



HIMALAYA JUNGLE SCENERY.

Terai, a most unhealthy place, and where, the following year, the same friend and I were deserted by our Coolie bearers, and had to remain two days unable to proceed, for he was too weak to walk, until we were found by a native rajah and his retinue, who took us upon his elephant to the nearest dak station, from whence we could get fresh bearers. I always attribute these two days to the hastening of my friend's death, for he died the night I brought him into Nynee Tal, where we were going to spend some portion of our leave.

But to return to Darjeeling. We made up our minds to investigate the whole process of tea cultivating and curing, and consequently visited a planter's bungalow for this purpose. We found the planter a hospitable, genial sort of fellow, and ready to give us information or anything else in his power. We asked him if he often visited his neighbouring planters and he said: "Not often, for those planter's bungalows which appear so close, it takes hours of toil up and down mountain paths to get to them." He also remarked "a planter must be content here, at any rate, with a life of solitude as well as little brain work, but, notwithstanding, he has to use great tact to get the proper quantity of work out of the Coolies." He then showed

us his plantation and described to us the whole process of tea culture and curing, but I take it this is so generally known it would be only useless to describe it here.

One industry though, the description of which may be interesting to some of my readers, and that is the making of gold ornaments such as necklaces, bangles, rings, etc., so I will describe a part of the process I saw of the making of a necklace.

We sent for a native jeweller and gave him four gold Mohews (an Indian gold coin) and with which he set to work. First of all he scraped a little hole in the earth floor of the verandah and quickly made a fire by placing a few bits of charcoal in it. He then put the gold Mohews into a little earthenware vessel and put them on the fire, which he blew into a great heat with a little piece of bamboo, his only bellows, for about ten or fifteen minutes, until the gold was melted. He then made a scratch in the floor, placed in it a piece of flannel or some such material and poured the gold in this simple mould. Result, a bar three-and-a-half inches long and about three parts the thickness of one's little finger. But the tools were the things that amused us most. He then took a split log of wood, put two or three stones under it to keep it steady, and with a hammer and rough