diſtance of four, the ſecond at ten, feet from the well. Grooves of the like depth or height, and four feet diſtant from each other at the outer part of the outer circle, are carried ſtraight from the wall to the well, communicating with the circular ones, for the purpoſe of carrying off the water, &c. The tomb, by this means, is divided into three circles of partitions : the outer, about ſeven feet by four ; the middle, six by three ; the inner, four by two : the out­er for the men, the middle for the women, the inner for the children; in which the bodies are respectively placed, wrap­ped looſely in a piece of cloth, and left to be devoured by the vultures ; which is very ſoon done, as numbers of thoſe animals are always ſeen hovering and watching about theſe charnel houſes, in expectation of their prey. The friends of the deceaſed, or the perſons who have charge of the tomb, come at the proper time, and throw the bones into their receptacle, the well in the centre ; for which purpoſe, iron rakes and tongs are depoſited in the tomb. The en­trance is cloſed by an iron door, four feet ſquare, on the eaſtern side, as high up as the terrace, to which a road is raised. Upon the wall, above the door, an additional wall is raised, to prevent people from looking into the tomb, which the Parſees are particularly careful to prevent. A Perſian inſcription is on a ſtone inſerted over the door, which we once copied, but have forgotten its tenor. From the bottom of the wall ſubterraneous paſſages lead to re­ceive the bones, &c. and prevent the well from filling.

Of the ancient ſepulchres found in Ruſſia and Siberia, ſome are perfect tumuli, raised to an enormous height, while others are almoſt level with the ground. Some of them are encompaſſed with a ſquare wall of large quarry stones placed in an erect poſition ; others are covered only with a ſmall heap of stones, or they are tumuli adorned with ſtones at top. Some are mured with brick within, and vaulted over; others are no more than pits or common graves. In ſome the earth is excavated ſeveral fathoms deep ; others, and eſpecially thoſe which are topped by a lofty tumulus, are only dug of a ſufficient depth for covering the carcaſe. In many of theſe ſepulchres the bones of men, and frequently of horſes, are found, and in a condition that renders it pro­bable the bodies were not burnt before they were inhumed. Other bones ſhow clearly that they have been previouſly burnt ; becauſe a part of them is unconfirmed, and becauſe they lie in a diſordered manner, and ſome of them are want­ing. Urns, in which other nations of antiquity have depo­ſited the aſhes of their dead, are never met with here. But ſometimes what remained of the bodies after the combuſtion, and even whole carcaſes, are found wrapped up in thin plates of gold. Many dead bodies are frequently ſeen deposited together in one tomb ; a certain indication that ei­ther a battle had been sought in the neighbourhood of the place, or that ſome families buried their relations in an he­reditary tomb.

The Moors, like all other Mahometans, hold it a thing irreverent, and contrary to the ſpirit of religion, to bury their dead in moſques, and to profane the temple of the Moſt High by the putrefaction of dead bodies. In the in­fancy of the church the Chriſtians had the like piety, and gave example of the reſpect in which they held temples de­dicated to religious worſhip ; but ill-guided devotion, ming­led with ſuperſtitious vanities, and that contagious ſpirit of ſelf-intereſt which pervades all human affairs, without re­specting the altar of God, have, together, inſenſibly pervert­ed mens ideas. The burial grounds of the Mahometans are moſt of them without the city ; the emperors have their ſepulchres diſtinct and diſtant from the moſque, in ſanctuaries, built by themſelves, or in places which they have indicated: their tombs are exceedingly simple ; the Moors do not imi­tate the oſtentation of Europeans, where ſuperb monuments are raiſed rather to gratify the pride of the living than the merit of the dead.

All Mahometans inter the dead at the hour ſet apart for prayer. The defunct is not kept in the houſe, except he ex­pires after ſun-ſet ∙, but the body is tranſported to the moſque, whither it is carried by thoſe who are going to prayer. Each, from a ſpirit of devotion, is deſirous to carry in his turn. The Moors sing at their burial ſervice ; which uſage perhaps they have imitated after the Chriſtians of Spain, for the oriental Mahometans do not sing. They have no particular colour appropriated to mourning ; their grief for the loſs of relations is a ſenſation of the heart they do not attempt to expreſs by outward ſymbols. Women re­gularly go on the Friday to weep over and pray at the ſe­pulchres of the dead, whose memory they hold dear.

Among the northern nations it was cuſtomary to bury their dead under heaps of ſtones called *cairns,* or under bar­rows : (See the articles Cairns and Barrow). The in­habitants of Tibet, it is ſaid, neither bury nor burn their dead, but expoſe them on the tops of the mountains. See Tibet.

TOMPION, a sort of bung or cork uſed to ſtop the mouth of a cannon. At ſea this is carefully encircled with tallow or putty, to prevent the penetration of the water in­to the bore, whereby the powder contained in the chamber might be damaged or rendered incapable of ſervice.

TON, a meaſure or weight. See Tun.

TONE, or Tune, in muſic, a property of sound, where­by it comes under the relation of *grave* and *acute ;* or the degree of elevation any found has, from the degree of ſwiftness of the vibrations of the parts of the ſonorous body.

The variety of tones in human voices ariſes partly from the dimenſions of the windpipe, which, like a flute, the long­er and narrower it is, the ſharper the tone it gives; but principally from the head of the larynx or knot of the throat : the tone of the voice being more or leſs grave as the rima or cleft thereof is more or leſs open.

The word *tone* is taken in four different ſenſes among the ancients : 1. For any found ; 2. For a certain interval, as when if is ſaid the difference between the diapente and diateſſaron is a tone ; 3. For a certain locus or compaſs of the voice, in which ſenſe they uſed the Dorian, Phrygian, Ly­dian tones ; 4. For tenſion, as when they ſpeak of an acute, grave, or a middle tone.

Tone is more particularly uſed, in muſic, for a certain degree or interval of tune, whereby a found may be either raiſed or lowered from one extreme of a concord to the other, ſo as ſtill to produce true melody.

TONGUE. See Anatomy, n⁰ 102.

TONIC, in muſic, signifies a certain degree of tenſion, or the sound produced by a vocal ſtring in a given degree of tenſion, or by any ſonorous body when put in vibration.

*Tonic,* ſays Rouſſeau, is likewiſe the name given by Ariſtoxenus to one of the three kinds of chromatic muſic, whole diviſions he explains, and which was the ordinary chromatic of the Greeks, proceeding by two ſemitones in ſuccession, and afterwards a third minor.

*Tonic Dominant.* See Dominant.

TONNAGE *and* Poundage, an ancient duty on wine and other goods, the origin of which ſeems to have been this : About the 21ſt of Edward III. complaint was made that merchants were robbed and murdered on the ſeas. The king thereupon, with the conſent of the peers, levied a duty of 2s. on every ton of wine, and 12d. in the pound on all goods imported ; which was treated as illegal by the com­mons. About 25 years after, the king, when the knights of shires were returned home, obtained a like grant from the