary in height from 6-in. to 3-ft., and the most common shape resembles that of an ordinary garden flower-pot, with a deep rim round the top, probably to give the vessel greater strength.



6-in. high.

FIG. 5.

Urn found at Drymmre Wood, Balbirnie.

The so-called food vessels† are believed to have contained food for the deceased in the world to which his spirit departed. It is stated that remains of substances resembling decayed food have been found in some of the vessels. The food vessels are of a shallow bowl shape, varying in height from 3-in. to 8-in. They are generally found resting at the side of the deceased. The drinking cups,‡ which vary in height from 5-in. to 9-in., resemble a mug, and are slightly contracted in the middle.

Canon Greenwell states that three different types of urns were found associated with burnt and unburnt

* Greenwell's "British Barrows," page 66.

† "British Barrows," page 84.

‡ Ibid. page 94.

bodies in the barrows opened by him on the Yorkshire Wolds in the following proportions:—

	Unburnt.	Burnt.
Cinerary urns	12	9
	(of cinerary urn type, but without ashes)	(containing burnt bones)
Food vessels	57	16
Drinking cups.....	22	2

The food vessels are most common in Yorkshire, and most rare in Wiltshire and the south of England generally.



8½-in. high

FIG 6.

Cinerary Urn from Lambourn Downs, Berks.

Drinking cups,* a type of urn which varies least, are found all over Great Britain.

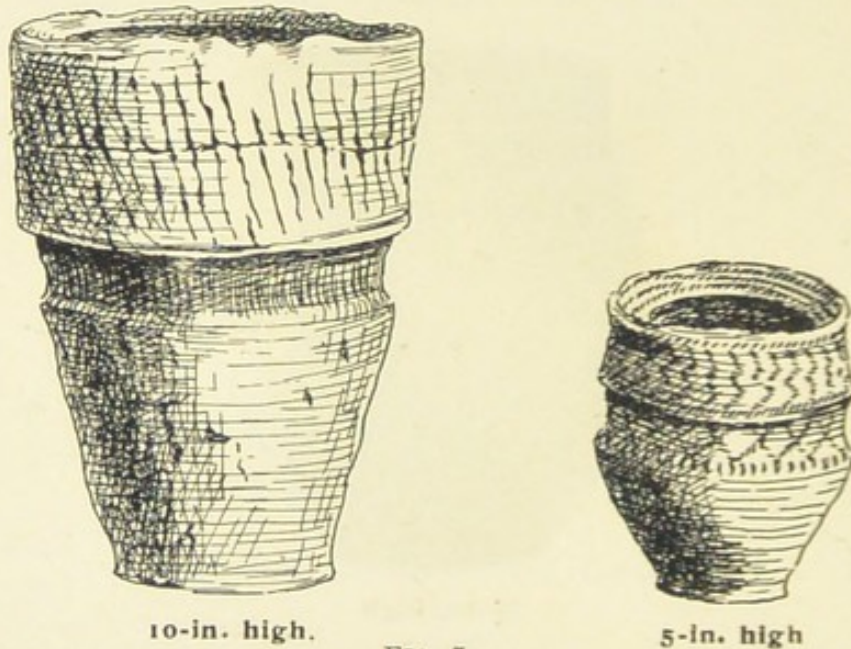
Joseph Anderson † states that the “form of sepulchral urns recovered from supposed Bronze Age cemeteries are large, coarsely made of clay, moulded by hand—not turned on a lathe, and imperfectly baked by means of fire. They have wide mouths, narrow bases, often with a thick overhanging rim, or with a slightly raised moulding round the sloping part; the ornament was

* J. Abercromby. “The Oldest Bronze Age Ceramic Type in Britain.”

† “Scotland in Pagan Times.”

executed whilst the clay was moist, either by the finger nail, an impressed cord, a pointed implement, or by stamps of wood or bone. The decoration is usually confined to the upper part of the urns, although examples are found with impressions on the lower part."

Of the many sepulchral urns of the Bronze Age found in Great Britain, no two are exactly the same in size, form, or ornamentation; and upon examination, complicated as the patterns may appear to be, the chevron or zigzag is the base of the whole of the ornamentation.



10-in. high. FIG. 7. 5-in. high
Sepulchral Pottery Urns from Cairn near Swansea.

The different types of urns are not equally ornamented, or of the same height. The large flower-pot shape have least decoration, sometimes quite plain. In the majority of cases, however, they have a broad band of ornament round the top.

The chevron ornament, although more highly developed as a decorative art-motive in the Bronze Age than at any other period, was not unknown to the Neolithic inhabitants of Great Britain.

The globular cinerary urn from Lambourn Downs, Berks, in the British Museum (see Fig. 6), belongs to a type found also in Dorset, and has a chevron pattern barely discernible, as well as lugs or bosses round the shoulder.

An interesting series of urns found on the Common between Ashford and Sunbury, Middlesex, is to be seen in the British Museum. The sides of most of these urns are nearly vertical, and the ornament consists of a raised band a little below the rim, with finger indentations or a few bosses in the same position.



9-in. high.

FIG. 8

Cinerary Urn, Ovingham, Northumberland.

In 1850 eight barrows were examined on Broughton Common, about twenty-five miles north of Lincoln. They had been much reduced by the plough, none being at that time more than four feet high, and all were circular, with diameters of 60-ft. to 80-ft. One of the cinerary urns found was plain but well fired, of a reddish colour, and contained among the burnt bones two flint lance-heads, one very well chipped. Another barrow contained two urns, one inverted as a cover over the other, with a

small tanged knife or razor of bronze among the ashes. The barrows contained one burial each, the urns being upright and often surrounded by charcoal and ashes, but not protected in any way by stones.

Five miles from Swansea, Glamorganshire, was a cairn 90-ft. in diameter and 4-ft. high, at a place called Mynydd Carn Goch. Within the circumference was a ring of stones, almost concentric, a few inches below the surface of the mound.

The largest vessel of the two (Fig. 7) shown was found east of the centre, buried below the original ground level, the interstices of the grave being filled in with



4½-in. high.

FIG. 9.

Cinerary Urn, Goodmanham, Yorks.

charcoal and the whole covered with a flat stone. The other urn was above the original surface, inverted on a flat stone.

A cinerary urn, in miniature, with herring-bone decoration, was found with human remains which had been burnt on the spot, at Goodmanham, East Riding of Yorkshire, and one of normal size was discovered in a barrow near Prudhoe, in Ovingham Parish, Northumberland. It resembles a food vessel in outline and decoration, the latter covering the outside and extending within the lip.

Some of the urns from Scotland and the Isle of Man are of very beautiful design with sunk triangles and ovals.

In 1828,* during the construction of a new road at Alloa, a cemetery of burnt burials was discovered, from which no fewer than twenty-two urns were obtained. Of these only one is now known to exist, and it owes its preservation to it having been sent, at the time of its discovery, to the Natural Museum, Scotland. It is 12½-in high and 10-in. in diameter at the mouth, with an overhanging rim. There was one unburnt burial among the group, which these operations disclosed. It lay close to two of the burnt burials that were first discovered.

In 1904 the remains of a Bronze Age crematorium

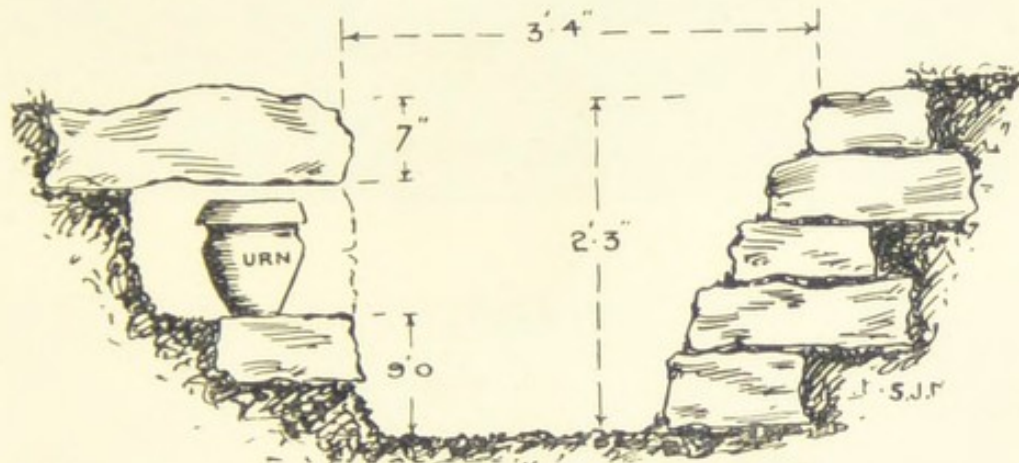
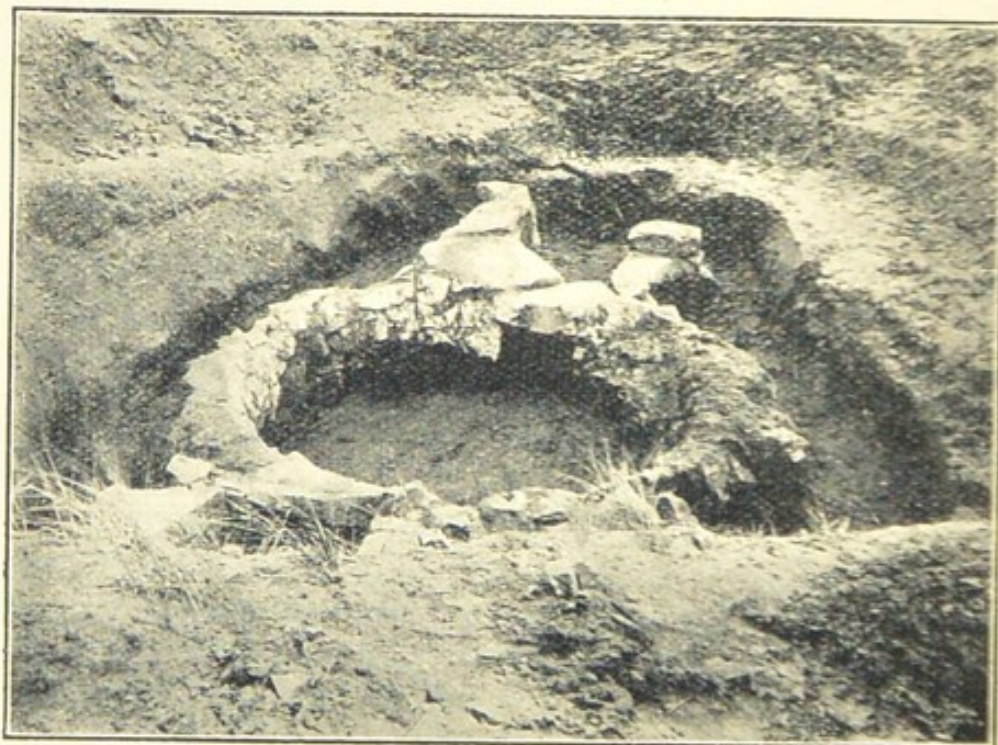
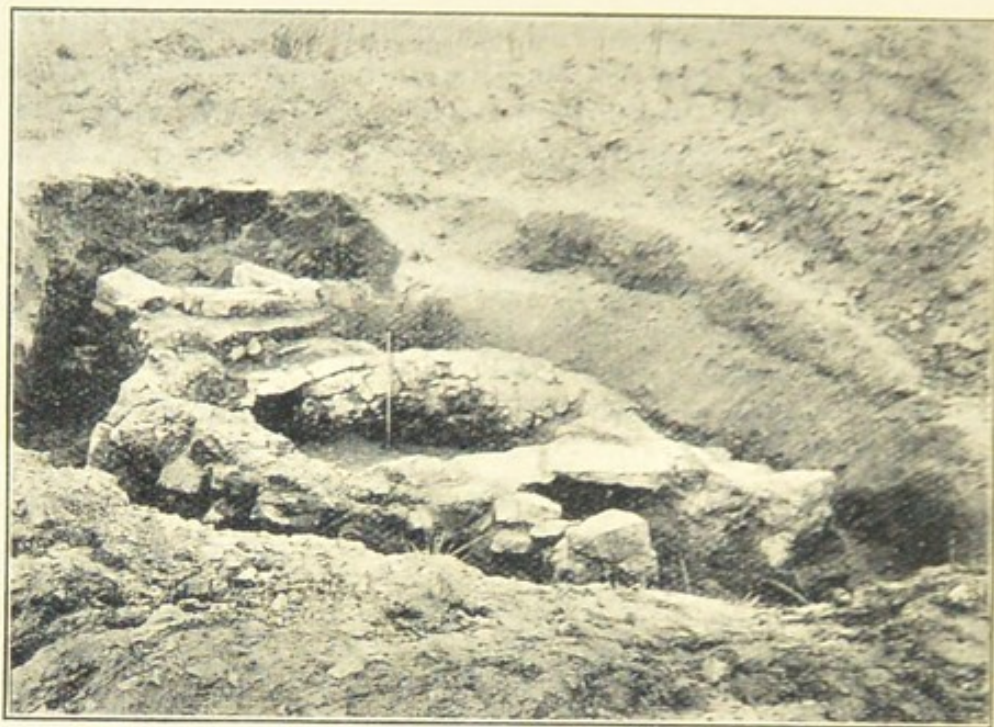


FIG. 10.

Section of Cist at Merthyr-Mawr, Bridgend.

and a Bronze Age cist were discovered by a Mr. Riley at Sandhill, Merthyr-Mawr, Bridgend, Glamorganshire. The crematorium, as seen by the plan (Fig. No. 11), is 5-ft. 5-in. wide, and 6-ft. 1-in. long; it is constructed of 18-in. stones. Some charred human bones and some charcoal were found in it. Situated some forty yards from this crematorium, a Bronze Age cist was discovered. Like the prehistoric graves, it is oblong; its sides are formed of uncemented stones, and it was presumably covered with one large stone. A small urn, most probably a food vessel, was found in the cist, also some

* Joseph Anderson, "Scotland in Pagan Times."



Views of Bronze Age Crematorium, Merthyr-Mawr, Bridgend.

charred bones and a bronze spear head. The urn was resting in a recess, as shown in Fig. No. 10.

In 1880,* Mr. A. Craven, a quarryman, of Thornton, discovered three urns in a field in Lower Headley Farm, near Thornton, Yorks. The pottery presented undoubted indications of pre-Roman origin. From evidence collected upon the spot, and the appearance of the pottery, two of the urns were about 14-in. in height, 9-in. across the top, 11½-in. at the widest portion of the

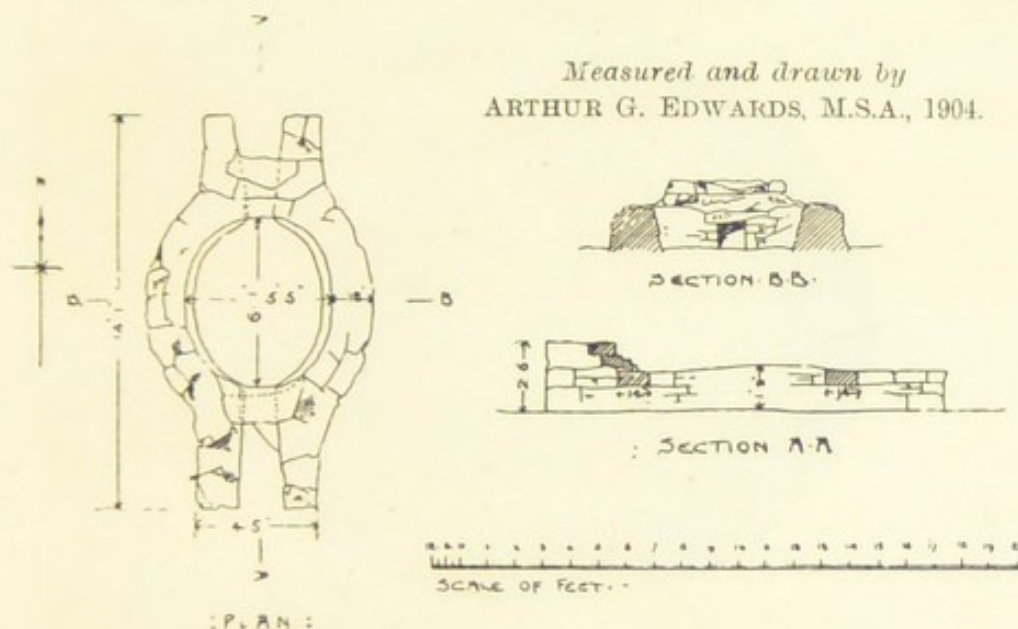


FIG. 11.

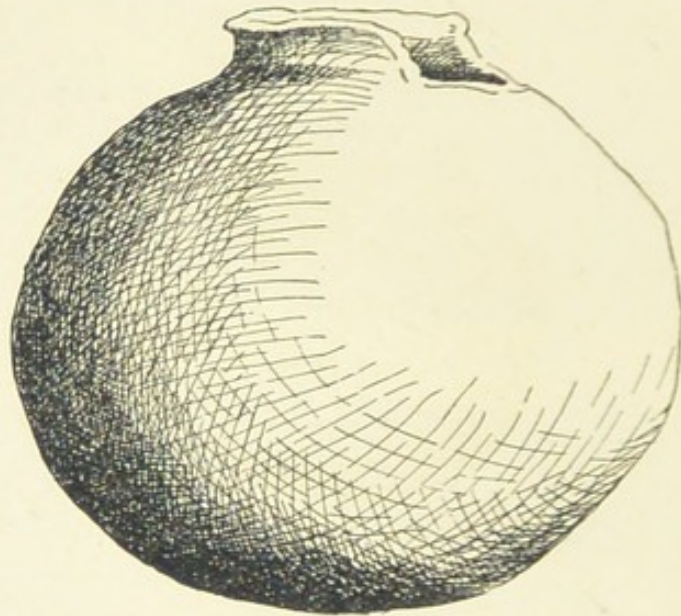
Plan of Crematorium of Bronze Age, Merthyr-Mawr, Bridgend,

bowl, and 6-in. at the foot. One of the urns was of sun-burnt clay, with rude markings, the other having evidently been subjected to fire, and one urn contained human dust and bones.

Speaking of antiquities recovered during recent years, we find that five urns, two drinking bowls, and other Roman remains were unearthed at Welwyn, Herts, in December, 1906. These were discovered while workmen were engaged in diverting a roadway. Then, while taking sand from a sand-bed close to the shores of the

* "Journal of Bradford Antiquarian Society," vol. i., page 56.

Firth of Forth, at Noness, in September, 1905, some workmen came upon a sandstone-built grave containing a full-sized human skeleton. Resting on the breast was an urn of a dark coloured pottery, shaped in the form of a basin, and bearing some ornamentation. The urn and the skull, both in a good state of preservation, were handed to Mr. Cadill, of The Grange, a local archæologist. The grave, size 3-ft. wide by 5-ft. long, is believed to be



10½-in. high.

FIG. 12

Anglo-Saxon Sepulchral Urn found at Newark.

of the Stone Age. In January, 1907, during the restoration of the Chapel of St. John, in Southwark Cathedral, London, some fragments of Roman pottery were unearthed. Several of these were glazed and coloured. One fragment consisted of the top of a two-handled terra-cotta urn, and was in a fair state of preservation.

In many of the small museums of this country we find examples of ancient cremation pottery. The City of Hull, considering the size of the museum, possesses a

very fine collection of cinerary urns of British, Roman, and Anglo-Saxon date, which admirably illustrate the various types of vessels used at different periods. In the year 1837, the late George Milner, F.S.A., of Hull,* presented the museum of the Literary and Philosophical Society two Anglo-Saxon sepulchral urns, which had been found at Newark in that year. One of these (Fig. No. 12) is a large, plain, globular vessel, 10½-in. high and 11-in. in diameter, with a rounded base.

The other (Fig. No. 13) is of a smaller kind, and more like the general type of the Anglo-Saxon cinerary urn.



6-in. high.

FIG. 13.

Anglo-Saxon Sepulchral Urn found at Newark.

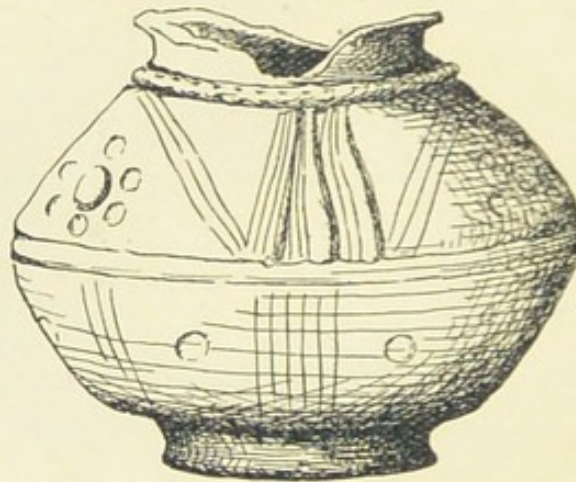
It is 6-in. high, 6½-in. wide, and about 4-in. across the top. Both these urns contained the remains of a cremation.

In the year 1846, Mr. Milner published a book on "Cemetery Burial Generally." From it we learn that during excavations for a house in Newark, in 1836-7, numerous vases were found. As they were found at equal distances from each other, in rows, they evidently represented an Anglo-Saxon necropolis. In his work, Mr. Milner figures an Anglo-Saxon vase of an elaborate type, which, he states, was then in his possession. For some time an effort was made to trace the other

* "Hull Museum Quarterly Record." No. 17.

vessel, but without avail. It was, however, brought to the City of Hull Museum by Dr. Milburn, to whom it was given by a friend. It appears that he knew nothing of the previous vases, and on referring to the illustration in the work of Mr. Milner, it was at once recognised as the long-lost Newark urn (see Fig. 14). Upon examination it was found to be filled with calcined human bones, and one of Mr. Milner's cards was found among them, stating that the vase was from Newark.

From an antiquarian point of view, this early example



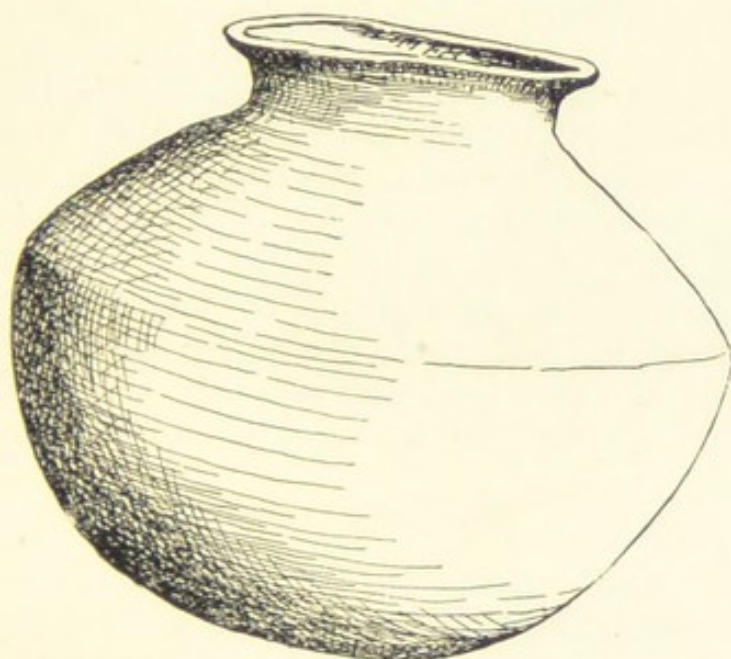
7-in. high.

FIG. 14.

Anglo-Saxon Urn found at Newark.

is of great interest. In the first place, the ornamentation is of an unusually elaborate character. It is divided midway by a couple of irregularly incised lines, extending round the circumference. At the bottom of the neck are two other similar lines, between which is a well-marked ridge, having punctures on each side at a distance of about one-third of an inch apart. The space between the two sets of lines is occupied by three bosses, at equal distances apart, between each of which are three vertical elevated ridges. Each of the bosses is surrounded by six or seven impressions, each about $\frac{3}{4}$ -in. in diameter.

The ornamentation of the upper part of the vase is completed by a series of diagonal lines. The lower half is divided into six parts with upright lines, the space between each being relieved by an impression from a similar tool that made the ornament surrounding the bosses. One curious fact in connection with the vessel is that it has a well-made flat base, a very distinctive feature from the ordinary form of Anglo-Saxon



10-in. high.

FIG. 15.

Roman Urn found near Sancton.

vases, which have a rounded base. This vase is 7-in. high, about 5-in. wide across the top, $4\frac{1}{2}$ -in. across the bottom, and 9-in. in the middle.

The Hull Museum also possesses three urns from Sancton, a village long known to antiquarians on account of the number of Anglo-Saxon cinerary urns that have been found here. One is a Roman urn (see Fig. 15), of thin, red-coloured earthenware, with a rounded base, after the manner of the Roman amphoræ,

which prevents it from standing erect on a flat surface.

This vase measures 10-in. high, about 12-in. wide, and 7-in. across the top. It has a well-defined shoulder, and is not quite straight, but slightly waved.

ROMAN KENT.

During excavations on Mr. Hewitt's land at Stone Court, near Dartford, Kent, in April, 1907, unmistakable evidences of the Roman occupation were brought to light.* At a depth of eighteen inches below the surface of the ground, cremated human remains were found in Roman vases. The vases, which were $7\frac{1}{2}$ -in. and $8\frac{1}{2}$ -in. in height, were in an excellent state of preservation. Two feet lower down were discovered two pieces of pottery, which are considered to be most valuable. One of these is 3-in. and the other 9-in. in height. Other vases, one damaged and one perfectly sound, were at four and six feet respectively below the surface.

ROMAN REMAINS IN SUFFOLK.

Recently, some interesting Roman remains have been discovered near Aldeburgh, and the *East Anglian Times* states that these were the results of excavations at a small sandy mound rising on the edge of the River Alde from Captain Wentworth's marshes. The excavations were undertaken by the Aldeburgh Literary Society, and amongst the remains brought to light were those of an urn (dark grey in colour) 5-in. across the rim and 10-in. in height, with a criss-cross pattern, together with a whole mortar in two pieces, 9-in. in diameter, several specimens of excellent Samian ware, one part of a cup or small bowl, and innumerable broken rims of pots of various forms and sizes, and many fragments with patterns. Professor Flinders-Petrie, whom Mr. Clodd, the patron of the Society, brought to view the remains, pronounced the pottery to be of the first or

* *The Daily Graphic*, April 29th, 1907.

second centuries, certainly before Constantine. The discovery proves that the Romans were familiar with the neighbourhood of Aldeburgh, and confirms the belief in a Roman occupation of that ancient borough.

URNS OF THE ANCIENT BRITONS.

That the ancient Britons well understood the principles of form and of ornament is evident from the many and varied examples of pottery which have at one time and another been exhumed. This pottery varies considerably, partly through locality and partly through tribal customs. Those examples presumed to be the oldest are of coarse clay mixed with sand and small pebbles. The latter ones are of a somewhat less clumsy character, and are occasionally elaborately decorated. The whole of the pottery of this period was made by hand, no vestige of the use of the wheel in any instance having been found. These urns having been baked on the funeral pyre, are generally imperfectly fired. That they were not perfectly baked is evident by the same being a brown colour outside and almost black in texture, while they are frequently found to have obtained a reddish colour.

The cinerary or sepulchral urns vary much both in size, in form, and in ornament. They differ also according to the various tribes to which they may be ascribed. Those which, from the fact of there not infrequently having been found flint implements along with the burnt bones, are considered to be the oldest. These range from 9 or 10 to 15 or 18 inches in height; whilst those supposed to be of a later period, when cremation had again become the general practice, are of a smaller size. In form, the cinerary urn is generally wide at the mouth, with a deep, overlapping rim; while some are conspicuous by the absence of this feature. The distinguishing feature of the decorations of Celtic

pottery is a singular variety of combination of straight or curved lines, or indents, produced in various ways, generally with zig-zag or herring-bone patterns; reticulated, lozenge, and square patterns; upright, horizontal, encircling, and diagonal lines and divisions; dots and other punctures, and impressed knots, form the bulk of the ornamentation found on the urns. The lines form an endless variety of patterns, more or less elaborate, and of different degrees of finish. Some have been made by scratching on the soft clay with a piece of bone or by the finger nail; others are more clearly and deeply

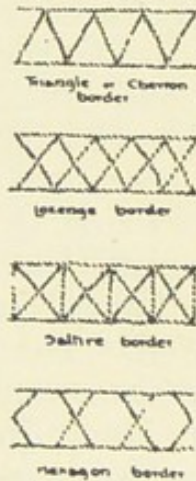


FIG. 16.

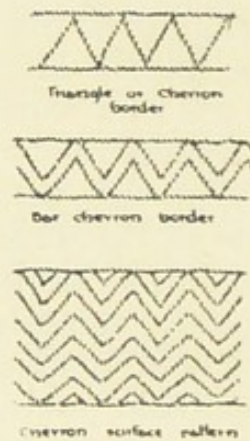


FIG. 17

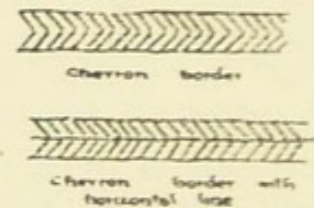


FIG. 18.

incised, with evidence of the use of a piece of flint. The greater part of the patterns have, however, been produced by impressing a twisted thong into the moist clay, sometimes in lines, sometimes after being tied in knots or twisted into a circle.

It would be impossible to give the many forms of ornament that have been introduced by our forefathers, but the various examples which we shall give will convey to the reader a tolerably clear idea of the styles of ornamentation.

The Chevron consists of two straight lines or narrow

bars inclined toward each other, so as to meet at a point ; the form thus produced being that of the letter **v**. It is capable of being combined in the following ways :—

Two Chevrons, with the points facing in the same direction arranged side by side—**vv**.

Two Chevrons, with the points facing in opposite directions, and with the open sides meeting—**∧**.

Two Chevrons, with the points facing in opposite directions and with the points meeting—**X**.

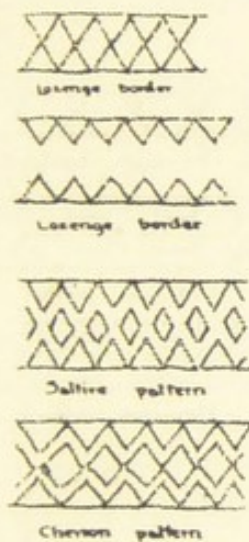


FIG 19.

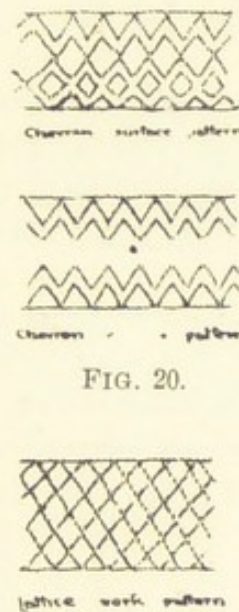


FIG. 20.

FIG. 21.

With the adoption of the **W**, **∧**, and the **X**, in a horizontal line, a design as Fig. No. 16 is obtained.

Another manner of producing a pattern is shown in Fig 17.

Other patterns may be produced by placing the Chevron with the points of the **v** facing to the right or left, thus: **>** or **<**, instead of upwards or downwards, thus, **∧** or **v** (see Fig 18).

The Lozenge patterns are shown in Fig 19. No. 1 is a Lozenge border, composed of two sets of Chevrons with their points facing opposite directions. No. 2 is a similar pattern with the Chevrons set apart; No. 3 is the same as No. 1, excepting that bars are substituted for lines; No. 4 the same as No. 2, but with bars substituted for lines.

A Surface pattern is shown in Fig 20. It is produced by repeating the Bar-Chevron border, so that the points of all the Chevrons meet. No. 2 is similar to No. 1, but with the Chevrons set apart.

The Line Lattice work surface pattern is shown in Fig. 21. It is produced by the repetition of either the Chevron or Lozenge border.

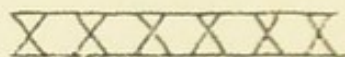


Saltire surface pattern



Saltire surface pattern

FIG. 22.



Hexagon border



Hexagon pattern



Hexagon pattern

FIG. 23.

The Bar-Lattice work surface pattern is shown in Fig 22. It is produced with diagonal bars instead of lines.

The Hexagon patterns are shown in Fig 23, of which No. 1 is the Hexagon border pattern, derived from the Lozenge border by leaving out every other \times . No. 2 is the Hexagon surface pattern, derived from Fig. 19 by drawing straight lines between the points of each of the Chevrons. No. 3 is the same as the latter, but with bars instead of lines.

THE ETRUSCANS.

What sacred trophy marks the hallowed ground?
The rifled urn, the violated mound.—BYRON.

The object of this work is not to enter too fully into the history of the peoples of the cities of Etruria; the chief aim is to deal with the antiquity of cremation and urn sepulture. It was the great reverence for the dead, which the Etruscans possessed in common with other early nations, that prompted them to store their tombs with rich and varied sepulchral treasures, which show the inner life as though a second Pompeii had been disinterred. That the history of a people must be sought in its sepulchres is fully illustrated by the Etruscans.

The people known to the Romans as Etruscans were not the original inhabitants of the land, but a mixed race composed partly of the earlier occupants, partly of a people of foreign origin, who, becoming dominant by right of conquest, engrafted their peculiar civilization on that previously existing in the land. All history concurs in representing the earliest occupants to have been Siculi, or Umbri, two of the most ancient races of Italy, little removed, it is probable, from barbarism. Then a people of Greek race, the Pelasgi, entered Italy at the head of the Adriatic, and, uniting themselves with the aborigines, took possession of Etruria, driving out the earlier inhabitants. Eventually they were in turn conquered by a third race, called by the Greeks Tyrrhim, or *Tyrsemi*;* by the Romans Etrusci, Tusci, or Thusci; who are supposed to have established their power in the land about 290 years before the foundation of Rome, or 1044 before Christ,†. The threads of the history, however, are so entangled as to defy every attempt at unravelment. Amid the confusion, two facts stand clearly. First, that the land was inhabited before the Etruscans took possession of it. Then, secondly, that the Etruscans came from abroad. It

* Plin. iii. 8, 19.

† This period assigned by Muller (*Etrusk. Einl.* 2.2. iv. 7, 8.)

would take too long to record all written on the history of this country, and it is not compatible with the object of this work to enter fully into this question. Suffice it to say that the origin of the Etruscans has been assigned to the Greeks, to the Egyptians, the Phœnicians, the Canaanites, the Libyans, the Cantibrians or Basques, the Celts, an old and favourite theory, and, lastly, to the Hyksos or Shepherd-Kings of Egypt.

Of all the cities of Etruria, none take so prominent a place in history as Veii. For nearly four centuries she was the earliest, nearest, and certainly the most formidable of the foes of Rome.

Of the history of Veii we know no more than her contests with Rome ; she is one of those cities of antiquity whose records are mere tissues of wars. The rocks at Veii, with their faces full of small sepulchral niches, are unique in Etruria, but they have their counterpart at Syracuse and other cemeteries of Sicily. Tombs full of niches are abundant in Etruria. As they are almost always found in exposed situations, rifled of all their furniture, it is difficult to pronounce on their antiquity. Their similarity to the columbaria of the Romans* is suggestive of such an origin, and the fact of their being hollowed in the rocks instead of being constructed with masonry distinguished them from the Roman columbaria. Some of the pigeon-hole tombs in Etruscan cemeteries are regarded as of a later date, indicating a period when burning had superseded burial.

The Etruscans, like the Greeks and Romans, both burned and inhumed their dead, but it is difficult to say which was the earlier, as instances of both together are found in tombs of most remote antiquity.

In the cemetery of Chiusi, which we shall speak of later, many urns were found containing the ashes of cremated bodies. The antiquity of cremation is confirmed by the archæological researches and the archaic character of some of the *ash-chests* and pottery found in the Etruscan tombs.

* Dennis. *Cities and Cemeteries of Etruria.*

CIVITA CASTELLANA.

There is scarcely any object better known in Italy than the ancient bridge or viaduct of Civita Castellana. Entering this city, its character is marked by the tombs; like many of the cities of Etruria, the walls have been hollowed out of the rocks and the road sunk. The cliffs above and below the bridge are perforated in every direction with holes—innumerable doorways leading into spacious tombs—sepulchral niches of various forms and sizes. This seems to have been the principal necropolis of the Etruscan city. Unlike those of Sutri, where the door opens at once into the tomb, here it leads into a small ante-chamber, seldom as much as five feet square, which has an oblong hole in the ceiling, running up like a chimney to the level of the ground above. The space of the tomb is generally from twelve to twenty feet square. The chimney in the ceiling of the ante-chamber probably served as a vent hole to let off the effluvium of the decaying bodies or burnt ashes. These chimneys appear to have been left open for some time, until the effluvium had passed off. They were then covered in, generally with large hewn blocks. Similar trap-doors to tombs are found occasionally at Corneto, Ferento, Cervetri, and elsewhere in Etruria, but nowhere in such numbers as at Civita Castellana, where they form a leading characteristic of the sepulchres.

The tombs of the Phrygia had similar trap doorways above, but they had no other mode of entrance, the façade having merely a false doorway, as in the tombs of Castel d'Asso and Norchia. From the tombs on this site we learn that it was the custom here to bury rather than to burn the dead. The latter rite seems to have been more prevalent at Satrium.

It is curious to note that these people buried their dead close to the cities, even to the very gates, though they were rarely within the walls, as was the custom in some of the cities of Greece and occasionally in Rome.

At Rome it was forbidden by the Twelve Tables to burn or bury the dead within the walls, but the privilege was occasionally granted to a few, illustrious for their deeds or virtues. The tombs found at Civita Castellana are large conical niches or pits, eight or nine feet high, by six in diameter, which are also found in the neighbourhood of the ancient cities of Latium, in the Campagna south of the Tiber, and also in Sicily.

ORTE.

Though naught at all but ruins now I see,
And lye in mine ashes, as you see.—SPENCER.

The ancient city of Orte—Horta—lies on the right bank of the Tiber, about twelve miles above Ponte Felice, and crowns the summit of a long narrow isolated ridge of rock. Orte is still a place of some importance. It preserves no vestige of its ancient walls, nor is there a sign of high antiquity in either of its three gates, excepting a few Roman relics. Numerous urns of terra cotta, or *nenfro*, have been discovered, mostly quite plain, with inscriptions, some with a head projecting from the lid, as at Veii; as many as sixty have been found in one tomb. Only one large sarcophagus, with a reclining figure on its lid, so common at Tarquinii and Toscanella, has been disclosed. It is evident that the Hortani burnt rather than buried their dead. Coins and other relics of Roman times were occasionally found in the sepulchres along with articles of undoubted Etruscan antiquity. In the cliffs beneath the town are a few tombs, now greatly defaced, some of them *columbaria*.

TARQUINII.

Of the ancient tombs of Tarquinii we do not propose to enter into any lengthy detail. As they are in no way connected with our subject—the antiquity of cremation

—more than a cursory notice may be thought superfluous. These tombs of the Etruscan necropolis, with their paintings emblematical of the bliss of the departed, or representations of the feasts held in honour of the dead, are truthful delineations of the Etruscan costumes and manners.

Of the Grotta del Trichinio, called the "Dead Man's Chamber," discovered in 1832,* on one of the side walls the body of a hoary-bearded man is seen stretched on an elegant couch, and a young female leans over him, performing the last offices to the dead—apparently in the act of drawing a hood over his eyes. Mrs. Hamilton Gray† likens this figure to a Capuchin monk, from the cowled tunic in which he is dressed. A man stands at the bottom of the couch, and seems with one hand to be pulling the clothes over the old man's feet, while he raises the other to his head,‡ according to the conventional yet natural mode of expressing grief among the Etruscans. Behind him stands another man, who with more frantic gestures seems to be manifesting his sorrow in a similar manner. He has been described as placing a chaplet on his head; and so he is represented in the restored copies in the British Museum. The other two male figures in this scene may be striking their brows to betoken grief. A third man, who stands at the head of the couch, has also his hand to his head. The precise attitudes and meaning of these figures it is impossible to determine, owing to the dilapidated state of the paintings, but two of them at least appear to be giving manifestations of deep sorrow.

Turning to the other walls of the tomb, the scene is entirely changed—from grave to gay in an instant. Here all is tipsy dance and jollity! These naked men, crowned with chaplets, and dancing with Bacchanalian frenzy, seem unconscious of, or indifferent to, the mournful one adjoining. On the inner wall, one fellow is playing the fife, though not moderating his saktatory action a whit on that account. The other is brandishing

* Dennis, *Cemeteries of Etruria*.

† Mrs. Hamilton Gray, *Sepulchre of Etruria*, p. 69.

‡ Bull Inst. 1832, p. 213.

a *kylix* or flat bowl, which he appears to have just emptied, but a large *amphora* of wine stands at his feet, whence he may replenish it at pleasure.

Of the two figures on the adjoining wall, one is in the act of drinking from a similar bowl, the other is whirling a chaplet in his hand, and all four, though torn into fragments and almost destroyed by time, display in their *disjecta membra* such feats of agility that the seeker for Celtic analogies might declare them to be dancing an Irish jig or a Scotch reel.

Of these painted tombs many have been discovered in past ages, but some have been immediately ruined by the admission of the light and the atmosphere; others have fallen more gradually to decay; some have been wantonly destroyed, and some have been reclosed, lost sight of, and forgotten. In the work of Byres, plates are given of several painted tombs once existing in this necropolis, but no longer to be seen.

TOSCANELLA NECROPOLIS.

Of the origin and history of Tuscania we have no record. The only mention of it in ancient writers is found in Pliny, who classes it among the inland colonies in Etruria;* and in the Pentingerian Table, which shows it to have been on the Via Clodia, between Blera and Saturnia. It is from its tombs alone that we know it to have existed in Etruscan times. The necropolis lay in the deep, broad ravines round Toscanella, and on the opposite heights. There are many tombs in the cliffs, not with façades, as at Castel d'Asso or Norchia, but with simple doorways and unadorned chambers surrounded by rock-hewn benches.

In the cliffs round the town are several instances of columbaria, such as exist at Veii and Sutri. They are large chambers in the rock, filled from floor to ceiling with small niches, like pigeon-holes, capable of holding an

* Plin. iii., 8.

urn or pot, but differing from the niches in Roman columbaria in the absence of the *olla* hole.

The sarcophagi and urns of terra-cotta found at Tuscanella are generally very inferior in style of art to those of stone, displaying much uncouthness and exaggerated attenuation—caricatures of the human form; yet some have been found of great beauty, as that of the wounded youth, commonly called Adonis, in the Gregorian Museum. It is clear, however, that inhumation was much more general at Tuscania than burning, yet large jars containing the ashes of the dead are often found in the same tomb with sarcophagi. The Etruscan pottery found at Tuscanella is of very inferior quality. It is strange, however, that the beautiful painted vases, unearthed in thousands at Vulei, are never found in this necropolis.

THE GALLERY OF UFFIZY, FLORENCE.

Many interesting relics of Etruscan antiquity are preserved in the Gallery of the Uffizy at Florence. Of the urns of this collection the greater part are from Volterra, being a selection made in 1770. Several have been added from the same city, as well as from Chiusi.* They are either of travertine, alabaster, or of a yellow tufaceous stone. Of the fifty urns found here, few are of remarkable beauty or interest. The reliefs on the urns are, for the most part, in a poor style of art; yet illustrative of the Etruscan belief and traditions. Many represent parting scenes; the deceased taking a last farewell of a relative, when the minister of death, hammer in hand, steps between them, and a door hard by indicates the entrance to the unseen world. Another instance a husband taking leave of his wife, ere he mounts the steed which is to convey him to the land whence no traveller returns. Then, two sons performing the last sad rites to their father, one is piously closing the eyes and the other stands by comforted by a good spirit,

* Dennis. *Cities and Cemeteries of Etruria.*

while the *genius of Death* is also present, sword in hand, to indicate the triumph he has just achieved. The subjects are sometimes mythological. Winged *hippocampi*, or sea monsters, Scylla, with double fish tail, in the midst of a shoal of merry dolphins. On one urn Orestes and Pylades are represented sitting as victims, with their hands bound, at an altar; the libation is poured on their heads, and the sword is raised by the priestesses of Diana. On another urn the drama is advanced a step. Iphigenia discovers it is her brother she is about to sacrifice, and she stands leaning on his head with her hands clasped, in deep dejection, hesitating between love and duty. The second priestess has still her weapon raised to slay Pylades, and a third brings in a tray with libations and offerings. The daughter of Agamemnon is naked, but her fellows are attired in all respects like the Lasas and Furies, commonly represented in Etruscan funeral scenes.

In one case a man, sitting on an altar, is about to slay a child in his lap, to the great alarm of two females; some armed men rush up to the rescue. A temple is represented behind, in perspective.

VOLTERRA MUSEUM.

The museums in various parts of Europe have been stored with antiquities from the necropolis of Volterra. In the Grotta del Marmini, a sepulchre below the surface are numerous urns or ash-chests, ranged on benches. They are about two or three feet long, miniature sarcophagi, with reclining figures on the lids. These urns are of *panchina*, travertine, or alabaster, but are so blackened by the smoke of the torches as to have lost all beauty. There is a hole in the roof, says Dennis, but whether formed in ancient times to let off the effluvium, or by modern excavators, is not evident. The antiquities in the museum at Volterra are most valuable, for they throw light on the manners, customs, and tradi-

tions of the ancient Etruscans. There is said to be more than four hundred urns in this museum, some of the local rock called *panchina*, but more generally of alabaster. There are miniature sarcophagi, resembling those of Tarquinii and Toscanella in everything but material and size, being intended to contain not the entire body, but merely the ashes of the deceased. The ash-chests are rarely more than two feet in length, therefore they well claim the name applied to them, that of urnlets—*urnette*.

On these urns the female figures are always decently draped, while the men are generally but half clad. Most of the figures and reliefs were originally coloured and gilt, but few retain more than a faint trace of such work. The reliefs on the urns may be placed in two classes, Etruscan subjects and well-known mythological legends. It has been said that from Etruscan urns might be formed a series of the most celebrated deeds of the mythical cycle, from Cadmus to Ulysses. Many doings of the divinities of Grecian fable are furnished in this museum, of which the following are the most striking.

The Rape of Proserpine.—The gloomy King of Hades is carrying off his struggling bride in his chariot; the four steeds lashed to a gallop by a truculent Fury with outspread wings, who acts as charioteer, are about to pass over a Triton, whose tail stretches in vast coils almost across the scene. In another relief of the same subject a snake takes the place of the sea-monster. This is one of the most common subjects on Etruscan sepulchral monuments. It is thought to symbolize the descent of the soul to the other world.

Aurora.—The goddess who “gives light to mortals and immortals” is rising in her chariot from the waves, in which dolphins are sporting. She has here not merely a pair of steeds, as represented by Homer,* but drives four-in-hand.

Cupid and Psyche.—One relief represents the God of Love embracing his bride, each having but a single wing.

* *Odyss.* xxiii. 246.

Perseus and Andromeda.—The maiden is chained to the walls of a cavern; the fearful monster is opening his huge jaws to devour her, when Perseus comes to her rescue. Contrary to the legend, she is here draped. Her father, Cepheus, sits by, horror-struck at the impending fate of his daughter. The presence of a winged demon—probably the Juno of the maiden—is an Etruscan peculiarity.

Cadmus is contending with the Dragon of Mars, which has enfolded one of his companions in its fearful coils. Inghirami says that it may be Adrastus slaying the serpent of Nemea, and that the figure in its coils in the young Opheltes. Then he is combatting the armed men who sprang from the teeth of the dragon which Minerva ordered him to sow—his only weapon being the plough with which he had opened the furrows. This subject is very common in Etruscan terra-cotta urns.

Œdipus Slaying Laius.—He has dragged his father from his chariot and thrown him to the earth, and is about to plunge his sword into his body, heedless of the warning of a Juno, who lays her hand on his shoulder as if to restrain his fury. Another winged being, a male, whose brute-ears mark him as allied to "Charon," tands by the horses' heads.

The Seven Before Thebes.—There are three urns with this subject, one which represents the assault of Capaneus on the Electrian gate of Thebes. The moment is chosen when the hero, who has defied the power of Jove, and has endeavoured to scale "the sacred wall," is struck by a thunderbolt and falls headlong to the earth, his ladder also breaking with him. The amazement and awe of his comrades are very remarkably expressed. The gate of the city is evidently an imitation one of Volterra, for it is represented with the three mysterious heads around it, precisely in the same relative positions. Though the gate in this scene is a perfect arch, there are no *voussoirs* expressed.

Polynices and Eteocles.—The fatal combat of the

Theban brothers is a subject of most frequent occurrence on Etruscan urns, and there are many instances in this museum. They are generally represented in the act of giving each other the death wound.

Ulysses and the Sirens.—This is a favourite subject; the hero is represented lashed by his own command to the mast of the vessel, yet struggling to break loose, that he may yield to the three enchantresses and their warbling charms.

The Death of Clytemnestra.—This is chosen, doubtless, as illustrative of the doctrine of retribution. In one scene the matricide is reclining on her couch, when Orestes and Pylades rush in with drawn swords. One seizes her, the other her paramour Ægistheus, and a winged Fate stands by to betoken their end. In another, she lies a corpse on her bed, and the avengers are returning from the slaughter. The most remarkable monument, however, is a large broken urn, on which Orestes is represented in the act of slaying his mother, "Clutmsta," and his companion is putting to death Ægistheus. At one end of the same relief the two friends, Orestes and Pulectre (Pylades), are kneeling on an altar, with swords turned against their own bosoms, making expiation, while the truculent brute-eared "Charon," with his fatal hammer raised, and a Fury with flaming torch, and hissing serpent, are rising from the abyss at their feet. On the broken fragment adjoining this urn is a warrior also kneeling on an altar, with two other figures falling around him.

Many of these urns bear mythological subjects purely native. The most numerous class is that of marine deities, generally figured as women from the middle upwards, but with fishes' tails instead of legs. A few, however, are represented of the male sex. These beings are generally winged, presumably to show their super-human power and energy, and smaller wings often spring from their temples, a common attribute of Etruscan divinities, symbolical of a rapidity and power of in-

tellectual action far transcending that of mortals. These wings may be considered an Etruscan characteristic, for they are rarely found attached to similar figures or Greek monuments.

Forchhammer, who takes the dolphins' tails to be symbols of torrents, regards the wings as emblems of evaporation.

They are often represented with torques about their necks. Marine deities would naturally be much worshipped by a people whose power lay greatly in their commerce and maritime supremacy; and accordingly the active imaginations of the Etruscans were thus led to symbolize the destructive agencies of nature at sea.

The reliefs illustrative of Etruscan life are the most interesting monuments in this collection. They may be divided into two classes: those referring to the customs, pursuits, and practices of the Etruscans in their ordinary life, and those which have a funeral import. Of marriages, no representation which has not a mythical reference has yet been found on the sepulchral urns, though most of the earlier writers on these antiquities mistook the farewell scenes where persons of opposite sexes stand hand-in-hand for scenes of nuptial festivity.

Though cinerary urns are so numerous in this collection, there are but two sarcophagi, properly so called, both found in the tomb of the Flavian family in 1760. This tomb contained, moreover, forty urns, all with inscriptions. These are the only genuine Etruscan sarcophagi Inghirami ever saw from the tombs of Volterra,* so universal was the custom of burning.

The interest of the urns of Volterra lies more in their reliefs than in their inscriptions. Some, however, have this additional interest. The inscriptions are generally cut into the stone, and filled with black or red paint, more frequently the latter, to make them more legible. These cinerary urns of Volterra, says Dennis, cannot lay claim to a very remote antiquity. They are unquestionably more recent than many of those of other Etruscan sites.

* *Mon. Etrus.* 1, pp. 9, 34.

THE GREGORIANO MUSEUM, ROME.

The Gregoriano Museum of the Vatican contains a collection of antiquities discovered during a period of twelve to fifteen years. Most of the articles are from the necropolis of Vulei, Cervetri, Corneto, Bomarzo, Orte, Toscanella, and other sites within the Papal dominions.

The chamber of cinerary urns contains thirteen urns of alabaster or travertine, principally from Volterra; they bear the usual recumbent figures on their lids. The principal urn has a pair of figures on its lid, the wife reclining fondly on her husband's bosom. On one side stands Hippodamia, his daughter, on the other Pelops, who had brought about the catastrophe. Two winged Junos mark this as a scene of death.

In the Chamber of the Sarcophagi are several small cinerary urns of pottery, in the form of rude huts of skins stretched on cross poles. They still contain burnt ashes, and were found, together with a number of small pots, lamps, knives, and lance-heads, in a large jar of coarse brown earthenware. They were found on the Alban Mount in 1817, and analogy marks them of very high antiquity, the sepulchral furniture of the earliest races of Italy, prior, it is probable, to the foundation of Rome.

In the Chamber of Terra-Cottas are several small urns bearing the usual Etruscan subjects. The mutual slaughter of the Theban brothers, Cadmus or Jason slaying the teeth-sprung warriors with the plough, Scylla represented according to the Greek, rather than Etruscan, idea—having a double tail terminating in dogs' heads, trunk and limbs of the human frame; some for containing the ashes of the dead, others votive offerings—*antefixæ* and tiles—and heads, portraits of the deceased, showing variety of feature, expression, and fashion of head-dress.

THE CASUCCINI MUSEUM, CHIUSI.

We learn from the Casuccini Museum, which possesses the largest private collection of Etruscan antiquities in Italy, second in number and interest of its urns only to the Museum of Volterra, that the people of Chiusi, as of Volterra, were wont to burn rather than bury their dead. The cinerary urns are most numerous, piled up from floor to ceiling. Of sarcophagi there are but two or three.

The sepulchral urns are of travertine or sandstone, rarely of alabaster, yet not unlike those of Volterra in size and character. Their difference lies in being of an earlier style of art. One of these urns bears the effigies of a pair reclining as on the banqueting couch. Both are half draped and decorated with ornaments. She lies on his bosom, while he has one hand on hers, the other holding a *petra*. The relief below displays a furious combat, a contrast perhaps introduced to show the turmoil and struggle of his life, as opposed to the blissful repose of the life to which he has departed.

The urns of Chiusi have not so frequently subjects from the Greek mythical cycle as those of Volterra. Of the few subjects found, may be mentioned: Pyrrhus slaying Polites (Inghirami calls it the Death of Astyanax), Paris kneeling on an altar defending himself against his brothers; combats of Greeks with Amazons, now one, now the other, victorious; Centaurs carrying off women, etc. Many of these urns have combats, sometimes, it may be, representing a well-known event in classic mythology. One is interpreted as Achilles overcoming Æneas; others have ordinary contests between warriors, without any individual reference.

The ministers of death are generally represented at such scenes, ready to carry off their victims, or rushing in between the combatants. On one urn a winged Fury with a torch rushes in between the Theban brothers dying by each others' hands. Sometimes demons of opposite characters are present, both waiting to claim

the soul. Charon, with his hammer, plays a conspicuous part, and is often attended by a female demon with a torch, as in a farewell scene, where the departing soul stands in the very gate of Death, guarded on either hand by one of these fearful spirits.

A favourite subject is Scylla, here wielding an anchor in each hand, as if combatting an invisible foe ; there, armed with an oar, contending with two warriors. Sometimes she is winged, sometimes not, but always with a double fish's tail.

There are abundant marine emblems—winged sea-horses, dolphins ; and on one urn is a horse galloping, with a dolphin above it—a double emblem of Neptune. There is also no lack of terrestrial monsters, Gorgons' heads, winged and snaked, sometimes set in acanthus leaves, griffons devouring stags or women, or overcoming warriors, and a chimera with human head, lion's body, and the hind parts of a dragon.

A *patera* is a very common device on these urns, and it is generally set between a pair of *peltæ*, or half-moon shields.

The terra-cotta urns are miniatures of those in stone, being rarely more than twelve or fifteen inches long ; but the figures on the lids are not generally reclining as at a banquet, but are stretched in slumber, muffled in *togas*. The toga, which was originally an Etruscan article of dress, borrowed by the Romans, was used in Juvenal's time as a shroud alone in a great part of Italy. There is not much variety of subject on these urns ; they are multiplied abundantly from the same mould. The mutual slaughter of Polynices and Eteocles, and Jason or Cadmus vanquishing with the plough the teeth-sprung warriors, are the most frequent devices. Here, however, there is a little variety—parting scenes at gateways, marine monsters, griffons, a lion's head between two *peltæ*.

Some of the inferior cinerary urns of terra-cotta are bell-shaped, with inscriptions in red paint.

CAVALIERE TERROSI'S COLLECTION.

Many Etruscan antiquities are to be seen at the house of Cavaliere Terrosi, at Cetona. Most of these treasures were obtained from a spot called *Le Cardetel e*, in the valley of the *Astrone*, between *Chiusi* and *Cetona*. The principal treasures of this collection are two ash-chests. One, on which reclines a female figure, with *patera* in hand, on a cushion, bears in the relief below an armed warrior, seized by two figures in human shape, but with the heads of a pig and a ram. A draped female, who appears to have the warrior's sword in one hand, stands behind him, and lifts a rod over his head with the other, while round the same arm is entwined a serpent. Another female, whose attributes mark her as a *Fury*, stands at the opposite end of the scene. A second warrior is sinking to the ground in death. It is not difficult to recognise in this scene the attempted enchantment of *Ulysses* by *Circe*. *Dr. Braun* suggests that the dying warrior may be *Eurylochus*, who brought the hero word of the fate of his companions, though he was not slain on this occasion. He might be introduced merely for the sake of the composition were it not that the *Fury* seems expressly to indicate his death.

The other cinerary urn, says *Dennis*, is the best preserved Etruscan monument of this character. The relief shows a female without wings, but with a hammer and the other usual attributes of a demon, sitting on an altar, with her arm about a naked youth. On each side a man, with a *Phrygian* cap and a light robe, stands with drawn bow, threatening the life of the youth. A child sits weeping at the foot of the altar, and a female figure in an attitude of grief, with hands clasped on her lap, sits on the other side of the demon. This scene may possibly represent the slaughter of *Penelope's* suitors—the chaste queen being portrayed in the weeping female, if this be not *Euryclæa*, her muse, and the two archers being *Ulysses* and *Telemachus*.*

* This is *Dr. Braun's* opinion. He also suggests that the demon on the altar may be *Proserpine*. He acknowledges, however, that *Telemachus* is not so represented by *Homer*; but Etruscan versions of Greek myths generally differ more or less from those which are received. Though there

COLLECTIONS AT SARTEANO.

The collections of the Cavaliere Bargagli, the Doctor Borselli, and Signor Lunghini, at Sarteano, are of interest to the antiquary. The first of these gentlemen has some choice urns, found on his estate at a place called Le Tombe, near the banks of the Astrone. One urn represents in its relief Hippolytus attacked by the sea-bull which Neptune sent against him, and which caused his horses to take flight, so that they dashed him and his chariot to pieces. A female demon or Fury, holding a torch, bestrides the fallen youth, and a warrior seems about to attack her, sword in hand. This urn is polychrome—the flesh of the men, the horses, the flame of the torch, are all red; the drapery, the shield, and other parts of the relief bear traces of yellow.

Another urn has the subject of Eteocles and Polynices. The scene is depicted when the brothers are giving each other the death-wound. A Fury rushes between them, not to separate them, but to indicate her triumph over both. She sets her foot on an altar in the midst and extinguishes her torch. She has wings on her brows, a serpent round her neck, blue wings to her shoulders, and red buskins. The armour and weapons of the warriors are also painted.

This urn is worthy of notice, as having on the lid, beside the recumbent figure, which is here a male, a little child, caressing its father.

Another relief represents Orestes in Tauris, and indicates the discovery by Iphigenia that the stranger she is about to sacrifice to Diana is her own brother. Orestes, naked, sits weeping on the altar; Pylades is being disarmed by a warrior, to be subjected to the same bloody rite, and the female attendants of the priestess fill up the scene. Another scene—where two young warriors are slaying an old man and seizing a maiden—is supposed to represent the death of Priam and rape of Cassandra. A female demon, as usual, is in at the death.

are no corpses represented, he thinks that the demon sufficiently indicates the work of destruction. Who the youth under the protecting arm may be, and what the child weeping at her feet may mean, it is difficult to conjecture.

These urns, with others, fourteen in all, were found in one tomb.

Dr. Bosselli has a collection of vases, some painted, but most of the black ware of this district. There is also a round urn of stone in the shape of an Egyptian female's head, with a conical cap for a lid ; in it was found a bronze pot containing the ashes of the dead.

The most singular article in the collection of Signor Lunghini is an urn of stone in the form of a little temple or small dog-kennel, with a high-pitched roof. Each side displays a scene in very low relief. First is a death-bed—the corpse covered with a shroud—children on their knees in attitudes of grief—wailing women tearing their hair—*subulones* drowning their cries with the double pipes. On the opposite side is a race of *trigoe*, or three horse chariots, and at the ends are banqueting scenes—the feasting and sports attending the funeral. On the ridge of the roof at each end is a lion couchant—the symbolic guardians of the ashes. The urn rests on the bodies of two bulls with fawns' heads, representing either river-gods or more probably Bacchus Hebon. This monument is considered an excellent specimen of the very early and severely archaic style of Etruscan sculpture.

AREZZO MUSEUM.

The public museum of Arezzo contains many interesting Etruscan antiquities. Here are many cinerary urns of travertine, without recumbent figures on their lids, with Etruscan inscriptions. One urn, of late date, is remarkable for a bilingual inscription. It is very imperfect, but it seems to run thus in Roman letters :—
“ V. CASZI C. CLANS.”

PERUGIA MUSEUM.

The Museum in the University of Perugia is rich in Etruscan antiquities, especially urns, the produce of the tombs in the neighbourhood.

The Etruscans of Perugia generally *burned* their dead, for very few sarcophagi are discovered. The cinerary urns are similar to those of Chiusi ; mostly of travertine, though sometimes of *nembro* or a similar dark grey stone.

This museum provides evidence that the Etruscan customs of burial were adhered to after the city had become a dependency of Rome, for several urns, truly Etruscan in every other respect, bear inscriptions in Latin letters.

The urns in this museum are more noted for their inscriptions than their beauty or singularity. The subjects, which are not varied, are : Combats of the Centaurs and Lapithæ ; the Sacrifice of Iphigenia ; the Hunt of the Calydonian Boar ; Medusa's head between flowers ; Scylla contending with two warriors ; Glaucus, or the male deity of the same class, circling his fish's tails round the legs of a man armed with a club ; a winged female seated on a *hippocampus* ; two men riding on a seahorse, one playing the Pandean pipes, the other a lyre. There are also a few small urns, and several heads, portraits of the deceased, in terra-cotta.

PERUSIA.

The tombs in the necropolis of Perugia contain many articles of antiquity. In the Grotta de Volumnii, " Tomb of the Volumnii," are seven urns, five with recumbent figures of men, one with a female in a sitting posture, and one of a peculiar character. All, except the last, are of travertine, coated with a fine stucco. Four of the urns are very similar, seeming to differ in little beyond the ages of the men, each of whom is reclining, in half-draped luxury, on his banqueting couch ; but here it is not the sarcophagus or urn itself which represents the couch, but the lid alone, which is raised into that form, hung with drapery and supported by elegantly carved legs, while the receptacle for the ashes forms a high pedestal to the couch. On the front

of each of these ash-chests are four pateræ, one at each angle, with a Gorgon's head in the centre and a pair of serpents knotted on her head, and wings springing from her brows. The character of these heads is sufficient to prove the late date of the urns, for in the earlier works of art, whether Greek or Etruscan, the Gorgon was represented as fearfully hideous as the imagination of the artist could conceive her. In after times it became customary to represent her as a "fair-cheeked female"; it was believed that it was more her marvellous beauty, than the hideousness, that turned beholders into stone. The fifth male, who occupies the post of honour at the upper end of the feast, lies on a couch more richly decorated than those of his kinsmen, and on a much loftier pedestal. His urn is the grand monument of the sepulchre. In the centre is represented an arched doorway, and on either hand sits, at the angle of the urn, the statue of a winged Fury, half draped, with bare bosom and a pair of snakes knotted on her brows. One bears a flaming torch on her shoulder and the other probably bore a similar emblem, but one hand has been broken off. The sixth urn belongs to a female who is distinguished from the lords of her family by her position, for she sits aloft on her pedestal like a goddess or queen on her throne. She has been supposed to represent either Nemesis or Proserpine.

The seventh urn is of a totally different character from the others. This is of marble in the form of a Roman temple, with a Latin inscription on the frieze. It is strange to find this among the genuine Etruscan monuments, more particularly when it is observed that it is of no early date, presumably of Imperial times, or at least as early as the close of the Republic. This little temple urn has regular *isodomon* masonry marked on the front, with a panelled door in the centre, and fluted pilasters somewhat of the Corinthian order at the angles. On the sides and back are Roman emblems, such as bulls' skulls, but the winged Medusas' heads in the

pediments, and the sphinxes on the roof, as *acroteria*, mark rather an Etruscan character.

In the tombs of Ipogeo de' Cesi Petroni, Ipogeo de' Vezi, Ipogeo degli Aesi, Ipogeo de' Fari, and Tempio di San Manno, are found many curious and highly-decorated urns, some with the oft-repeated subjects; some with vessels of terra-cotta, in great variety and abundance.

CREMATION IN BABYLONIA.

Explorers among the ruins of the cities of ancient Babylonia have long marvelled at the absence of early Babylonian graves, and some have been led to believe that the Babylonians burned their dead. The graves which have been discovered in immense numbers come from the few centuries just previous to our era. This

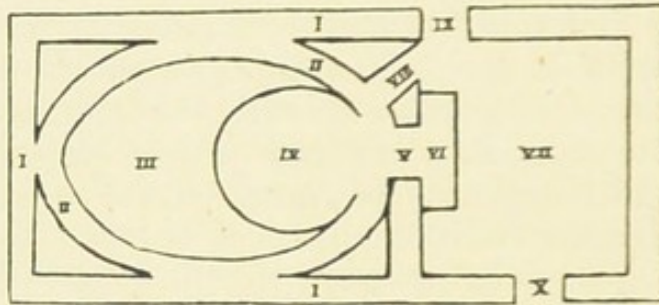


FIG. 24.

Plan of a Crematorium of 4500 B.C. at Bismya.

* EXPLANATION.—1.—Outer wall of the original rectangular chamber. 2.—Wall of an oval-shaped chamber built within the rectangular chamber to support the dome of the roof. 3.—A pit reaching to foundation of wall to receive the ashes of the cremated bodies. 4.—The platform, elevated four feet above the bottom of the pit, upon which the bodies were placed for cremation. 5.—Flue for fire, connecting the platform with the furnace. 6.—Furnace. 7.—Ante-room. 8.—Passage-way from the ante-room to the platform through which the body was carried for cremation. 9.—Doorway connecting the temple and the crematory. 10.—Doorway to the exterior.

supposition was verified by my recent excavations at Bismya in Central Babylonia, for there a crematory dating from about 4500 B.C. came to light. This crematory was found in duplicate at the south corner of the ruins of the ancient temple tower. The close proximity to the temple suggests that the cremation of the dead

* "The Casket," U.S.A. vol. xxxi. No. 12. E. J. Banks.

was regarded as a religious rite, and that it was probably the duty of the priests to perform the ceremonies.

The older of the two crematories was constructed of small plano-convex bricks, or bricks rounded on the top and flat on the bottom, which are peculiar to the most ancient of the Babylonian ruins. It consisted of two rectangular chambers (I and VII), but in the larger one was constructed an oval-shaped wall (II) to serve as the foundation for the dome of the roof. At one end of the oval-shaped chamber was a circular platform (IV) about six feet in diameter, and raised four feet above the floor (III). The chamber, which was without means of entrance excepting over the platform of the room, formed a sort of a pit. In the smaller adjoining chamber (VII), and connecting with the circular platform by means of a flue (V), were the ruins of a furnace (VI), so constructed that the flames passed through the flue, over the surface of the platform, and the smoke escaped through a hole in the domed roof above. The body to be cremated was taken through a narrow doorway (VII) at the side of the surface, and placed upon the platform of the inner chamber (IV). A fire—of what fuel it is not known—was built in the furnace (VI) in the outer chamber just beneath the edge of the platform, and the flames, consuming the body, left the ashes upon the platform unmixed with the ashes of the furnace below. After the ceremony the attendant might brush the ashes from the platform into the pit (III) beneath, or gather them up to deliver to the friends of the dead for burial. In general, the plan of the crematory seems almost modern.

While clearing the structure of its fallen roof and walls, and of the sand which had sifted in among the rubbish, no antiquities whatever were discovered as in most other parts of the mound. The bricks in and near the furnace had been subjected to such intense heat that they easily crumbled, while those further from the furnace were well preserved. At the bottom of the pit was the layer of ashes of the cremated dead, which had been swept into it.

The layer was about a foot in thickness and mixed with dirt ; the few small fragments of bones crumbled to dust immediately upon exposure to the air.

While no graves of an early Babylonian period have yet been discovered, the mounds which concealed the oldest ruins abound with terra-cotta funeral urns, of all conceivable shapes and sizes. In them the ashes which were not brushed into the pit of the platform of the crematory were undoubtedly buried. Deep beneath the early temple foundation were discovered two huge urns filled with ashes.

The discovery of this crematory not only explains the absence of early graves ; it adds considerable knowledge to the Babylonian customs of 6,000 years ago. It is another evidence that the Babylonians of that remote age possessed a civilization which their descendants hardly surpassed during the later four thousand years of their history. Another discovery of equal interest to the architect, who has supposed that the dome is a comparatively modern method of roofing, is that it was perhaps as commonly employed in the ancient orient as in the modern. The smoke marks upon the tower wall adjoining the crematory still clearly show the outline of the dome.

It appears that among the Babylonians cremation as a general practice ceased at an early date, for in the ruins of a later period graves are found in abundance, while digging among the foundations in the residential part of the city, we frequently came upon the grave of a Babylonian who had been buried coffinless, or merely wrapped in a shroud. His resting-place was beneath the dirt floor of his house, yet beneath one chamber we uncovered seven small coffins of coarse clay, oval in shape, in each of which were fragments of the bones of small children. A method of burial common in Babylonia, and practised by the higher classes, was specially interesting. A site for the cemetery was chosen, usually upon the sloping side of the mound upon which every

Babylonian city was built, and surrounded by an enclosing wall of mud bricks. To protect it from the rains of winter, dams and drains were constructed so that the enclosure would remain perfectly dry. The graves, in the form of miniature houses about seven feet long, three wide, and four high, were constructed of unbaked clay bricks resembling the Mexican adobe. It appears that at the burial the body was placed upon the ground prepared for it; ready, close at hand, were the bricks and mud used for mortar, and the mason, quickly building the walls about the body, placed within them the various earthen vessels with food and drink for the spirit of the

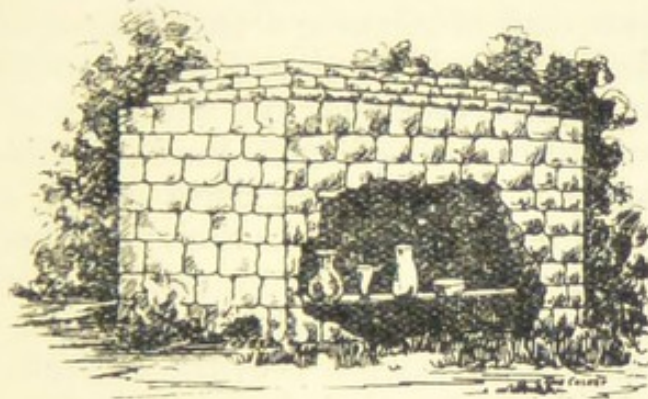


FIG. 25.

A Babylonian Tomb,

Several dozen of which were found at Bismya

dead. When the walls had reached a height of about four feet, the courses of bricks upon the side walls were placed nearer together until they finally met and were joined by a single course at the top. The house-like tombs thus became practically air-tight, and for 3,000 years, in spite of the fierce rains of winter, have endured. As the city, about which they were built, was deserted, the drifting sand gradually covered them, and frequently a tomb is found in a condition as perfect as when it was first constructed. In the modern cemeteries of Babylonia, although the dead are buried in graves beneath the surface of the ground, a house-shaped solid mound of

dirt is built above them—a custom probably descending from the house-like tombs of Babylonian times.

As the ancient graves are opened, the only contents are earthen pottery arranged along the wall and a thick layer of dust upon the ground ; the bones, even the teeth, have entirely disintegrated. As the dust is gathered and carefully examined by sifting it through the fingers, the beads and rings of gold, bronze, and stone are all that reward the excavator or reveal to him the age, the sex, and the position of the person buried there.

As the Babylonian empire passed over to the Persians, the use of coffins began. Beautifully glazed coffins are found in abundance in post-Babylonian ruins. Generally blue in colour, and of a shape resembling a slipper, they are richly decorated with human figures in relief. Later, as the Arab became civilized, and the reign of the Kalifs of the Thousand and One Nights made Bagdad glorious, the clay coffins were no longer used, and it seems as if the dead, in spite of the wealth and civilization of the age, were placed in the ground coffinless and covered with dirt. So now in every Babylonian mosque there is a rough wooden coffin which serves the entire community. In it the dead are carried from their homes to the cemetery, and there removed to the shallow grave, while the coffin is returned to the mosque for use at the next funeral.

Thus the Babylonians, who 6,000 years ago employed for disposing of their dead methods which are now said to be in advance of the age, have returned to the most primitive of burial customs.

A BURMA CREMATION.

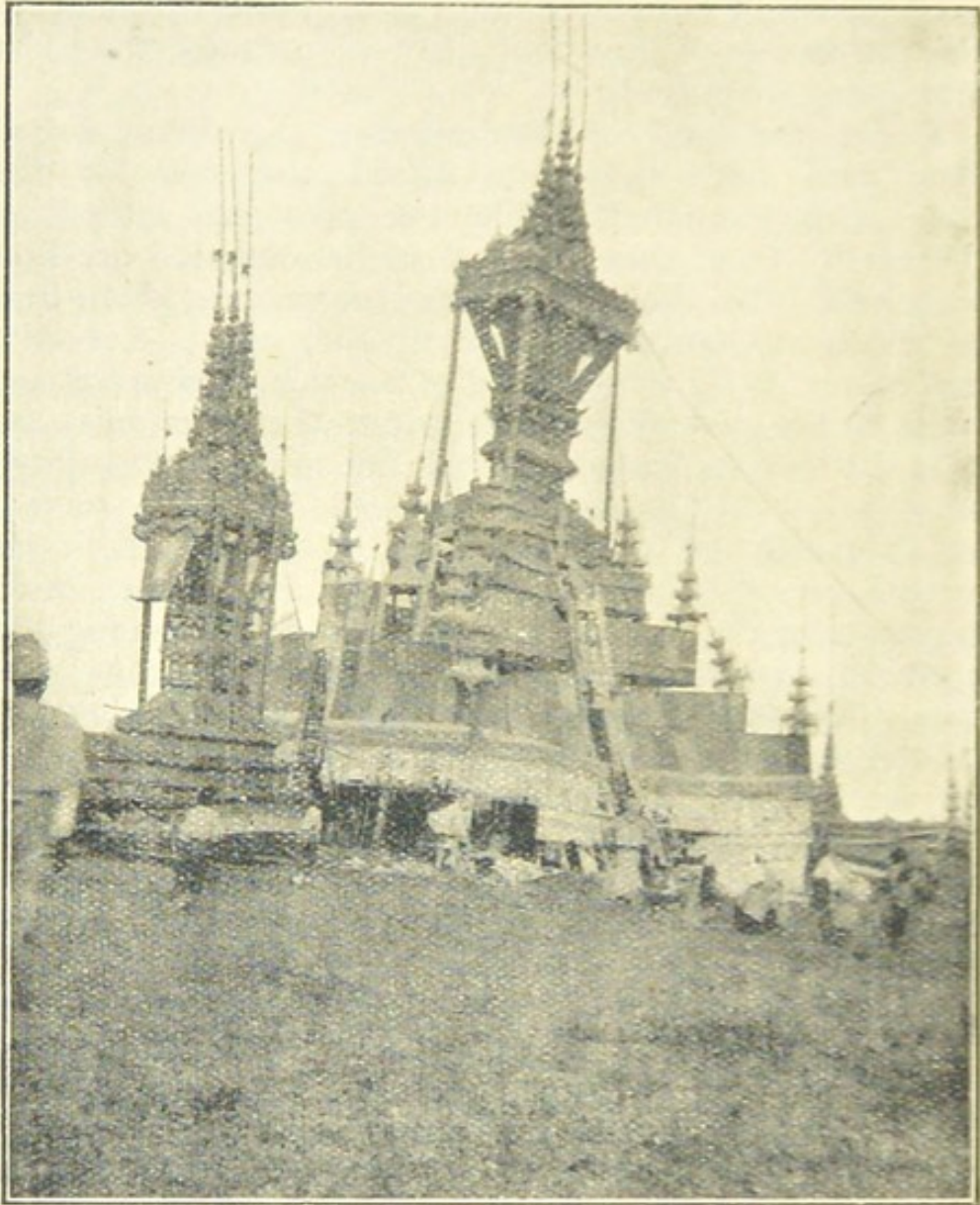
Of the many curious customs of disposing of the dead, the practice in Burma and Siam is, perhaps, the most interesting on record.

Under the laws of Brahmanism, the distinguished dead and they that can afford the cost of the wood are cremated, while the poor are buried in the earth; then, they that are to be cremated are first embalmed. To the oriental mind, enamoured of all that is gorgeous, fantastic, and mystic, most elaborate arrangements for the disposal of the rich dead are made, while in the case of the high priests the ceremonies are of a distinctive character. At the approaching death of a priest his robes are removed, they are sacred, and must not be contaminated by death. If fit for further use, they are divided—as far as the few simple garments of the Buddhist monk would go—among the brethren of the monastery. If of no further use, then they are wrapped around one of the dagobas that stand in the grounds of the temple, there to fall to pieces.

The body, after death, is embalmed and enclosed in a coffin made of the trunk of a tree hollowed out, and, according to the wealth of the community and offerings of the faithful, spices and other preservatives are added. For a period of about a year the collection of material for the cremation has gone on. During this time the pyatha or crematorium is built, tier upon tier, a construction of boughs of trees, bamboo, and prettily coloured papers, decorated with tinsel. Each tier is divided into panels, having religious pictures painted on them.

The two accompanying illustrations show a Burma pyatha constructed for a cremation, and a party of priests leaving after the ceremony of lighting the structure is completed.

The hoisting of the coffin to the top is an important event. The coffin is placed on a wheeled bier, which is



Burma Crematorium.

raised to the platform of the crematorium by the strongest men of the village pulling at the ropes which are attached to both ends of the bier, each pulling in

different directions until one party gets the advantage, when off they go until the coffin reaches the platform on which it rests for the purpose of cremation.

The method of firing the pyre is unique. It is considered a special favour to apply the funeral torch, and to be the first to ignite the structure.



Party of Priests leaving a Cremation.

Small carriages on wheels are made by the people of the various villages, each holding a small hollowed branch of a tree stuffed with an explosive composition. These carriages are ranged by their individual owners round the pyre, who watch with excited interest and hope that their particular explosive may strike the structure and start the burning. Frequently considerable time elapses before cremation is commenced. When

ignited there remains nothing further to be done ; the party of priests and friends who have attended depart, leaving it to burn down through the night. In the morning the debris is cleared away and the ashes collected and placed in an urn.

A SOUTHERN PACIFIC NATIVE CREMATION.

A Southern Pacific native cremation involves several features not calculated upon in civilized countries where modern cremation is practised. For instance, in one of the outlying provinces in the island of Luzon, the revenue of the native cremators is derived from the gathering of jewels from the ashes of the burned bodies.

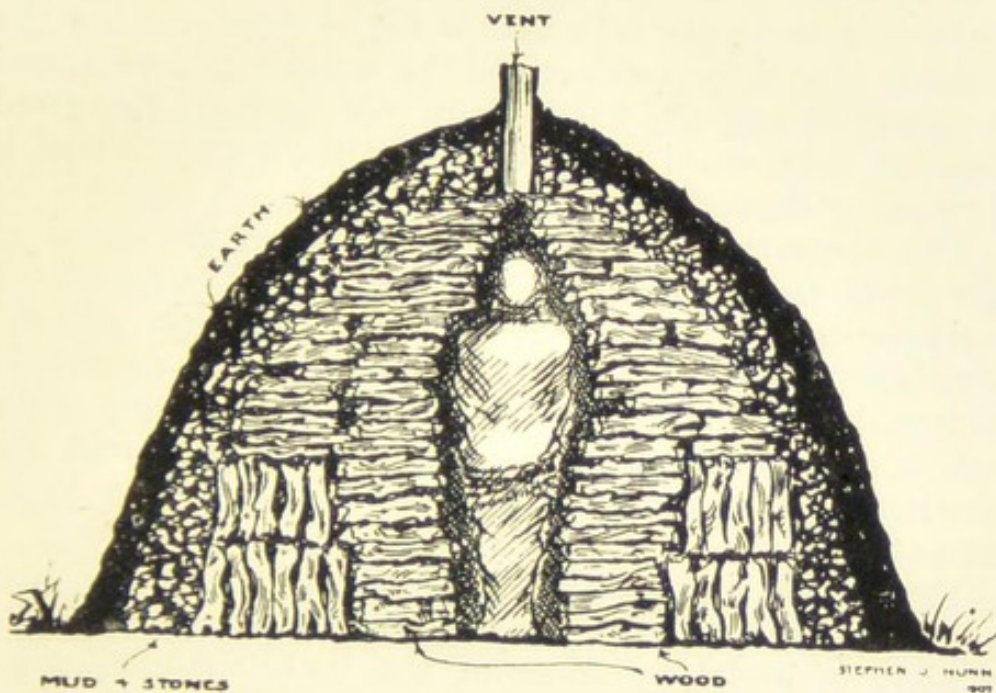


FIG. 26.

Southern Pacific Native Crematorium.

In the remote sections of the Manila Islands, among the tribes of the hills we find a peculiar custom of burning the dead. The natives construct a mound of earth of the nature shown in Fig. No. 26. The first process consists of the preparation of the body for cremation. It is dressed in its best clothes—such as they are—and jewels are placed upon the fingers and toes. It is assumed that these trinkets will be needed by the deceased in the new

world to which his spirit has departed. After the body is properly covered with palm leaves and bound up in fabric with cords, it is then placed upon a bier of wood or is adjusted in an upright position, as shown in Fig No. 26.

Before the ceremony begins and the relatives arrive on the scene, the pieces of cordwood are arranged around the body. These are often of mahogany. There is plenty of hardwood in the islands, and they are generally selected in preference to the softer kinds of wood.

Above the crematory is placed a vent, consisting of a stone or metal pipe, or a hollow log of wood. After the body is placed in position and the wood arranged round it, small stones are fixed about the mound, cemented together with wood and mud ; then the entire mound is covered with earth.

The cremation commences by igniting the wood at the lower part. When the fire has burnt out and the body is reduced to ashes, the natives eagerly sift the remains and collect the gems belonging to the deceased ; in fact, before the ashes and charcoal have cooled is the native cremator seeking the remains of the jewels and ornaments placed upon the dead body previous to its cremation.

The Filipino wears but few decorations in life, and when he dies his relatives are not likely to take the chances of losses by adorning the body for cremation. There are, however, many rich native Filipino families in the islands, and some of these believe most sincerely in adorning the fingers and toes of their dearly beloved dead with ornaments.

The hard-hearted employers of the crematory of the hills and jungle, however, can see only the practical side of the proposition, and they watch their chance to get at the ashes of the body and secure the remnants of the scorched jewels.

Curious Funeral Customs and Ceremonies.

“ Wand’ring from clime to clime, observant strayed,
Their manners noted, and their states surveyed.—POPE.

It will, we think, be interesting to detail the opinions of many writers as to the superstitions and, in some cases, absurd ceremonies and customs observed by nations scarcely civilized, and also barbarous tribes, in the disposal of the dead. In many books of old-time history we find records of the disposal of the dead, yet, of the many, that of some of the Indian tribes who feasted on the slain is perhaps the most horrible.

We find some tribes exposed their dead to be devoured by wild beasts ; others cast their dead into rivers ; while the Scythians buried them in snow or burned them to a cinder.

Instances are found of men keeping the body of their dead for a considerable period, either hoping it would return to life or thinking it impossible to separate themselves from it. In remote antiquity a high value is placed upon the preservation of the dead. Thus, Asychis, King of Egypt, wishing to compel his subjects to pay his debts, ordered them to furnish as pledges the urns which contained the ashes and embalmed bodies of their ancestors, adding that those who did not perform their engagements should be deprived of the honours of sepulchre. The Egyptians attached a flattering idea of honour to the tomb—they considered it a recompense

for virtue and a public object of emulation. The severe examination which followed upon the death of a citizen—the sombre lake destined to decide upon the character which each should hold in the estimation of posterity—furnished interesting motives to all upon the subject of interment.* The Egyptians were subjected, after death, to a public examination upon the borders of the marshy Lake Acheron, whither they were carried for that purpose. The bodies of the virtuous and worthy citizens were placed, by order of the judges, in a barque which transported them to the other side of the lake, where public tombs were erected in a beautiful country. Those deemed unworthy were deprived of this honour; they were thrown, probably, into a loathsome pit, which took the name of *Tartarus*, from the use to which it was destined. This gave rise to the fables of the River Lethe—of the boatman Charon—the three judges of hell—and the wandering of a hundred years upon the borders of Styx.

Religion, bringing with it the doctrine of a future life, in which the soul would preserve some recollection of past existence, excited respect for the tombs of those who had lived well.

The ancient Germans, who possessed large forests, burned their dead. Homer says the same of the Phrygians, and Virgil of the Trojans. Inhumation, however, was not forbidden, and we find among them many instances of it. The respect which the Persians had for the sun and for the fire induced them to consider the burning of the dead as criminal. The Assyrians, Medes, Parthians, Tyrians, Phœnicians, Ethiopians, and the Persians had always vaults for their dead. The kings of Persia had their sepulchres on the Royal Mountains near the city of Persepolis; Sylvius Aventinus was buried on the hill that bears his name, and King Dercennus within a high mountain, as Virgil attests.†

The ancient Russians transported the dead bodies of their princes to the deep caverns along the Borysthenes.

* Diod. Sic. 17.

† Æneid, l. 11, 850.

The Danes constructed artificial mountains to entomb in them the bodies of their kings.

THE GREEKS.

The most ancient custom among the Greeks was inhumation. The custom of burning the dead was introduced among them at a subsequent period. Some carry back the origin of this custom to the time of Hercules, who wished to carry to King Licinius the remains of his son, Argivius, killed in battle.* The urns containing the ashes of the dead were frequently kept in private houses, in the interior of cities, and sometimes in temples or tombs. Inhumation was more general in Greece than elsewhere, and the very salutary custom of conveying the dead to a distance from cities was well preserved.

The Thebans, the people of Sicyon, of Delos, and of Megara, the Macedonians, the inhabitants of the Chersonesus, and of almost all Greece, adopted the same custom in this respect. Lycurgus was the only one who permitted tombs to be placed in cities, in temples, and in public places where the people met. The more celebrated legislators made it an interesting point in their code. Cecrops, at Athens, wished the dead to be carried beyond the walls. Solon adopted and re-established this wise regulation, and it was only during the last days of the republic, at Athens, that a small number of persons were inhumed in the interior of the city. Plato, in his republic, did not even permit inhumation in fields fit for tillage; he reserved for that purpose dry and sandy ground, and those which could be employed for no other use. The same laws were in force in Graecia Magna.

The Carthaginians found the tombs of the inhabitants of Syracuse outside the city. The same thing occurred at Agrigentum. The Tarentines followed this custom.

No nation was ever more jealous than the Greeks of paying funeral honours to the dead. The Athenians

* Hon Scoliaſt. Iliad. 7.

frequently neglected the advantages of the most illustrious victories to perform this duty. It may be added that the most solemn oaths pronounced over tombs were as sacred as if they had been made over altars. Everyone knows that Alexander, before undertaking the Asiatic War, sacrificed upon the tomb of Achilles.

THE ROMANS.

The Romans practised both cremation and inhumation. We find that the vestal virgins enjoyed the privilege of burial within the city, while those who had violated the vow of chastity to which they had pledged themselves were buried alive in a field called *Campus Secleratus*. It was ordered by their laws to respect the dead, hence their sepulchres were most sacred. The ceremonies by which these monuments were consecrated, and the punishments denounced against those who stole anything from these sacred places, is proof of the popular anxiety. It was prohibited by their laws to remove an inhumed body from one city to another without the consent of the priests ; or, in the provinces, without the permission of the magistrates.

The law of the Twelve Tables expressly forbids the burning or burial of any dead body in the city. By the terms even of the law, "*Hominem mortuum in urbe ne sepilito nere urito,*" it clearly appears that from the fourth century of the republic they adopted most indifferently the custom of burning and burial. Under the consulate of Diullius, the most illustrious houses had tombs for their family within their own grounds. The sepulchres of these families,* as those of Metelli, the Cladii, the Scipiones, the Servilii, and the Valerii, were removed and placed along the highways. This ordinance contributed to the embellishment of the city and gave names to the public ways, as the Via Aurelia, Via Flaminia, Via Lucilia, Via Appia, Via Laviniana, etc.

Many, however, placed their tombs upon the *Collis*

* Walker, "History of Burial Places among the Ancients."

Hortulorum, a little above the Campus Martius. Shortly afterwards the law of the Twelve Tables was renewed against the practice of interring in cities, which, under the pretext of protecting sepulchres from all profanation, would have infected the places of the assembly. The vestal virgins, however, never lost the privilege of burial within the walls of the cities; generals who had received the honours of triumph possessed the same right; the priests equally enjoyed it. Some of the Caesars were buried outside of the walls of Rome: Domitian in the Via Latina, and Septimus Severus in the Via Appiana. This soon ceased to be considered a privilege; it was either granted too easily, or it was invaded during the frequent revolutions which the city of Rome experienced, and so the Emperor Adrian prohibited the burial of any remains in the cities; by accident he did not mention the capitals; but Antoninus Pius, in his rescript, included the cities and suburbs of his vast empire. The practice of burning the dead was less common under this emperor.* That the practice of burning is of great antiquity, and that it was at one time generally practised, there is no denying.

Homer gives the following narrative of the burning of Patroclus, the friend of Achilles:—

“ They who had the dead in charge remained and heaped the
wood and built a pyre a hundred feet each way from side
to side;
With soreful hearts they raised and laid the corpse upon the
summit.
Then they flayed and dressed before it many fatlings of the flock,
and oxen with curved feet and crooked horns.
From these, magnanimous Achilles took the fat, and covered
with it carefully from head to foot,
Beside the bier and leaning towards it, jars of honey and oil
he placed,
And flung, with many a deep drawn sigh, twelve high-necked
steeds upon the pile.
Nine hounds there were, which from the tables of the rich were
daily fed.
Of these Achilles struck the heads from two, and laid them on
the wood.

* Godefroy, *loc. cit.*, thinks this custom was practised under the reign of Theodosius. Macrobius, 1. 7, c. 7, asserts that in his time there was no evidence in its favour. *Luct urendi corpora defunctorum usus nostro tempore nullus fit.* From this we believe that the custom of burning did not cease until the end of the third or fourth century.

And after these, and last, twelve gallant sons of the brave
Trojans,
Butchered by the sword ; for he was bent on evil.
To the pile he put the iron violence of fire, and, wailing, called
by name the friend he loved.

They quenched with dark red wine the pyre where'er the flames
had spread.
And where lay the deep ashes ; then, with many tears, gathered
the white bones of their gentle friend,
And laid them in a golden vase, wrapped round with caul, a
double fold,
Within the tents they laid them softly wrapped in delicate lawn ;
Then drew a circle for the sepulchre, and, laying the foundations
to enclose the pyre,
They heaped the earth, and having reared a mound, withdrew."

That certain families long adhered to the more ancient custom, there is no denying : the Cornelian, for instance, the first member of which was burnt was Sylla the Dictator, who, having dishonoured the corpse of Marius, feared retaliation on his own remains. Of the many funeral ceremonies performed by the Romans, that of Sylla was perhaps the most worthy of notice. Italy never witnessed a grander funeral solemnity. In every place through which the deceased was borne the inhabitants, and, above all, his soldiers, joined the mourning train. So the endless procession reached the capital, where the courts kept holiday and all business was suspended. Sylla, faithful to the usage of the Cornelian house, had ordered that his body should be interred without being burnt. But by command of the Senate the corpse of the man who had disturbed the bones of Marius was committed to the flames. Headed by all the magistrates and the whole Senate, by all the priests and priestesses in their official robes, and by the band of noble youths, the procession arrived at the great Market Place. At this spot, filled with his achievements and almost by the sound, as yet, of his dreaded words, the funeral oration was then delivered. From thence the bier was borne on

the shoulders of senators to the Campus Martius, where the funeral pyre had been erected. While the flames were blazing the " equites " and foot soldiers held their race of honour round the corpse. The ashes of the Regent were subsequently deposited beside the tomb of the old kings.

We find that the body of Achilles was burnt and that his ashes were deposited in a golden urn. Odysseus was burned on Mount Perge ; then Paris, who gave rise to the Trojan war, was cremated.

Hector, the chiefest hero of the Trojans, was burned and his ashes were placed in a tomb at Huim. Ajax was cremated and his ashes were placed in a golden urn and subsequently deposited on Mount Rhoeteum. The celebrated Athenian legislator, Solon, was cremated and his ashes scattered round the Island of Salamis. The remains of Philopœmen, one of the few great men whom Greece produced in the decline of her political independence, were cremated in B.C. 183, with great pomp. His remains were conveyed to the Megalopolis in solemn procession. Then, it is stated that Peregrinus Proteus, a cynic philosopher, publicly burned himself at the Olympic games. It would seem that at this age self-cremation was one of the favourite means of disposing of oneself, particularly among royalty and the upper classes. It is recorded that Sardanapalus, the last King of the Assyrians, burned himself to death in B.C. 600. Cœnone, the wife of Paris, immolated herself on the pyre of her husband.

Shakespeare, describing the funeral of Julius Caesar, who was murdered, says :—

We'll burn his body in the holy place,
And with the brands fire the traitors' houses.

Burning, at first confined to heroes, or the wealthy, became general under the Empire, but eventually it fell out of fashion, and was then principally applied to the corpses of freedmen and slaves.

THE SPANISH SOVEREIGNS.*

Of all the ceremonies that may be witnessed in the capital of Spain, the most unique, perhaps, is that of a sovereign passing out of the world. In the grand mausoleum of the Escorial, in the Guadrama Mountains, decorated in black marble and gold, only those of the Royal house can be entombed who have actually reigned, either in their own right or in the right of another. All others of the king's kin are laid away in another mausoleum of the Escorial, finished in white marble. As soon as a candidate for the mausoleum has won the right to enter it by reigning, the marble sarcophagus is carefully prepared and the name of the future occupant carved on it. For years the last resting-places of the Queen Regent and her son, Alfonso XIII., have been waiting for them.

Only the polished bones of Royalty can rest in this chamber. For that reason the body remains for many years in the earth for nature to destroy all that is immediately perishable, previous to its interment in the Escorial.

THE PAGAN AGE.

Although the Pagan form of burial, in which the dead were placed in tombs, apparelled in their richest robes, and with their ornaments and insignia, is clearly opposed to the doctrine taught in all ages of the Church, "that the dead are for ever done with the things of this life," we find it surviving as a Christian ceremonial with the burial of kings and clergy.

Childeric, the last of the Pagan kings of France, was buried seated on a throne, in his kingly robes, and with arms and ornaments and insignia of royalty. Charlemagne, the establisher of Christianity (who meted out to the Saxons who dared to burn their dead after the old manner the punishment of death), was also buried seated on a throne, with his royal robes, his arms, and ornaments, and the book of the Gospels on his knees.

* The Hon Hannis Taylor. "The Etiquette of the Court of Spain." Windsor Magazine, vol. xxiii. p. 442.

Giraldus Cambrensis, describing the miserable death of Henry II. of England, laments that when the body was being prepared for burial, "scarcely was a decent ring to be found for his fingers or a sceptre for his hand, or a crown for his head, except such a thing as was made from an old headdress." When the custom was disused for kings it was retained for the clergy. In the "Capitularia Regina Francorum" we are told that the custom, which had grown obsolete among the common people, was retained for the clergy. Archbishops and bishops have been buried with their insignia and robes of office. Their graves, containing the crozier or staff, the chalice and paten, the robes and ring, although necessarily of Christian time and character, are distinctly related to those of earlier Paganism.

Kornerup,* describing the practice in Denmark, says of the burials of the higher orders of the clergy in the Middle Ages: "On their heads they bore the mitre, on their shoulders the cloak of gold brocade, on the finger the episcopal ring, and the crozier lay by the side of the corpse. Their feet were shod, and the chalice and paten were placed in their hands." The custom still survives in the pompous accessories of a military funeral. The sword and helmet are laid over the coffin and the horse is led in the procession to the grave to follow the remains of its master. Here we find the survival of one of the oldest ceremonies ever performed by men—the difference being that of old the weapons were laid in the grave beside the hand that had wielded them, and the horse was slaughtered to accompany his master to another world.

In a tumulus opened near Picton Castle there were found, along with the skeleton of a man, a sword, a breastplate, four horseshoes, and a gold ring, on the bezel of which were engraved the arms of Sir Aaron ap Rhys, a knight of the Holy Sepulchre. The latest instance of this custom, carried out in its integrity, occurred at the interment of Frederick Casimir, a

* Kornerup, "Aarboger for Nordisk Old Kyndighed," 1873. p. 251.

knight of the Teutonic Order. He was buried with his horse and his arms at Treves, in February, 1781.

One of the most striking of sepulchral customs of the Pagan Age was that of binding the "Hell-shoe" on the feet of the dead. It is stated* that when they were laying Vestein in his grave-mound, Thorgrin, the priest, went up to the mound and said: "'Tis the custom to bind the hell-shoes on men so that they may walk on them to Valhalla, and I will now do that by Vestein"; and when he had done it, he said: "I know nothing about binding on hell-shoes, if these loosen." This custom is found in Christian as well as in pre-Christian graves in Central Europe.

CUSTOMS OF PEOPLES OF THE WORLD.

In the special features of funeral ceremonies, perhaps that of the treatment of criminals by the Mashonas is the most callous. "Throw him to the crocodiles," or "Give him to the hyenas," the command of a chief, is interpreted, in the first place, as an order for immediate death by a spear or a club, yet it also indicates the ultimate destiny of the corpse.

Among the Australians and Andaman Islanders who, like the Negritoes of New Guinea, preserve for us a very early type of uncivilized customs, the corpse is often exposed on a roughly-raised platform or scaffold. Some Polynesian and Melanesian peoples follow the same practice. In the Andaman Islands, where we find perhaps the lowest existing stratum of savage feeling, widows may be seen with the skull of their deceased partner suspended round their necks.

The Parsee custom was to expose the corpse on the Towers of Silence, there to have the flesh devoured by vultures. Analogous, but not obviously with the same aim, is the method followed by the Siberian Yakuts and the Canadian Siccanese, of placing the dead in a covered coffin, which is then hung up between two trees. Some

* Joseph Anderson, "Scotland in Pagan Times."

of the North-Western Indians place their dead in boxes and then hang them upon the branches of a tree. After some little time elapses they decorate the tree with blankets and other property.

Burial in the earth, in mounds, and in stone vaults has been, and with little variation, still is, the most general custom of European sepulture.

These latter modes of burial are regarded as a development of the practice among mound-dwellers of leaving the body of the deceased within the mound that had once been his habitation, and then closing the entrance.

In the Alentian Isles* it was customary to close merely that compartment which had been the dead man's special retreat, while his kinsfolk continued to inhabit the other part of the mound-dwelling as before.

THE KAKHYENS.†

When a Kakhyen dies the news is announced by the discharge of matchlocks. This is a signal for all to repair to the house of death. Some cut bamboos and timber for the coffin, others prepare for the funeral rites. A circle of bamboos is driven into the ground, standing outwards, so that the upper circle is much wider than the base. To each a small flag is fastened; grass is placed between this circle and the house, and the *toomsa* scatters grass over the bamboos, and then pours a libation of *sheroo* over. A hog is slaughtered and the flesh cooked and distributed, the skull being fixed on one of the bamboos. The coffin is made of the hollowed trunk of a large tree, which the men fell with their *daho*. Just before it falls, a fowl is killed by being dashed against the tottering stem. The body is washed by men or matrons, according to the sex, and dressed in new clothes, and the place where the head is to rest is blackened by charcoal. Some pork, boiled rice, and *sheroo* are placed before the corpse, and a piece of silver is inserted in the mouth to pay ferry dues over the

* Lord Avelury's "Prehistoric Times," 1900.

† John Anderson, "Mandalay to Momien," 1876.

streams that the spirit has to cross. It is then enclosed in the coffin and borne to the grave amidst the discharges of firearms. The grave is generally about three feet deep, and in it are placed three pieces of wood, laid to support the coffin, which is covered with branches of trees before the earth is filled in. The old clothes of the deceased are then laid on the mound, and a small quantity of sheroo is poured over them, the remainder being drunk by the friends. When returning, the mourners strew ground rice along the path, and on approaching the village they cleanse their legs and arms with fresh leaves. Next morning an offering of a hog and sheroo is made to the spirit of the dead man, and a feast and dance are held till late at night, and resumed in the morning. A final sacrifice of a buffalo in honour of the household nats then takes place, and the *toomsa* breaks down the bamboo fence, after which the final death dance is performed to drive forth the spirit, which is believed to have been still lingering round its former dwelling. In the afternoon a trench is dug round the grave, and the conical cover already described is erected, the skulls of the hog and buffalo being affixed to the posts.

The bodies of those who have been killed by shot or steel are wrapped in a mat and buried in the jungle without any rites. A small open hut is then erected over the spot for the use of the spirit, for whom a *dah*, bag, and a basket are placed.

These spirits are believed to hunt the forest as *munla*, like the Burma *tuhsais*, or ghosts, and to have the power of entering into men and imparting a second sight of deeds of violence.

Funeral rites are also denied to those who die of small-pox and to women dying in child-birth. In the latter case the mother and her unborn child are believed to become a fearful compound vampire. All the young people fly in terror from the house, and divinations are resorted to to discover what animal the evil spirit will devour, and another with which it will transmigrate.

At the first an animal is sacrificed, and some of the flesh placed before the corpse; at the second an animal is hanged, and a grave dug in the direction to which the animal's head pointed when dead.

Here the corpse is buried with all the clothes and ornaments worn in life, and before the leaves and earth are filled in a wisp of straw is burned on its face.

These ceremonies show the character of the religion of the people; hemmed in as they are by Buddhist populations, they adhere to the ancient form of worship of good and evil spirits.

THE DAYAS.

Edward P. Houghton says of the Dayas of Upper Sarawak, "The dead are buried in a hill outside the village. In the other villages they are burnt in the jungle; and this custom, as well as a certain *tinasti*, the people invoke in all the ceremonies, leads to the conclusion that an emigration of later date has supplanted partly the old Daya fetishism. With the dead offerings are made and animals burnt—pigs in the case of the richer people, and fowls, or a part of a fowl only, in that of the poorer. The Dayas believe very dimly in a future life. They say the soul is changed into a spirit, which hovers about the hills and places in the jungle. These spirits, which are called *minos*, are objects of fear and superstition."

The religious observations of the Indians of the Mosquito Territory* seem to be confined to invocations, interrogations, and propitiations of devils and evil spirits; that good spirits or gods exist on their behalf is their belief, but they consider the evil ones to be much their superiors, and in all cases of difficulty they fly to supplicate the latter and not the former.

A belief in a future existence is entertained among them, and after a death the canoe of the departed is cut across in the middle, and the corpse placed in it so

* John Collinson, "Memoirs of the Anthropological Society of London," Vol. iii., p. 151.

that it may have no difficulty in getting out at one end. It is then buried under his house, with which are deposited plantains, bananas, and corn, also a porous jar filled with water. The provisions are for the spirit on its way to the happy hunting-ground, and the token of departure is the disappearance of the water from the jar.

CREMATION IN JAPAN.

According to a consular report from Tokio, when a body is to be disposed of by cremation, it is placed in a rough wooden coffin and then placed on a thick gridiron extending nearly the whole length of the chamber, and firewood is piled into a recess at the back. With forced draught the heat generated by this fuel, when lighted, is sufficient, within a few hours, to completely consume the body. It is stated about 70-lbs. of wood is consumed for a cremation, though this amount varies with the body to be burned. It is found, says the *Burial Reformer*, that fat people burn far more easily than thin (*sic*), and women who have died in child-birth are most easily cremated; while persons who have died of consumption require more time and more fuel than others.

MADAGASCAR.

Of the customs of the Malagasy tribes of Madagascar it is said they have great veneration for their dead, who are buried in large solid wooden sarcophagi, which are afterwards placed in rudely constructed mausoleums or simply in wooden huts or houses, or under mere sheds. (See Fig. No. 27.)

According to Dr. Anderson, the most singular practice in connection with funeral rites is that followed in the case of the Andriana (or Princes of the Betsiles). They kill bullocks and cut the skins into strips, then tie up the body to one of the pillars of the house, and

at the same time they made incisions in the soles of the feet, and, tightening the skin cords daily, they squeeze out in this way a good deal of the fluids of the body, which they collect in an earthenware pot placed beneath the feet. It is said that this process goes on until a worm-like creature appears. They then kill a bullock, and give some of the blood as an offering to this creature,



FIG. 27.
Malagasy Tomb.

which they say contains the spirit of the departed. The body, by this time probably fairly well mummified, is then laid in the family tomb.

THE BETOILEO.

The Betoileo in their disposal of the dead resemble the Hovahs and the Dayas. They build cenotaphs, much

like tombs previously described. They then dig a winding subterranean passage, somewhere near the cenotaph, in the further end of which they cut ledges, upon which they place the dead.

THE MANGANJA.

The Manganja look upon their burial places as most sacred. They arrange them north and south, and on the surface lay the implements used by the deceased during life. Among other tribes of Central Africa (Karague people, for example) the place and mode of a man's burial are regulated by his rank in life. If humble, the body is sunk in a lake; when of noble caste, the vicinity of sepulture is marked by the symbol of two sticks tied to a stone lying across the pathway, but, in addition, their bodies are roasted for a month until they are like sun-dried meat, when the lower jaw is cut off, preserved, and covered with beads.

THE BARI.

The Bari bury their dead within the enclosure of their kraal, the grave being marked with poles on which are hung skulls and bones of cattle.

THE MUSGU.

The Musgu, one of the rather more civilized races, are singular in this, except that they erect mounds with urns over their dead. This custom obtained extensive popularity among the primitive races of Europe and other countries.

THE BONGO.*

The Bongo have the striking custom of burying their men with the face turned to the *north*, and the women facing the *south*, in a crouching position. After the

* Schweinfurth, "Heart of Africa."

grave is filled up, a heap of stones is piled over the spot in a short, cylindrical form. This is supported by strong stakes driven into the soil all round.

A drinking vessel or urn is placed in the middle of the pile. These graves, which are always close to the huts, are marked by a number of long forked branches, carved with numerous notches and incisions, with the points sharpened like horns.

THE DORS, NIAM-NIAM, AND WAGOGO.

The Dors, or Dyoors, of the White Nile, mark their graves by a circular mound three or four feet high. The Niam-Niam, like other tribes, do not throw the earth on the body, but place the corpse in a niche in the side of the grave.

A Wagogo chief is placed in an upright position in a hollow tree, and the people come to mourn daily and pour beer and *shos* on the corpse, indulging meanwhile in a kind of wake. This ritual is continued until the body is wholly decomposed. It is then placed on a platform and exposed to the effects of the weather, which speedily reduces it to a heap of bones, which are subsequently buried.

THE OBONGOS.

The Obongos, a race of dwarfs, place their dead in a hollow tree and then cover the body with earth and leaves, or bury the body in the bed of a stream, the course of which having been first diverted is then allowed to flow over its original course. This mode of disposal is adopted by some other tribes, but only in the case of chiefs and other dignitaries.

THE PIGMIES.

Major Powell-Cotton,* writing of his travels among the pigmies of the Itruri forest in Africa, said :—" During our wanderings in the forest we came across many

* Vide Press, February, 1907.

curious structures—diminutive dwellings—which we were told were ghost houses. These were built to propitiate the shades of departed chiefs, who, until a resting-place is provided for them, nightly disturb the pigmy villages. There the people sacrifice and place food for the spirits of the departed.”

THE MALAY RACES.

The bodies of the common Borneans are burned, while those of the chiefs are interred with their arms and other valuables, accompanied by a long series of rites, games, and feasting. Some of the Dyak tribes place the box containing the body on posts in the open air.

ABORIGINAL RACES OF INDIA.

The Warali burn their dead immediately after decease. The Todas cut off a lock of the deceased's hair and then place it upon a funeral pile, constructed of wood, after which they burn the body.

When a Hindu dies he is burned on a funeral pile composed of faggots of wood drenched with inflammable substances. His ashes are then thrown into the Ganges. Formerly his wife was burnt alive so as to accompany him to the other world. The dead are also sunk in the Ganges, jars of stones tied together being attached to the body, which is towed to mid-stream by the relatives, who have previously purified the body by igniting quantities of straw round it. This method of sinking is, however, resorted to by those too poor to bear the expense of a funeral pile. The richer classes invariably burn their dead and then throw the ashes into the sacred river Ganges.

THE GARROWS.

The Garrows (or Garos) of India keep a dead body in the house for four days and then place it in a boat-shaped vessel on the top of a funeral pile, which is erected within

a few feet of the deceased's habitation. The pyre is then lighted by the nearest relative, the company meanwhile making merry. The ashes are subsequently buried in the ground on which the funeral pile was lighted, above which is erected a small hut surrounded by a fence. For a month or so a light is kept continually burning in the hut to drive away the evil spirits.

AMERICA.

Various customs exist among the Indian tribes of America in regard to the disposal of the dead. The North-Western Indians place their dead in boxes and then hang them among the upper boughs of a tree, or they place them in a small tent or house and deposit near the body a number of household utensils. Then, again, some burn the dead and either bury the ashes or hang them up in the trees.

The Indians of the Western plains wrap the body of a dead man in his robes and bury the body on the summit of a hill, in a sitting posture, with his face turned to the east. Some of the other prairie tribes swathe the body in skins and elevate it on a sort of scaffolding of poles, and there allow it to mummify by the action of the prairie winds. Others elevate the body with branches of trees, like some of the Pacific coast tribes. The favourite practice, however, is inhuming the body in highly situated places.

The South American Indians have a peculiar method of disposing of their dead. If the deceased has been a person of importance, or held in great regard, his bones, after a certain period, are dug up and carefully cleaned by the women, or the body is sunk in the river until the fish have performed that office. After this they are tinted pink with arnotto and carefully preserved, being suspended to the roofs of huts.

When an Antis Indian dies, one of his nearest relations, in the presence of the assembled people, seizes the body

and throws it into the nearest river, where the fish and other water denizens soon make short work of its destruction. The fish are then caught and feasted on.

The Redskins of America, the Juma Indians of the Colorado desert, the Magava and Serrell Indians who cremate their dead, generally display some traces of their savage inherent being. Mr. Stephen Powers, in a contribution to "North American Ethnology," thus describes one of their cremation ceremonies:—"The corpse was that of a wealthy chieftain, and as he lay upon the funeral pyre they placed in his mouth two gold twenties, and other smaller coins in his ears and hands, on his breast, etc. When the torch was applied they set up a mournful 'ululation,' chanting and dancing about him, gradually working themselves into a wild and ecstatic raving, which seemed almost a demoniacal possession, leaping, howling, and lacerating their flesh. Many seemed to lose all self-control. The younger English-speaking Indians generally lend themselves charily to such superstitious work, especially if American spectators are present; but even they were carried away by the contagious frenzy of their race. One stripped off a broadcloth coat, quite new and fine, and ran, frantically yelling, and cast it upon the blazing pile. Another rushed up and was about to cast on a pile of Californian blankets, when a white man, to test his sincerity, offered him sixteen dollars for them, jingling the bright coins before his eyes; but the savage (for such he had become again for the moment), otherwise so avaricious, hurled him away with a yell of execration and ran and threw his offering on the flames. Squaws, even more frenzied, wildly flung their dearest ornaments, their grandest dresses, their strings of glittering shells. Screaming, wailing, tearing their hair, beating their breasts in their mad and insensate infatuation, some of them would have cast themselves bodily into the flaming ruins and perished with their chief had they not been restrained by their companions."

POLYNESIANS.

With the Polynesians the methods of disposing of the dead are very elaborate ; the bodies of the lower orders are buried with very little more ceremony than that which a dog would receive, but those of the chiefs are ceremoniously preserved. Here, the body is not laid out horizontally, but is placed in a sitting position, the head pressed down between the knees, and the hands tied beneath the legs. The whole is then bound round with cord or sinnet and deposited at a shallow depth in the ground. The bodies of the chiefs are, however, carefully embalmed after a process which seems to have been long familiar to them, and generally being placed on a bier, are preserved above the ground in a shed.

The process of embalming is also practised by some of the South American tribes.

In New Zealand the body is laid in a hut and there the mourning takes place. At one time, in some parts of the country, the boxes or coffins containing the dead were suspended in trees. In other parts the bodies were allowed to decompose, after which the remains were deposited in a tomb, often ornamented and carved with that elaborate care for which the Polynesians are well known.

In the Kingsmill Islands the skulls of the dead are carefully dried, oiled, and preserved as heirlooms, and at stated seasons they are taken out, oiled afresh, and ornamented with flowers. These skulls are looked upon with great pride, and are carried about from place to place by the owners when they have occasion to move. In another portion of these islands (the Oceanic group) the following extraordinary ceremony prevails. The body, after being washed, and oiled, is laid upon a large tray of tortoise plates, and supported on the knees of several persons sitting on the floor of the house. They are relieved by others of their arduous duty from time to time, and so, for the space of two years, the body is

preserved, after which the skull is removed and the rest of the bones buried in the earth. All the time a continuous fire is kept burning in the house. The skull is preserved as a family heirloom.

In some islands the natives place the corpse in a canoe and then allow it to drift wherever the winds and tides may take it, or it is laid out in the woods until the flesh has rotted off the bones, after which it is interred in a cave or other burying-place.

THE PAPUANS.

Captain Head, speaking of the way the New Caledonians treat their dead, says that they are brought home with great lamentation, and treated with wailing and shrieking from the appointed mourners, who remain unclean, often for several years, after burying a great chief. Afterwards they undergo various expiatory observances. For weeks they continue nightly to waken the forest echoes with their cries. After ten days have elapsed the grave is opened and the head twisted off, the teeth distributed as relics among the relatives, and the skull preserved as a memorial by the nearest of kin, who daily goes through the form of offering it food.

Among the New Guinea people the dead are placed on platforms in the woods, a burial custom like the North-West American Indians, and the Fijians and other nations have customs akin to the Polynesians.

The Aru Islanders often bury their dead, though their custom is to first expose the body on a raised stage till it is decomposed.

The natives of Timor place their dead on a raised stage, and there it remains until the relatives can make a funeral feast, after which the body is burned.

The Andaman Islanders, in the Bay of Bengal, bury their dead in a sitting posture. After the body has decomposed the remains are exhumed and the bones distributed among the relatives, each of whom keep one,

the widow claiming the skull as her right and wearing it round her neck for the rest of her life.

The inhabitants of the Nicobar Islands place the body in one-half of a canoe, covered by the other half. They then bury it in the middle of the village with arms, provisions, and other necessaries. When the body is decayed, it is dug up, and the bones thrown into a bush, while the arms, etc., are distributed among the relations.

CANARY ISLANDERS.

The extinct inhabitants of the Canary Islands* (who owed their origin to the Berber people) embalmed their dead and laid the bodies in caverns or catacombs in the sides of the mountains, where they have been found since the depopulation of the islands. These mummies were placed erect with their feet against the sides of the cave ; the chiefs with a staff in each hand and a vessel of milk by their sides. The mummies were prepared by saturating the body with a kind of turpentine and then drying it before a slow fire or in the sun. In these tombs were laid aromatic plants, and the corpses were decorated with laces, on which were hung little dishes of baked earth, the whole body being wrapped in goatskin bandages.

LATOOKAS.

The Latookas, who bury their dead in a shallow grave, within a few feet of the deceased's dwelling, celebrate the occasion with funeral dances which are kept up for some weeks. After the body has decomposed it is exhumed and the bones are cleaned and deposited in earthenware jars.

ESKIMO.

It is said that the Eskimo bury their dead in some out-of-the-way place. They wrap the body in seal-skins and then cover it with stones. Often the tools and other belongings of the deceased are buried with him.

* "The Fortunate Isles." 1871. vol. i., pp. 258-292.

CANADIAN INDIANS.

The Canadian Indians inhume their dead with the head towards the west. Beside the body is placed the deceased's former warlike implements for use in the country to which he has departed. The grave is covered with a sort of pent-house of wickerware, mats, or birch bark.

PATAGONIANS.

On the death of a Patagonian all the horses and clothes of the deceased are burned in a heap, after which the body is buried in a sitting posture, looking towards the east. It is then covered with a cairn of stones, large in proportion to the dignity of the deceased.

ANNAMESE.

The Annamese, or Cochinchinese, says Consul Tremlett, bathe the body of their dead ; then, having dressed the deceased in his best clothes and a black turban, the nails are cut and deposited on his head. The body is laid in a coffin which is varnished three days afterwards to prevent attacks of white ants. The funeral procession is of a most elaborate character ; the body is sometimes placed in and sometimes above the ground. Tombs are of all sizes and stages of ornamentation, and of various forms.

BARU.

Mr. H. O. Forbes says of the people of Baru : " The dead are buried in the forest in some secluded spot, marked often by a *merang*, or grave pole, over which, at certain intervals, the relatives place tobacco, cigarettes, and various other offerings. When the body is decomposed, the son or nearest relative disinters the head, wraps a new cloth about it, and places it in the *matakan* at the back of his house or in a small hut erected for it near the grave. It is the representative of his forefathers,

whose behests he holds in the greatest respect. Similar in nature is the hut burial of the Maoris and of various tribes of Africa and South America. In some cases the corpse is merely buried beneath the floor of the hut, or in other cases the door is closed and the hut becomes a tomb."

Among primitive nations it was often the custom to place beside the corpse his weapons and utensils for use in the other world, and in the case of a chief, his wives, slaves, and steed were killed at his grave, that they might bear him company and serve him as in this life.

TIERRA DEL FUEGIANS.

The manner of disposing of their dead was for some a puzzle ; but a female was found buried in a chink of a wall, from which it is inferred that the dead are placed in splits or caverns in rocks and covered with stones.

THE FIRST CREMATION AT ADELAIDE, AUSTRALIA.*

Bishin Singh, a Sikh, who, with a number of natives of the Punjab, had been carrying on business in Adelaide, died in October, 1903. He being the first Sikh to die in South Australia, his demise raised the question of caste obsequies. Then this difficulty arose : Could the caste burial rites to which the deceased was entitled be carried out with the cognisance of the local authorities ? The matter was under consideration for some days. Eventually the Adelaide Cremation Society offered to cremate the body in their crematorium.

The difficulty then arose of the crematorium not entirely fulfilling the laws of Brahmanism, which are those observed by the Sikhs, one of which is that the body shall be consumed in proximity to the wood forming

* "The Register," Adelaide, October 30th, 1903.

the native funeral pyre. The difficulty was, however, overcome when it was explained that the body would be placed in a coffin and thus be cremated in proximity to wood.

At noon on the appointed day the funeral hearse moved away from the residence of the deceased, followed by a number of Bishin Singh's fellow countrymen. The news having spread about the town, men, women, and children from all quarters came to see him *burned*, as one woman expressed it. By the time the body arrived at the cemetery there were about two hundred spectators. The coffin was carried by six of the deceased's countrymen and placed upon the catafalque. Then Birynall, another Sikh, standing at the head, recited a prayer in a monotone, which occupied about three minutes in delivery. During this period none of the expectant crowd outside was allowed to enter the building. The prayer ended, a signal was given, and the coffin passed from view to the cremating chamber at the rear.

Many of the Indians were much affected. They waited until the body had been cremated, after which they carried away with them the ashes of their departed friend, to whose country it was their intention to forward the ashes for burial.

STRANGE BEHESTS.

The somewhat absurd extent to which the manner of disposing of human remains is carried is illustrated by the following strange behests. Had cremation been in vogue 150 years ago, a doctor would have been saved a gruesome memorial of his skill. A grateful patient, afraid of being buried alive, left him a large bequest on certain peculiar conditions. Her body was to be embalmed, and once a year the doctor, in the presence of

two witnesses, was to gaze upon the face. The operation of embalming was performed with tar ; then, it is said, the body was placed in a clock case, having the usual glass face. After the doctor's death the body was exhibited in a Manchester Museum, subsequently being inhumed.

Mr. Uvedale Bennett Corbett, of Crabwell Hall, Mollington, Cheshire, formerly of the Royal Navy, died in 1906. He left directions in his will that his remains should be cremated, and added : " I should wish a £3 cup to be given to the Cheshire Golf Club to be competed for on the day of my cremation and on the six following anniversaries."

Some people like to make sure of everything ; they are willing to take no chances, as the saying goes. Consider the case of the late Mr. Solomon Goldschmidt, the rich Jewish merchant of Frankfort and London, who died in 1906. He directed that before his body was placed in a coffin his heart should be pierced and his aorta severed ; then, that his remains should be cremated, and that his ashes should be interred in the Jewish Cemetery.

Mr. Harry Ogden Mellor, solicitor, of Moorgate Place, Moorgate Street, London, and Woodside Park, Surrey, who died in 1904, said in his will : " I wish my body to be burned and my ashes scattered, having an abhorrence of the barbarous practice of burial of the human body in the earth. And, finally, as a general request to my relatives and friends, I would not be mourned for, nor would I have them don the gruesome mourning costume. I believe that to be inconsistent with the Christian faith of the resurrection, and the perfect life hereafter, in which I am a firm, yet undeserving, believer."

Colonel S. H. Lucas, a retired Army officer, who died at Los Angeles, America, left a will in which he made the request that his body should be cremated and the ashes placed inside a copper globe with his name and age engraved on the outside, and, under, the following

words:—"Rocked in the cradle of the deep, I lay me down in peace to sleep." He then directed that this globe should be given to the officers in charge of some United States man-of-war, with the request that it be thrown overboard in the Pacific Ocean midway between San Francisco and Honolulu.

Another curious request was that of Mr. George Herring, the well-known philanthropist, who died in November, 1906. He directed that his body should be cremated and his ashes buried at the base of the sundial at the Haven of Rest, built and endowed by him at Maidenhead. At noon, on November 29th, the ashes were deposited in an urn, in a vault beneath the sundial on the grass-covered quadrangle at the Haven of Rest. The Hon. Sydney Holland said, as the urn was placed in the vault, that they were burying all that remained of the body of a great and good man. Mrs. Murray, to whom Mr. Herring bequeathed a considerable sum of money, covered the urn with flowers, and the workmen then reverently placed a stone over the vault, afterwards replacing the stone plinth and sundial above it.

The following singular provision appears in the will of the late Thomas Bevan, of Stone Park, Greenhithe, Kent, who died on March 1st, 1907, aged seventy-three:—"I desire and explicitly order and direct that at my death, whether in England or elsewhere, my body shall be cremated, and that the ash residue—the product of such cremation—be ground to powder, and again (if necessary, with the addition of any chemical) be burnt and dissipated in the air."

When Mrs. Maria Georgina Gray, of Stanhope Gardens, South Kensington, died on September 19th, 1906, she desired that "she should be buried in open wicker, or shell coffin, and that her funeral should be as simple as possible."

Mr. Thomas Henry Elwes, of West Hoathly, Sussex, a wealthy bachelor, who died in April, 1907, at the age

of seventy, directed by his will that his remains should be cremated, and that "no religious service or ceremony should be held at, on, or after such cremation." He also said that "as I feel that my ashes would doubtless in time be thought in the way," they should be mixed with a bushel of dry sand and scattered on the grass field in the front of his house.

Mr. Herman Unger, of Boston, Massachusetts, who committed suicide in June, 1907, believed that after death his body would be revived in the form of some flowering growth, an idea that was repulsive to him. He therefore, in his will, left instructions that his body should be cremated, and that his ashes should be mixed with cement and then pressed into a solid brick, which was then to be buried.

A POET'S FUNERAL PYRE.*

Some time ago Joaquin Miller, the "Poet of the Sierras," had his funeral pyre erected near his home in California. This pyre is a solidly-constructed rectangular piece of masonry, covers 100 square feet, and is 8-ft. high. It is made of 620 boulders of various sizes, set in cement. At the top of the pyre is a coffin-shaped depression, in which the poet left orders that his body be placed and cremated and the ashes then flung to all points of the compass.

ASHES IN THE SEA.

A lady left Liverpool on Feb. 27th, 1908, by the s.s. "Lucania" on a unique mission. A prominent New York business man, who had recently died, directed in his will that his remains should be cremated, and the ashes scattered on the waters of the Atlantic from a Cunard steamer. The "Lucania," being the

* "Undertakers' Journal," vol. xxiii. No. 2.

favourite vessel of the dead man, was selected, and the lady in question, at a time fixed so that simultaneously the family could attend a memorial service in New York, cast the ashes from an urn into the ocean.

A certificate was given by the captain of the vessel stating the latitude and longitude in which the ashes were committed to the deep.



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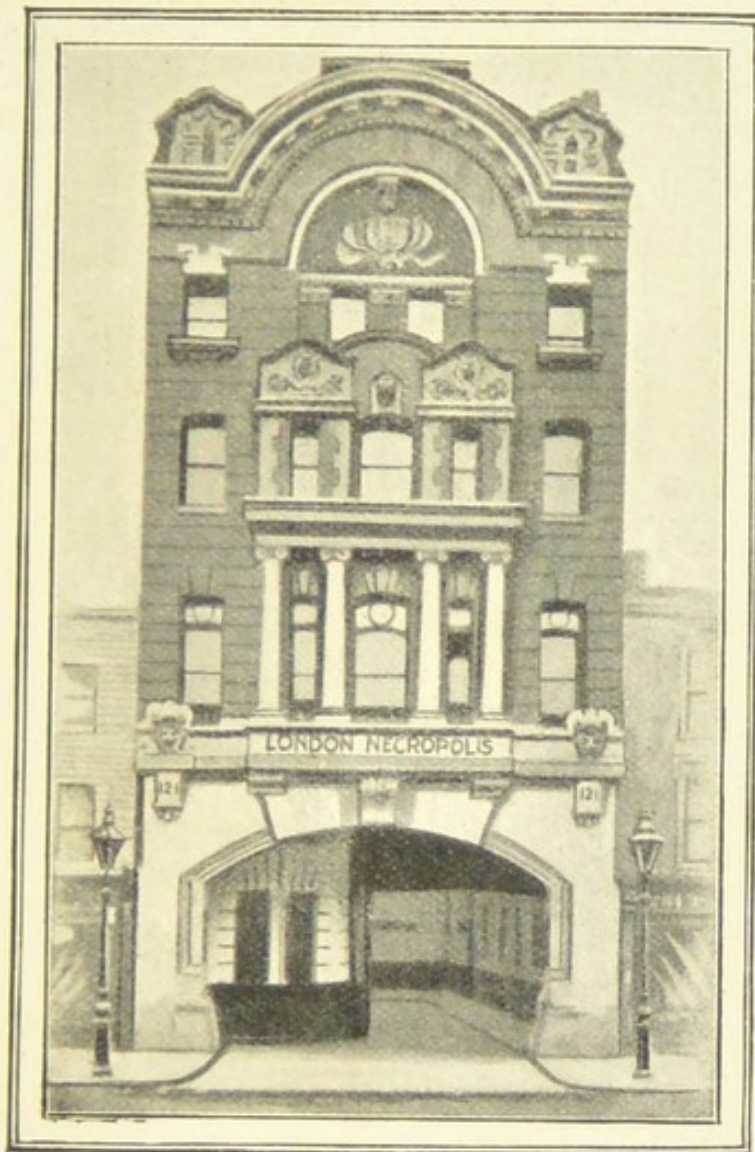
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