



2. Vindūsagara, or Vindūsarovara :—

It is a very big tank measuring 1300 feet by 700 feet, and situated on the north side of the Lingarāja temple ; all the four sides were originally lined with blocks of laterite forming flights of steps ; those on the south only are in good order. In the centre of the tank there is an island measuring 100 feet by 60 feet on which there is a small temple with a terrace in front of it. This island is protected by a revetment wall running all round. At the time of the *Snāna Yātrā*, or bathing festival an image of Vishnū is taken there ; a great sanctity attaches to the water of the tank as drops from all the sacred tanks of the world and heaven are supposed to have formed this vast quantity of water ; but it is very impure as a green, slimy mass of cryptogamic organism is seen floating perceptibly on the surface.

3. Papanasini tank :—

It is to the east of the Yamesvara temple, and has flights of stone steps.

4. Rāmakunda :—

It is to the west of the temple of Ramesvara.

5. Gauria Kunda :—

It is a very sacred pool to the east of Gauri's temple ; the water of the tank is very pure and is used for drinking purposes. There are two more pools near Gauri Kunda and within the precincts of the temples of Kedāresvara and Gauri on



the east and west of Kedaresvara respectively ; the one on the west is called Chāl-dhuā Kunda, and its water is very pure ; that on the east is nameless and is overgrown with weeds and aquatic plants.

6. The temples of Muktesvara (Vide Plate-VI. A), Brahmesvara, &c, have their respective tanks attached to each of them. There is a small pool of water called Marichi Kunda just to the south of the temple of Muktesvara ; the water of this pool is supposed to remove the sterility of a barren woman, and it sells accordingly at fancy prices during the month of Chaitra corresponding to March.

The names of the temples near and round the tanks are given towards the end of the chapter.

The student of Orissan history has to experience a great difficulty which is almost insuperable in ascertaining the chronology of the ruins that he comes across. I have shown in the second chapter that the *Madla Panji*, or the Temple Archives is not an authentic record that may be referred to in precisely fixing the dates and the names of kings who ruled over Orissa. We may, however, gather some information which may be of immense service in this direction. There is a mention in the *Madla Panji* hallowed by the acquiescence of ages that Yayāti Kesari, the founder of the Kesari dynasty built the temple of Lingarāja, Bhubanesvara.

The Chronology
of the temples
of Orissa.



I have sought to prove in the second chapter that Yayāti flourished sometime in the beginning of the 9th century A. D. ; hence the earliest date that can be assigned to this temple is the beginning of the 9th century, and not the middle of the fifth century as some would have us believe. I should mention here that the Indo-Aryan art of temple building reached its culminating point in Orissa long before that remote period ; and there are temples even now extant testifying to this fact. Although the temples of Parasūrāmesvara, Uttaresvara show marked influence of the Dravidian or Chālukyan style, they are eminently Indo-Aryan in design and execution.

In the Deccan, are noticed several temples which are distinctly Indo-Aryan and of the Orissan type. The temples of **Indo Aryan influence in the temples of the Deccan** Durgā and Huchchimalligudi at Aihole in the district of Bijapur bear a striking resemblance to the temple of Parasurāmesvara. The temple of Durgā is dated, according to Cousens, within a century before the date of the cave at Badami ; from an inscription of Pulakeshin II, the date of the temple of Meguti at Aihole which, according to Cousens, "is an advance upon the Durgā temple," has been fixed in 536 Saka, or 634 A. D. ; the temple of Huchchimalligudi is even older than the temple of Meguti. Mr. Cousens considers* that the earliest possible date that can be

* Archaeological Survey of India, 1907-08.



assigned to the temples at Aihole is the fifth century A. D. From the above consideration it is deduced that the Orissan art of temple building was transplanted in the Deccan so early as the fifth century A. D. at the latest.

I have already referred to the Gupta influence noticed in Orissan sculpture. The Gupta dynasty reigned from the first Gupta Influence. quarter of the fourth century to the middle of the fifth century A. D ; hence Orissan style must have been in existence in that period also. Orissa was conquered by Samudra Gupta when the great Gupta monarch subjugated south Kosala in the valley of the Mahanadi ; his dominion extended up to the Narmada on the south. Samudra Gupta reigned from 326 A. D. to 375. A. D. (*circa*). Orissan architecture was evidently influenced during his reign, i.e. in the fourth century A. D.

It is reasonable to suppose that a considerable length of time must have elapsed since the art began to be first practised in Orissa, for I have already drawn the reader's attention to definite and stereotyped system of technics followed in Orissan architecture and sculpture. I may accordingly safely conclude that the Orissan style of temple building was much developed in the beginning of the Christian era and even before that.

It is almost a hopeless task to fix with anything like pre-



cision the exact dates when the temples were first constructed, but by a careful sifting of evidences, both external and internal, we may arrive at conclusions

Probable dates of the temples.

which would indicate the nearest approach to the exact dates. I have proved above that the temple of Parasūrāmesvara is probably dated in the 5th, or 6th century A. D. at the latest. I shall show later on that the temple of Mūktesvara is an advance on the temple of Parasūrāmesvara ; both these temples have striking points of resemblance and difference ; this temple may fairly be taken to have been constructed in the sixth, or seventh century A. D. The temple of Lingarāja has been proved to have been built in the beginning of the ninth century A. D. Fortunately the dates of Ananta Vasūdeva and Meghesvara have been ascertained with accuracy with the help of two inscriptions engraved on slabs of stone now stuck in the compound wall of the temple of Ananta Vasūdeva. I shall show later on that they belong to the twelfth century A. D. It can be surmised that the important temples of Bhubanesvara belong generally to a period extending from the 10th to the 12th centuries A. D.

There are some five hundred temples scattered here and there in and near Bhubanesvara, and it is impossible to describe them within a small compass of this book. I give below the names of many such out of which the important ones only will



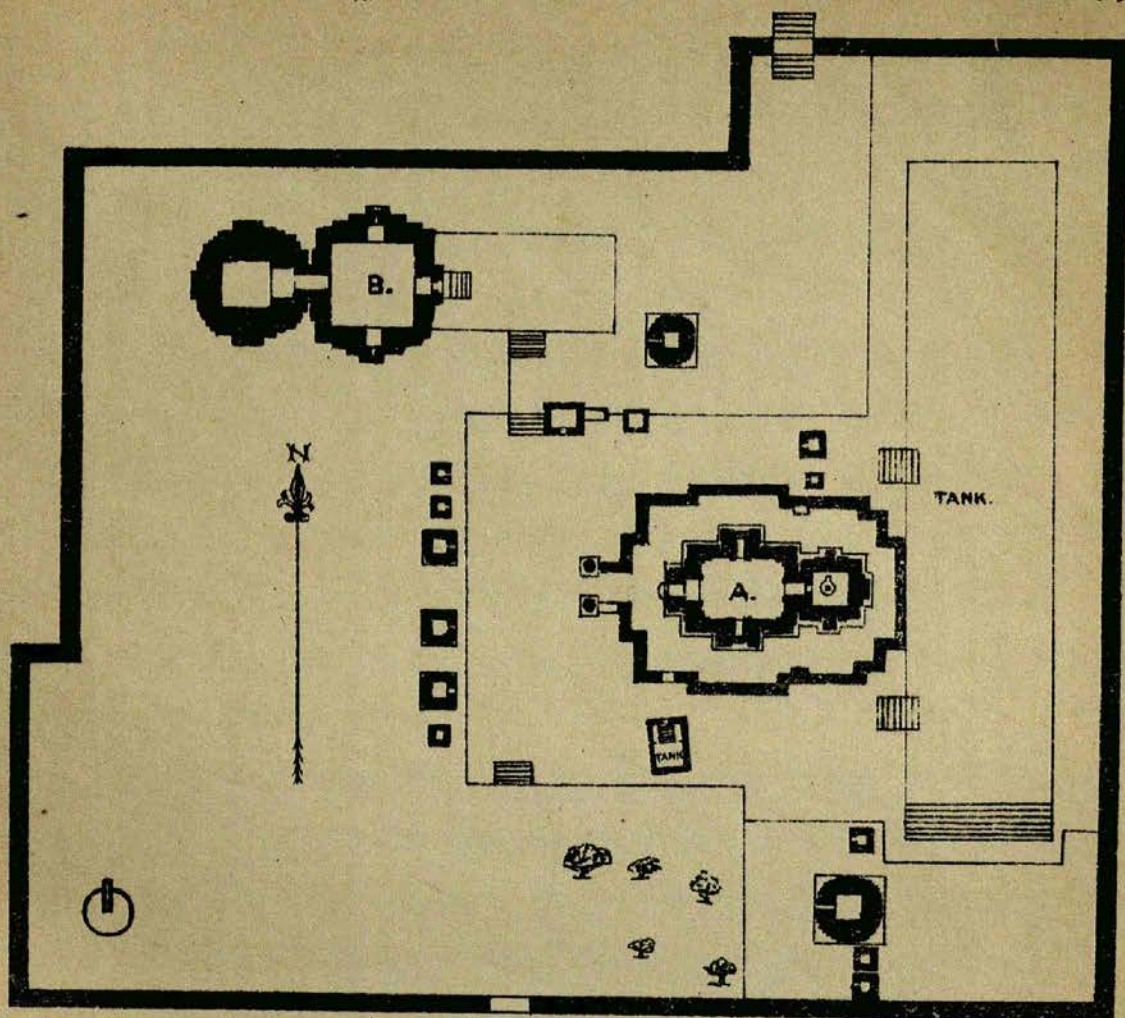
be described. It is also not necessary to describe all of them, for no variation is noticed in the peculiarities of construction and decoration. I shall therefore content myself with the description of a few only out of the list given below.

Muktesvara, Kedaresvara, Siddhesvara, Parasuramesvara, Gauri, Uttaresvara, Bhaskaresvara Rajarani, Nayakesvara, Brahmesvara, Meghesvara, Ananta Vasudeva, Gopalini, Savitri, Lingaraja Saridewi, Somesvara, Yamesvara, Kotitirthesvara, Hatakesvara, Kapalamochani, Ramesvara, Gosahasresvara, Sisiresvara, Kapilesvara, Varunesvara, Chakresvara and many others.

The temple of Muktesvara is half a mile to the north-east of the Lingaraja temple, and is situated in the Siddharanya, or the forest of the perfect. The place is picturesque by shady trees with their overhanging branches presenting a sombre appearance ; this forest, or garden has on its outskirts vast expanse of paddy fields interspersed here and there by umbrageous trees towering in solitary grandeur and affording shade and shelter to the peasants and cattle. Here, there is a natural spring bubbling up continually and yielding a perennial supply of water to the sacred *Kundas*, or tanks, the water of which is held in great sanctity by those who frequent them. It is in the fitness of things that this temple of Muktesvara so aptly styled, "the gem of Orissan

Muktesvara
Temple.

PLATE-VI(A)

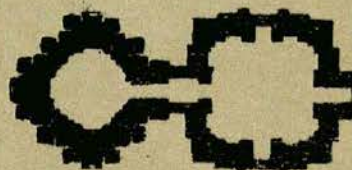


SITE PLAN OF MUKTESVARA & SIDDHESVARA.

SCALE 50' = 1"



PLAN OF PARASURAMESVARA.



PLAN OF RAJARANI.

SURV & LITH BY J. L. SHOME.



Architecture"*, should be situated here, the veritable "garden of the perfect" where boon Nature has contributed not a little to make it picturesque and charming. I spent several days in the Siddhāranya on six occasions, and bear testimony to the genial effect of the natural scenery.

It reflects great credit on Dr. Fergusson to recognise the artistic merits of the temple more than half a century ago when it was in a dilapidated state and overgrown with weeds. We should express our gratitude to Sir John Woodburn, the late Lieutenant Governor of Bengal and to the P. W. Department for restoring the temple to its original condition to enable us to study it with advantage.

The temple of Muktesvara may be styled the epitome of Orissan Architecture showing all that is best in it. It may appropriately be called a dream in sandstone adapting the immortal phraseology of Colonel Sleeman regarding Taj Mehal. It seems that the artist must have bestowed all his care and skill to make it a perfect, well-proportioned model of Orissan architecture.

The site where the temple is situated was originally a low mound little higher than the surrounding land ;
Site of the Temple. the temple of Siddhesvara was built on it ; and the site for Muktesvara had to be prepared by scooping

* P. 419, History of Indian and Eastern Architecture (1876) by Fergusson.



out and dressing the central and eastern portion of the mound.

The paved quadrangle of the temple commands a terrace in front 3'-9" high containing the temple of Siddhesvara and many small ones. The quadrangle measures 77'-4" from north to south, and 32'-6" from east to west, the measurements being taken from the Torana (Vide plate-VI. A). Unlike most Orissan temples, it faces the west, and consists of the Vimana and Jagamohana ; it is surrounded by a low enclosure wall 4'-4" high with battlemented copings carved in front of the topping course ; this wall presents a very nice appearance by having carved on it small panels, or niches with nicely worked brackets having ornamental hoods over them (Vide plate-VIII). The hoods contain small medallions in the centre. The portion of the wall on the west is not one continuous straight line, but has been doubled over so as to make one portion recede back from the other and to cause thereby a pleasing effect of light and shade. Some of the figures in the panels stated above are very artistic. I may mention here the curious figures of four men with 2 heads represented in a panel near the south-west entrance of the low enclosure wall.

A few feet apart from the enclosure wall, and just in front of the Jagamohana entrance stands the graceful Torana, or gateway on a low platform rising from the paved quadrangle



in front (Vide plate-VIII). The Torana is probably the miniature model from which the magnificent one pertaining to the temple of Konarka referred to by Abul Fazl is probably derived. This was meant for swinging the idol on a particular sacred occasion, or Dol Jatra. It is about 15 ft high.

The Torana consists of two pillars rising from a raised pavement; the square pedestals support the 16-sided shafts surmounted by Amlaka Sila capped by an exquisitely carved full-blown lotus; here the arch commences. The petals of the lotus have been faithfully and nicely represented, their edges being carved. The pedestal and a portion of the shaft show the models of an Orissan temple with characteristic pilaster, *amla* and *kalasa* carved on them. The shaft is encircled at the top by representations of beaded tassels placed side by side and occupying one course of stone blocks; over this is the scroll work having ornamental studs projecting from the centre; over the scroll work is the *Amla*, and on it rests the base for the lotus already referred to. This base presents a simple and graceful appearance and is made up of a fillet, (अन्तरित and कम्प :—Antarita and Kampa), a cyma recta, or Padma (पद्म). The arch has three big ornamental scroll works at the two ends and centre showing heads of human figures. In the intervening spaces between the scroll works are seen

two recumbent female figures in graceful pose and symmetrically placed. Two exquisitely carved mouths of Makara project outwards from the springing of the arch.

The temple of Muktesvara is a Pancharatha Dewl having five *bhūmis*; there are three courses of stone between the *amlas* of each *bhūmi*. It is made of fine-grained sandstone called *Rajarani*. The style of Muktesvara indicates a slight departure from the ordinary one; and this departure is noticed in the cases of Parasuramesvara, Uttaresvara and Muktesvara. In this case, the pilaster for the Dikpalas does not consist of the usual five elements, but only Jangha and Barandi surmounted by a representation of Rekha Dewl containing eleven ordinary plain projections; or, in other words, the Barandi forms the *Bāda* of the representation of Rekha Dewl referred to. The end pilaster, or Konak Paga consists of Jangha and a plain face containing a standing female figure in *alto-relievo*, having a tree as her background. The Jangha portion of this pilaster does not contain Kani, or the 4th element. The topmost portion of it is provided with a panel enclosing the rotund figures of dwarfs struggling to uplift the structure. The central vertical band of the Jangha presents the usual leafy representation.

I measured the different parts of the temple very carefully; they are given below *ad seriatim*.



Vimana of Muktēśvara :—

The inside height of <i>the bāda</i> of <i>vimāna</i>	...	10'-8"
Inside dimensions of <i>vimāna</i> from north to south	...	7'-6"
" " " " " east to west	...	7'-2"
The area of the door leading to the cella		4'-9½" × 2'-4"

The Jagamohana :—

Inside length from north to south	...	12'-1"
" " " east to west	...	15'-3"
" height of <i>bāda</i>	...	8'-8"
Outside height of <i>bāda</i>	...	8'-8"

The height of the Dewl :—

Trisula	...	1'-8"
Kalasa Ghadī	...	0-4"
Kalasa Karpuri	...	0-7"
Kalasa haṇḍi (diameter = 1'-6")	...	1'-5"
Kalasa pāda (including dori)	...	0-10"
Amla Karpuri	...	0-7"
Tripata dhara	...	0-4"
Amla	...	1'-6"
Rekha including Ghada chakda	...	15'-3"
<i>Bāda</i>	...	10'-9"
Plinth, or Upana	...	1'-1"

TOTAL ... 34'-4"



The height of the Jagamohana :—

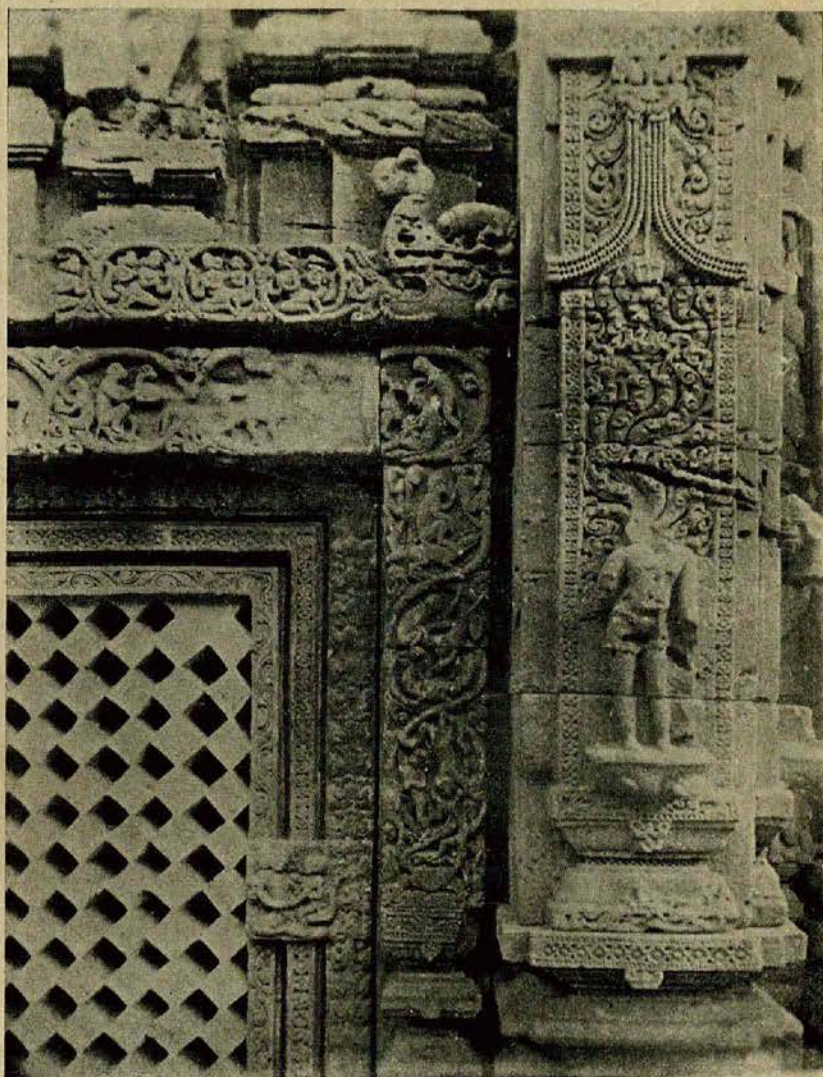
Kalasa	...	2'-0"
Height of the pidas	...	8'-9½"
<i>Bāda</i>	...	8'-9"
Plinth	...	1'-1"
<hr/>		
TOTAL		... 20'-6½"

The Jagamohana and the Vimāna measure 26 ft. and 15 ft. square respectively on the outside ; the inside dimensions of the sanctum are only 7'-6" square. The plinth of the temple is very low, being only 1'-1".

Arrangements for introducing light and air into the Jagamohana have been made by providing two lattice windows on the north and south walls.

The windows (vide plate IX) are unique, diamond-shaped perforations made in stone slab surrounded by three frames of moulding. The first, or innermost one displays scrolls of various degrees of flexure ; the 2nd, or middle one shows rows of four-petalled lotuses, the 3rd outer frame shows a peculiar plant device often used in decorating the jambs of Orissan temples. The latticed windows with three frames of moulding are encased within a wide band of moulding showing the famous monkey scene to be described later on.

The entrance of the Jagamohana is flanked by three tiers of



Southern Facade of the Jagamohan of Muktesvara showing lattice window.

Photo by A. Ghose, F. C. S. F. G. S.



characteristic moulding. There is a finely carved slab of stone just in front of the door sill, and in the same level with it. The

Entrance architrave over the doorway is not carved with the characteristic figures of the nine planets ; and the figure of Mahā-lakshmi is seen below it carved in a panel and seated on a lotus with two attendants (mutilated) in a kneeling posture. The two upper cornices contain flying Gandharvas with wreaths. The characteristic figures of Ganga and Yamunā, Nandi and Mahakala (vide pp. 182-183) decorating the sides of doorways are noticed both in the Jagamohana and Vimana.

Each of the corner pilasters of the doorway, besides ample scroll work, beaded tassels, and lotus borders (partially uncarved on the right pilasters) bears three figures,—a bas-relief of a very small female figure which is at the bottom, a statuette of a female (on the right pilaster) in artistic pose standing under a tree, the leaves of which are drooping by the weight of two monkeys. This is a plantain tree. The pilasters have panels at the top, containing figures of rotund dwarfs struggling to uplift the superstructure.

On either side of the exterior face of the jamb, is shown
Sardula. the usual emblematic representation of a human figure riding on a maned *Sardula*, or lion towering above a crouching elephant. The protruding tongue of the griffin has



a three-rowed beaded tassel attached to it. The elephant faces the *Sārdula*.

The *Sārdula* has peculiar eyes about to jut forward out of the socket ; it has leafy ears and horns ; the tail passes between the hind legs ; the saddle of the reined *Sārdula* on which the male, or female figure sits has distinct pommel and cantle ; the feet of the rider are inserted in the stirrup.

Starting from the right hand side of the Jagamohana, the second pilaster bears ornamental designs with a few small elephants, all kneeling on the fourth moulding of the jangha. The topmost portion contains a dwarf, and the lowest, two female figures. The third pilaster is in a recess ; it is not wide, and it bears a panel containing a female figure standing in front of an open door. Next to it, there is an extremely small seated figure. This is followed by two griffins standing on a pair of elephants bearing a column with a *Nāgini* (five-hooded) having its tail entwined upwards round the shaft. This *Naga* column is repeated 27 times. Fourteen of these are *Nagas*, and the rest, *Nāginis*. The *Nagas* bear in their hands either a garland, or a lotus, or a casket, or a long stringed instrument, with a single exception where the *Naga* is seen with folded hands. The *Nāginis* bear in their hands either a lotus and a conch shell, or a long casket covered with hanging beaded tassels or a *chowrie* and a casket, or a lotus and a casket.



I may mention here that a definite plan has been followed in the arrangement of the Naga figures in the case of the *vimāna*; on looking at any face of the *vimāna*, the column for a Naga would invariably be seen in the right hand recess between the Konaka and Anartha pagas, and that for a Nagini, in the left hand recess; no deviation is noticed. In the Jagamohana, however, no definite order has been followed.

The fourth pilaster is a repetition of the second, and the fifth one, that of the third. The sixth pilaster, or the corner one contains three repetitions of itself. The centre of this contains a hanging piece of scroll work carved on the *kūmbha*, or ovalo of the pedestal; the *kūmbha* repeats itself thrice and bears an ornament with an enclosed medallion. The sixth pilaster (on the southern face) bears, (1) a female figure in a small panel, (2) the figure of Ganesa in a panel, (3) the mutilated figure of a standing female holding a branch of a tree, (4) a seated rotund dwarf.

South face	{	7th pilaster—Naga column.
		8th pilaster—Similar to the 2nd.
		9th pilaster—Nagini column.
		10th pilaster—same as the 2nd.
		11th pilaster—Nagini column

The twelfth pilaster contains (1) diminutive fighting griffins,

(2) an unknown statuette, (3) beaded tassel work, (4) a diminutive deer seated under a tree, (5) a small female figure.

Next comes the lattice window which has already been described. I have also made a passing reference to the monkey scenes. (Vide plate IX).

A crab holds a monkey and drags it down ; another monkey hanging down from a neighbouring tree sees this sorrowful plight, and catching hold of its brother makes strenuous efforts to save it from its assailant ; another big monkey is entwining one of its arms round the second monkey to prevent it from falling down. In another scene, two monkeys have been depicted as annoying a crocodile. In the next scene, a monkey is represented as sitting on a crocodile, and two other monkeys are climbing up two trees on the two sides. The above three scenes are repeated on the right side of the window with variations. In the topmost portion of the frame containing the above scenes are depicted the monkeys at home ; this has been obliterated to some extent. The last piece at the right corner shows an erect monkey passing its fingers through the hair of another in search of insects. On the top of this, there is a bas-relief with one Makara head at each end, and eight groups of flying Gandharvas, each Gandharva carrying a garland in both hands and supporting a nymph, or Apsara on the left leg which is outstretched with bent knee.



On the top are represented two female figures playing on a musical instrument with parrots perching on them.

The temple, or the *Vimāna* contains the figures of ascetics in meditation, or preaching to the disciples in the topmost recesses of the *Bada*. Starting from the southern to the northern face one comes across the figures of an emaciated ascetic and his disciple bathing a *lingam* with water passing through a piece of cloth ; the figure of an emaciated ascetic in trance with a plaited turban on is very significant ; women have been represented as kneeling before him and the musicians as playing on tomtoms. The third figure represents a disciple offering seat to an ascetic *guru*. The fourth is the repetition of the first, the fifth one is a devotee pouring water on a *lingam* from a pot ; another devotee is bringing two pots of water, the sixth one is an unimportant figure ; the seventh one, that of a sage in the act of writing while two of his disciples are standing with folded hands ; the eighth one is that of a man bathing a *Siva lingam* with water from a rinsed cloth. The ninth one represents the worship of Siva ; one of the figures here is mutilated. The tenth scene represents a *guru* reading from a book supported on a trestle, and tarbaned disciples are listening ; the eleventh one is a *guru* discoursing to tarbaned disciples while another disciple is reading apart.

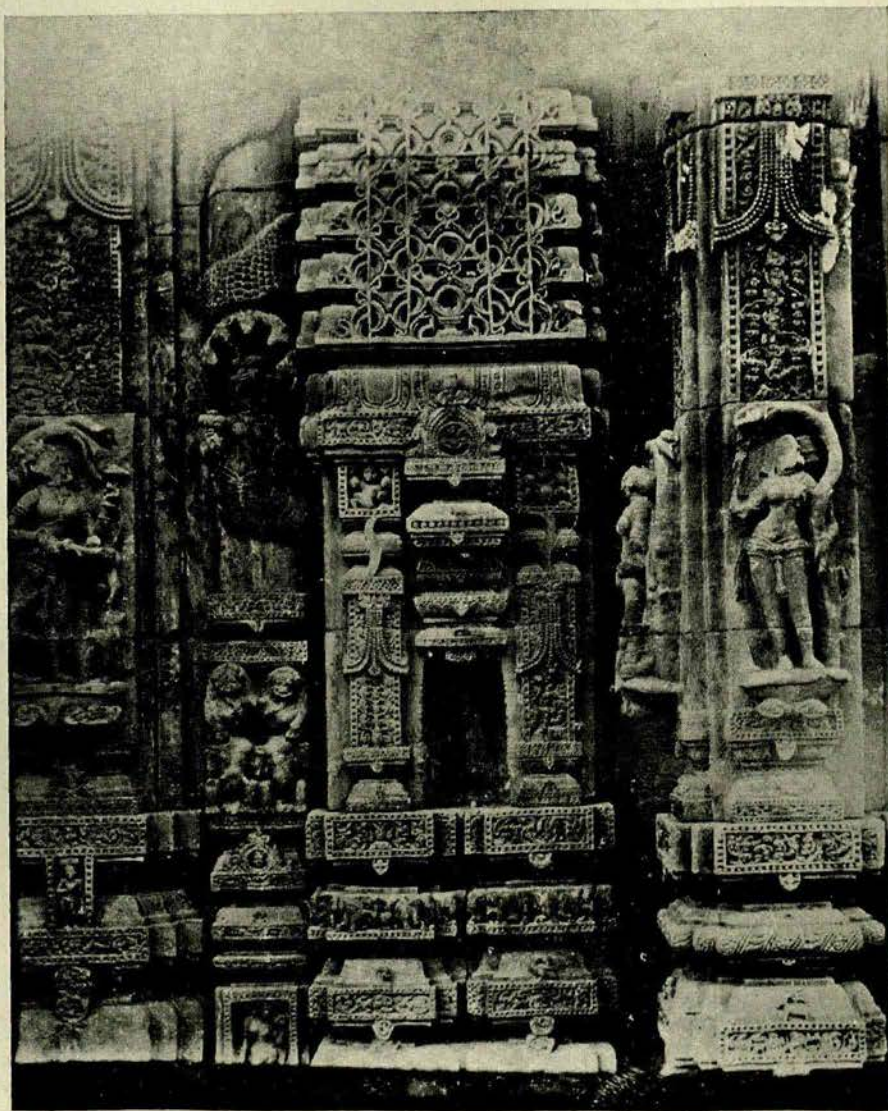
The peculiarity with this temple is that there is no project-

ing lion visible on the sanctum, and there are no Dewl-charanis, nor griffins in the recess below the *Amlā*. The lion over the portico of the Jagamohan is of the type called Khepā-Sinha, or mad lion.

I should invite the reader's attention to the stag hunt scene depicted most naturally and artistically in the frieze of the southern *rahapaga*; stags have been represented as flying close upon one another, while some of them are looking back to ascertain if the archer is still aiming his arrow; a beautiful elephant scene has been depicted on the northern face.

The attention of a most casual observer is struck by the carvings of the Anartha and Rahapagas of the *rekha* portion of the *dewl* (vide plates VI, VII and X). I have referred to this ornament on pages 190 and 195 while illustrating the principle of diapers and contrast afforded by a uniformity of halves. The observer does not fail to notice the female figures carved in the panels just above the tail of the Naga column and the medallion surmounting it; the figures are represented as standing in a graceful pose in front of an opened doorway. The *Sardula* is noticed in the recess between the pagas or pilasters as usual; it is found in *alto-relievo* on the two sides of the *Rahapagas* only both in the case of the *Vimāna* and Jagamohana.

Plate No. VIII indicates the state of the temple before



Facade of Muktesvara showing the niche, tasselwork & scroll.

Photo by A. Ghose, F. C. S. F. G. S.

Printed by K. V. Seyne & Bros.



the repair works were undertaken by the Public Works Department. The Kalasa was altogether wanting; the Amlaka Beki and Ghad Chakda were in good order. The Rahapaga on the east side of the sanctum had been threatening to come down. The Public Works Department at a total cost of Rs. 4,266 executed the repair works of the temples of Muktesvara and Siddhesvara with their appurtenances including the Torana, tank and 16 other minor temples. The outer compound wall (vide plate : —VI. A) is altogether a new one, and was constructed when the temples were restored. It should be borne in mind that although many portions of the temple and its appurtenances had to be wholly dismantled before they were restored, there were very few missing stones which had to be replaced by new ones. It will be seen at once that the new pieces of carved work cannot bear any comparison with the old ones.

The surface of the temple is again overgrown with moss which the Public Works Department should do well to remove at once, for it has already spoiled the surface fearfully.

There are seven figures carved on blocks or slabs of stone collected round a *bakula* tree (*Mimusops elengi*) on the raised terrace to the south of the temple of Muktes-

* Report with Photographs of the Repairs Executed to some of the Principal Temples of Bhubaneswara, Between 1898 and 1903 by M. H. Arnott.

vara. These go by the name of *Saptarshi*, or seven *rishis*. The most important of these is the standing figure of Surya, or sun-god incised on a slab of sandstone measuring 3'-10" by 1'-6" ; it is 11 inches thick. The slab faces the east. This representation of the sun-god is not usually met with. The figure is two-handed ; the hands are broken ; it has no head-dress ; a flat horizontal band having a disc in the centre passes round the head. It has no characteristic necklace with a central gem, nor has it any sacred thread. Two flat horizontal bands pass through the breast and waist respectively having buckles in the centre. The style of putting on the cloth is rather peculiar. The figure has no arm ornament. Arūna, or the legless charioteer of the deity is provided with thigh and leg ; he holds a stick in the right hand. The feet of the deity are not kilted as usual. The two attendant female figures standing on two sides are about to dart arrows from their bows ; they represent Usha, or dawn. The face of the pedestal is carved with the usual figures of seven horses.

Temple of
Siddhesvara.

This temple is shown in ground plan in plate VI. A. It is situated on the north-west of the compound of the temple of Muktesvara.

The temple of Siddhesvara is a plain Pancharatha dewl having a Jagamohana attached to it of the type called *Nadu-mohana* (vide page 115). The Konaka paga of the temple



shows five *bhūmis* or divisions. This temple is not famous for any workmanship ; but it has a grandeur of its own due to plain mouldings without any further decoration. It has been thoroughly repaired by the P. W. D. I give below the measurements of the different parts taken by me personally.

Vimana :—

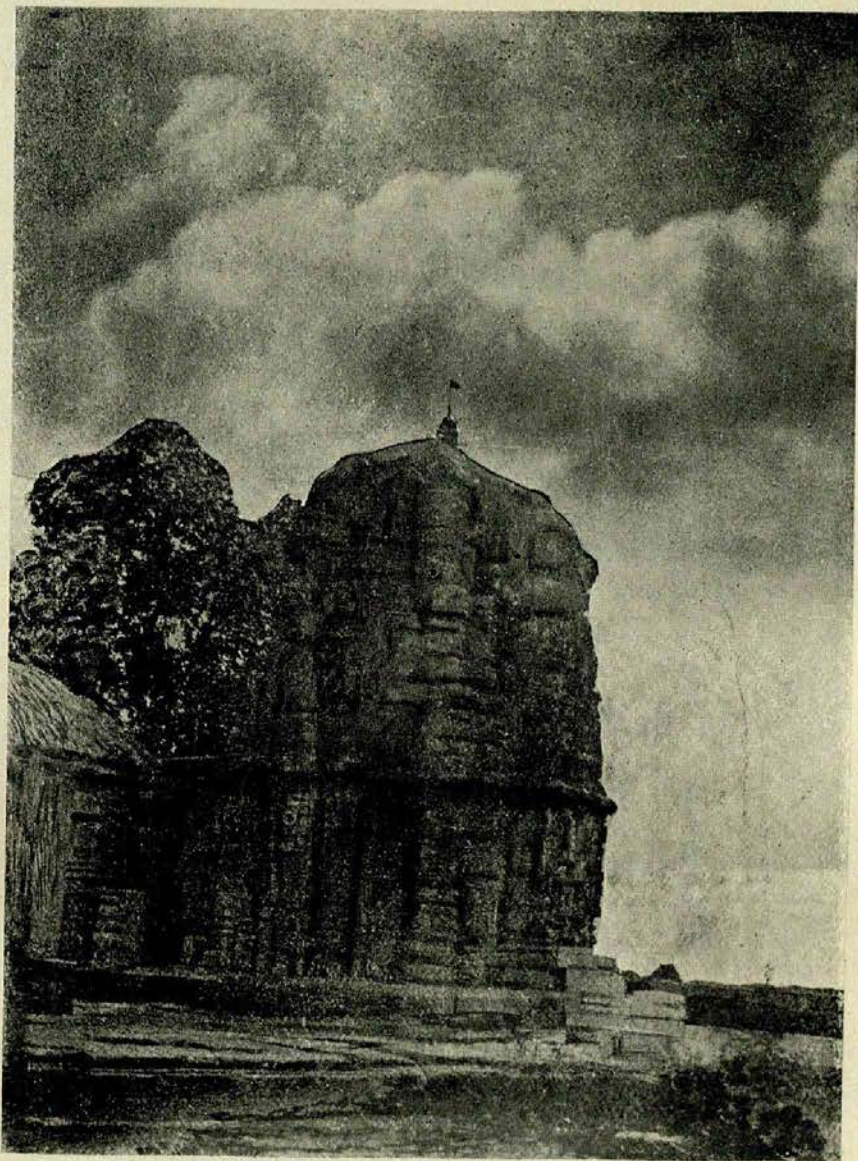
Bada	...	16'-0"
Rekha	...	24'-0"
Upper Jangha	...	3'-10"
Upper Barandi	...	3'-6"
Bandhana	...	1'-3"
Lower Barandi	...	3'-6"
Lower Jangha	...	3'-11"
Ghad Chakda	...	1'-3"
Amla Beki	...	1'-11"
Amla	...	2'-3"
Tripata Dhara	...	0'-10"
Amla Karpuri	...	1'-6"
Kalasa pada (including dori)	...	1'-0"
Kalasa Handi	...	1'-11"
Kalasa Karpuri	...	0'-10"
Kalasa Ghadi	...	0'-4"

**Gauri's Temple :—Plate—XI.**

The temple of Gauri stands to the west of Kedara Kūnda and on a raised pavement, the height of which is 1'-6". It faces the east. The quadrangle, or court-yard of the temple is made up of flags of stone. The Jagamohana of the temple is completely broken and is being raised anew by subscriptions. The Vimāna (Plate-XI) had its top broken long ago as gathered from local tradition ; it was repaired and sandplastered subsequently about a hundred years ago. The spire of the temple is quite different from the usual type.

The temple has been built of *Rajarani* variety of sandstone. The plinth or *pristha* of the temple is 1'-5" ; the *vimāna* is a Pancharatha Dewl, but the plinth resembles that of a Triratha Dewl. The face of the plinth consists of two parts :—(a) The topmost one called the Padma pristha somewhat resembling the *pāda* of *Janghā*, (b) the lower part called the Vetala Pristha for being carved with the figures of *vetālas*, or dwarfs, in panels separated by balusters. This is a characteristic feature of this variety of temples called Gauri Chara referred to on page 135. The Jagamohana is being made a Saptaratha Dewl, whereas the *vimāna* is a Pancharatha one.

The central niches of the *vimāna* are flanked by the carved figures of Ganga and Yamuna, and those only of the northern



Temple of Gauri, Bhubanesvara.

Photo by A. Ghose, F. C. S. F. G. S.

Printed by K. V. Seyne & Bros.



one stand on their respective vehicles of *makara* (capricornus) and *kiirma* (tortoise).

The pilasters for the *dikpālas* are similar to those of Muktesvara already described, *i. e.* only the *Jangha* and the *Barandi* exist ; the *Barandi* terminates in a *rekha* separated by a vase or *kalasa* ; the upper *rekha* forms a part of the *rekha* of the Dewl.

The *Jangha* consists of the usual five elements ; some, however, contains only four, the *kani* being dispensed with.

The Gauri Chara type differs from the ordinary one in the following respect. From the point whence the *rekha* starts,

Peculiarity of Gauri Chara	small <i>rekha</i> representations rise up ; upon these rest other <i>rekhas</i> with a recess. The <i>rekhas</i> are surmounted by a big moulding all round the temple at a height equal to twice that of the <i>bāda</i> , or cube from the pavement. This moulding shows the leaves of the lotus ; over it comes a recess carved with <i>jāli</i> work. This is an important feature of this style. Over the recess there is a rectangular moulding, and next comes the curved top consisting of two parts ; representations of small heads of the lion are made to project from the centre of the <i>rahapāgas</i> or central pilasters ; the <i>bhos</i> are also noticeable.
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Gauri Chara type has no *amlā*, *sree*, etc. This is another characteristic feature of this style, and it is so pronounced



that the representation of *Amala* is nowhere to be found on the face of this temple. In a *rekha* or an ordinary *dewl*, the *dikpatis* are located in the *Konakapagas*, whereas in a *Gauri-chara dewl*, they are placed in the *Anarthapagas*.

It may be mentioned here that all the *Dikpatis* and *Parsvadevatas* have been removed. The *Naga* and *Nagini* columns are found in the recesses between the *Konaka* and the *Anartha-pagas*, and on the eastern and western faces only. The *Nagini* column is on the right hand side of the observer. The *Naga*, or *Nagini* column ends in the representation of *vetālas*, or dwarfish figures referred to already.

I give below the following measurements taken by me.

Height of <i>Bada</i>	= 7'-1"
„ „ <i>Rekha</i>	= 7'-3"
„ „ <i>Jangha</i>	= 2'-2 $\frac{3}{4}$ "
„ „ <i>Barandi</i>	= 4'-10 $\frac{1}{4}$ "
„ „ Moulding showing lotus leaves	= 1'-2"
„ „ <i>Jali</i>	= 0"-7"
Length of <i>Vimana</i> (north to south)	= 13'
„ „ „ (east to west)	= 11'
„ „ <i>Konak paga</i> (on the northern and southern faces)	= 1'-6"
„ „ <i>Anartha paga</i> („)	= 2'-9"
„ „ <i>Raha paga</i> („)	= 4'-6"



Length of Konak paga (on the eastern
and western faces) = 1'-6"

„ „ Anartha paga („) = 1'-11"

„ „ Rahæ paga („) = 4'-2"

There are several points of resemblance between the temples of Muktesvara and Gauri ; both show the female figures standing in front of opened doors. (2) As in Muktesvara, dwarfish figures struggling to uplift the structure are noticed in panels in the Konak-pagas. (3) The medallions enclosing heads of human figures, as in Muktesvara, are also noticeable here. (4) The *Sārdula* of Gauri's temple is similar to that of Muktesvara in many respects. (5) Profusion of *Kalasa* or final is a characteristic feature ; the number is, however, much more than what is noticed in Muktesvara. (6) The *Bāda* of Gauri is similar to that of Muktesvara.

There are several unimportant temples in the vicinity of the temples of Muktesvara and Gauri. Their names with a short description are given below. Those within the compound of the temple of Muktesvara have been shown on Plate VI. A.

(a) There is a small, nameless, ordinary temple to the south of Muktesvara and within its compound ; it is a Pancharathadewl. Farther to the south, and about 20 ft apart from the

Minor temples
in the vicinity
of Muktesvara.

former, is the temple of Vanesvara ; it is a Saptaratha-dewl, without any workmanship ; a little farther from it there are two small *rekha* dewls.

(b) To the north of the *vimāna* of Muktesvara, and within its compound are two small *pīḍa* dewls containing Siva *lingam*.

(c) To the north of the Jagamohana of Muktesvara, there is a small Rekha-Pancharatha dewl without any carving called Gokarnesvara ; the *lingam* has been broken. To the north of the former, and about 4 ft apart, is situated a *pīḍa dewl* without any name and containing no image.

(d) There is a small *pīḍa dewl* about 3 ft. to the west of Gokarnesvara ; it is spoken of as the abode of Valmiki, the great epic poet.

(e) On the north-west of the temple of Muktesvara is situated the temple of Siddhesvara (vide Plate—VI. A)

(f) There are 6 small temples on the eastern edge of the raised terrace on the west of the quadrangle referred to already. The second and the third temples counted from the north contain the figure of Ananta, the rest do not contain any figure.

(g) Outside the compound of Muktesvara, and to the south of it, and also to the north of Kedāresvara, there is a *pīḍa dewl* in a dilapidated state ; it was originally divided into two rooms one of which is now broken. This temple is described by local tradition as the birth place of Lava and Kusa.



(h) To the south of the above, is the temple of Kedāresvara which is a Pancharatha Dewl. This has a Jagamohana attached to it. This temple unlike others faces the south.

(i) To the west of Kedāresvara is the temple of Yukti-Kedāresvara which is a plain, Pancharatha-rekha-Dewl.

(j) To the south-west of Yukti-Kedāresvara, and about 18 ft. apart from it, is a plain *piḍa* Dewl. This is called the temple of Yukti-Kapilesvara.

(k) At the north-west corner of Gauri-Kunda, is situated an ordinary *piḍa*-dewl containing the figure of Hanumāna, the great monkey-god.

(l) Near the above is the clere-story *mohana* used as the cook-room of Kedāresvara.

The temple of Parasurāmesvara :—Plates—XII, XIII.

The temple of Parasurāmesvara one of the oldest at Bhubanesvara is on the west of the Siddhyāranya, and is at a *Parasurāmesvara* distance of a little less than a furlong to the west of the sacred Kedāra Kunda. This temple is unique from an architectural point of view, being a departure from the usual type. What strikes the most casual observer at first sight is the Jagamohana which does not present the usual shape of a stepped pyramid towering a cube. The plan of the Jagamohana is rectangular, the larger side being in the same line



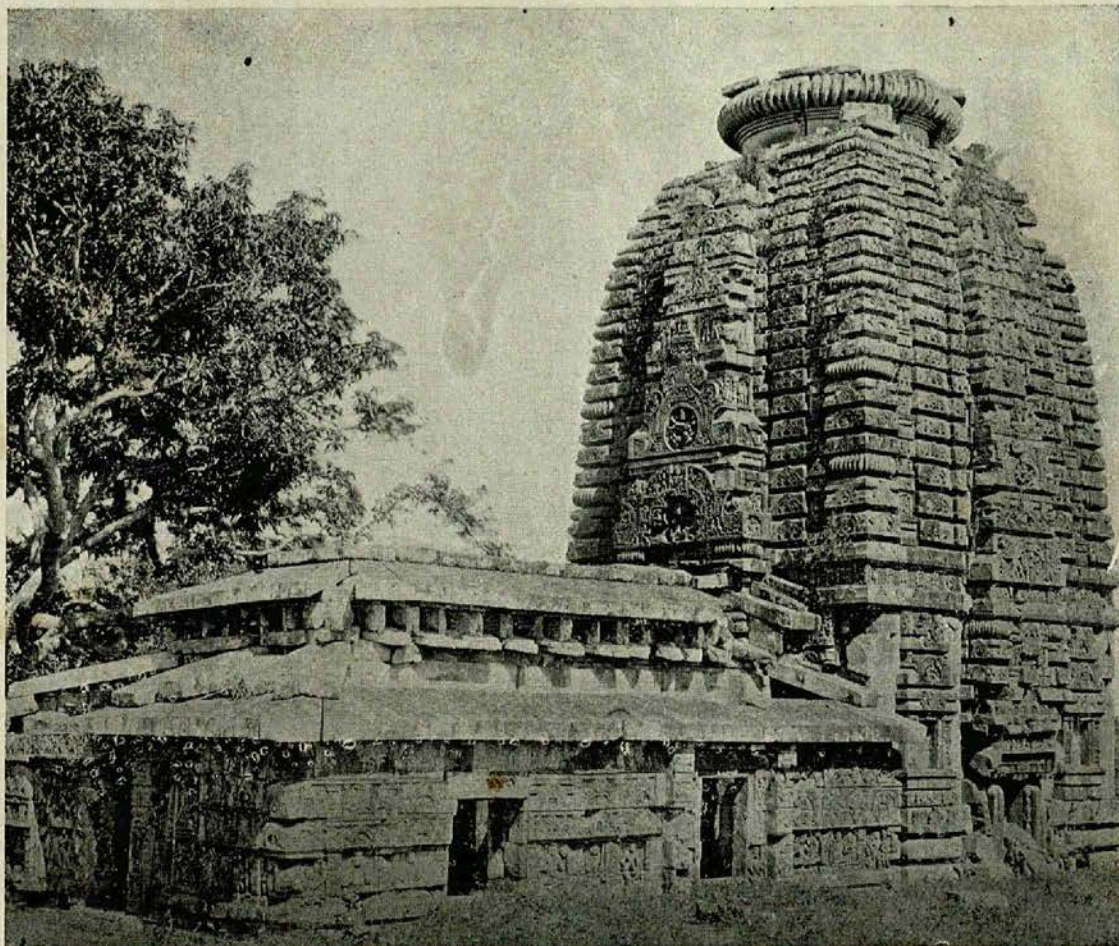
with the face of the *Vimāna*, the *rahapaga* of which is 1'-4" ahead of the main body. The *Bāda* of the porch 7ft. in height is a low rectangular parallelopiped having a door opening both on the south and west respectively. It is topped by a sloping roof formed by slabs of stone 6ft. long having in the centre, a sort of clere-story, or skylight of six windows in front, *i.e.*, on the west, and twelve windows on the sides, *i.e.*, south and north (Vide plate—XII).

This temple, unlike those of the usual type, faces the west. The interior of the *Jagamohana* presents the appearance of a

Peculiarity of the temple. nave, and two aisles characteristic of a Christian church, the roof being supported by two parallel rows of three rectangular pillars. The constructive peculiarity of the porch necessitated the use of pillars which were monolithic before the present restoration was effected. It may be mentioned here incidentally that the plan of the clere-story has also been resorted to in the case of the *Vaitala Dewl* which, again, belongs to a different class of architecture. The purpose of this is obviously to admit more light and air, but now after the restoration, the windows of the clere-story referred to have been blocked up.

Another peculiarity which strikes the attention of an observer is the absence of plinth. The level of the floor is that of the adjoining ground. The *Bāda* of the *Vimāna* starts

PLATE XII



The Temple of Parasuramesvara, Bhubanesvara.
(*showing the clerestory of the Jagamohan*)

The Lakshmi Printing Works, 64-1, 64-2, Sukea's Street, Calcutta.



at once from the Talapattana or pavement. Departure from the usual type is also noticed in the Jangha, the first element of the *Bâda*; for, instead of the five component mouldings, or projections, it consists of the following three, boldly executed, viz., Pada, Kümüda, and Basanta; the Padma or cyma reversa, or recta has been replaced by a flattened Kümüda, or or an astragal or torus.

The Vimana is a Triratha dewl. The *Bâda* does not show the usual five elements; only the Jangha and Barandi have been used, and the remaining three elements have been omitted. The *Bâda*, again, is not a cube but a rectangular parallelopiped. There is a sharp line of demarcation between the *Bâda*, and *Rekha* by a bold projection and a deep recess.

The height of the Vimana does not bear the usual proportion to the width of the base; it is rather less than the proper height, and accordingly, the Vimana looks more solid and compact than the usual type.

The peculiarity of the Jagamohana in respect of the general design has already been pointed out; it also deviates from the usual type by having a distinctly rectangular, or oblong plan instead of a square one.

No figure of the lion is seen to project from any face of the sanctum, and the characteristic Dewl Charanis are not found in the recess between the Amlaka-sila and the Ghad Chakda.



The lions that are found in the recess stated above were placed there at the time of restoring the temple. The usual carving resembling a coat of arms and flanked by recumbent female figures is not seen on the *Rahapaga* of the dewl.

Credit is due to the P. W. D. for an effective restoration of the temple which cost them Rs. 3,465* ; much damage was

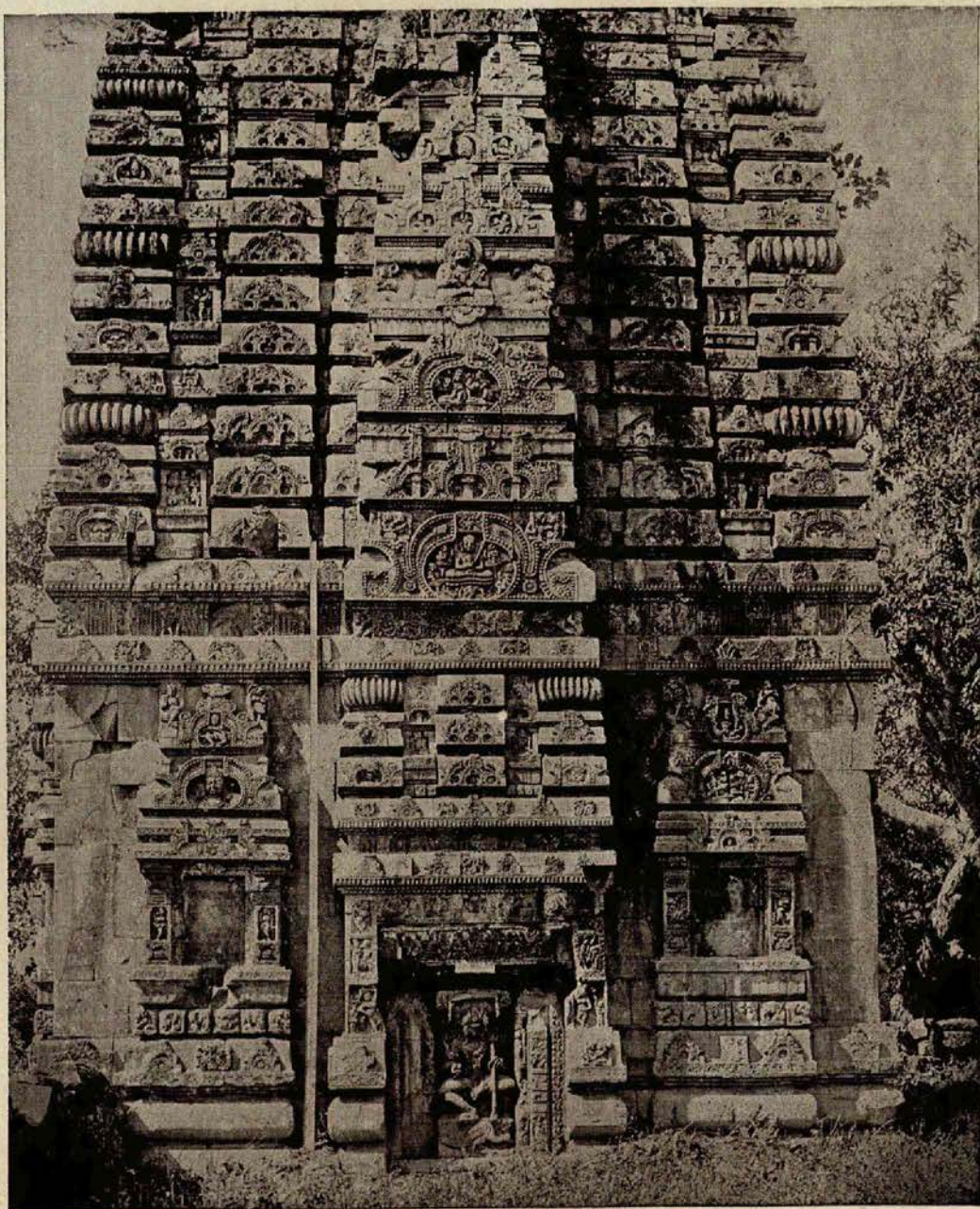
caused to the temple by unequal settlement.
Restoration by the P.W.D.

The Jagamohana was most badly damaged, and it had to be almost entirely rebuilt with old and new materials; the pillars supporting the roof of the Jagamohana have been replaced by new ones; the *Beki*, *Amla* and *Karpuri* have been effectively reconstructed, and a new *kalasa* has been substituted, for, on referring to plate XII made from a photograph before the restoration, we do not notice the *kalasa*.

The eastern face of the *Bâda* contains three niches (vide Plate XIII), the two side ones being smaller than the central one. The side niches do not form a prolongation of the pilasters as is noticed in all the Orissan temples. The pilasters themselves do not exist in a striking manner. The central one, however, is a prominent *rahapaga* extending right up to *Ghad Chakda*. The face of the *Bâda* is very plain without any decoration except those around the niches (Vide Plate XIII).

* Report with photographs of the Repairs executed to some of the Principal Temples at Bhubanesvara, Mr. H. Arnott.

PLATE XIII.



Eastern facade of Parasuramesvara showing the details of carving.



The images from the side niches have been removed (Plate XIII); they were the Dikpālas. The figure of Kṛṣṇa seated on a throne carved with peacock killing a serpent has been placed in the central niche, the position of which in respect of the *Bāda* is a little lower than in other temples; the *Jangha* or the first element of the *Bāda* is noticed here to be occupied by a portion of the central niche. The canopy over it projecting from the face does not show elaborate carvings or tiers or series of projections. The niches are not flanked by the usual figures carved in *alto-relievo*; they are flanked in this case by plain bands containing panels enclosing human figures in *basso-relievo*; just below the moulding separating the *Bāda* from the *Rakha* are placed two *Amlas* on the two sides of the *rahapaga* over the central niche. The *Konak-pagas* seem to be accentuated by the introduction of *Amlakas* at regular intervals, three courses of stone intervening between them. The arrangements of niches on the northern and southern faces are exactly similar to that on the eastern one; but unfortunately all the images have been removed from the northern ones and the side niches of the southern face; the central niche of the latter contains the figure of Ganeśa seated on a pedestal. The position of Ganeśa in respect of the sanctum has been reversed; it should have been placed in the central niche of the northern face. This is probably due to the carelessness and



ignorance of the engineer of the P. W. D. in charge of the restoration of the temple.

The representation of the peacock is noticed abundantly for the decoration, specially, of the face of the topmost canopy of the niche, and the topmost frieze of the *Bāḍa*. The long horizontal recesses near the frieze contain panels enclosing standing male and female figures followed by panelled *jālis* in succession. These are surmounted by tassels.

The bas-relief on the northern niche of the *Vimāna* depicts a hunting scene. A man seated on a horse is spearing a lion ; another, piercing the body of an elephant, another, again, defending himself from the attack of a lion with a shield. The entrance to the porch on the south has a bas-relief with Ganesa in the middle ; on the left side is represented a Gandharva with an *Apsarā* on his leg and bearing with both hands a reticulated basket containing fruits ; on the right is represented a man taking out a garland from a reticulated basket resembling that for wastepaper ; next to this, is a man carrying a jack fruit on his shoulder, then a man with palm, and last comes an ascetic counting the beads of a rosary with his legs tied with a piece of cloth.

The western doorway of the *Jagamohana* shows the characteristic figure of Gaja-Lakshmi ; on the right side is represented the worship of Siva Linga ; and on the left is depicted the



scene of capture of a wild elephant by domestic ones. The wild elephant has one of his legs tied with a rope ; a man on foot is cautiously attempting to tie the right hind leg of the wild elephant with the noosed end of a rope ; and the animal is kept at bay with a long spear by the rider of an elephant in front. The elephants are very life-like, and seem to have been copied from nature.

The western wall of the Jagamohana, as I have stated above, is provided with a door $4'-11\frac{3}{8}" \times 2'-7\frac{1}{4}"$, the door sill being at a height of $1'-1\frac{1}{2}"$ above the level of the pavement. There is a lattice window of the type called *Chaukhanti-Jali-panjara* on each side of the door, the holes of the window being $2\frac{1}{2}" \times 3"$. These two windows are decorated with the carvings of bands of musicians and groups of dancers in nice poses, some playing on *damaru* (a sort of drum resembling an hour-glass), some on *vinā* (a stringed instrument), and some on cymbals ; the dancers are male ; one of them is noticed to dance holding the ends of the scarf like an ordinary dancing girl of the present day. The frieze above the doors and windows stated above is nicely carved with artistic representations of elephants ; it shows also the worship of the *Siva lingam* by the naked anchorites with only a *kaupina* (a small piece of cloth worn over the privities) on. The pilasters flanking the doorway are carved with re-

The Western
face of the
Jagamohana

presentations of *Kumbha* and a floral device issuing out of it as shown on plate V. A. In the pilasters are two panels containing Nandi and Mahakala on the left and right respectively. Nandi and Mahakala have four and two hands respectively.

iii On the south side of the Jagamohana there is also a door. The Southern face of the Jagamohana (4' 10 1/2" x 2' 5 1/2") is not in the middle, but more towards the east. There is one window

(3' 2 1/2" x 2' 9") of a type similar to those on the west.

It is rather strange that the doorways of the Jagamohana are not lined with the usual mouldings such as *Banjha*, *Gelbi*, etc. described on pages 180-181. There is another peculiarity that may be noticed here. Unlike the doorway on the west, the top sill of the southern one is carved with the figure of Ganesa and not Lakshmi as usual. Nandi and Mahakala are noticed on the sides. The northern face of the Jagamohana has no door, but there is a window (4' 1 1/2" x 3' 4 1/2") of the type already described. At the north-west corner of this face is met with a peculiar figure of Ganesa to be seen nowhere else. Close to this figure are those of *Sapta Matrika* in seven consecutive panels. They hold a *trisula* and some of them, a *trisula* and an axe. There are 9 panels on the right of the lattice window and 6 bigger ones on the left side, but the figures contained in the latter could not be identified.



The Jagamohana starts at once from the pavement or *tala-pattana*; it has a plinth. The *Bâda* shows a Jangha of three elements, the height being 1'-6"; next to the jangha is a recess 1'-10" high containing panels; the portion above is plain.

The floor of the Jagamohana measures 24'-11 1/4" from east to west, and 18'-4" from north to south. The Jagamohana has six rectangular pillars inside to support the roofing. The distance of the pillars from the north and south walls of the Jagamohana is 3'-8 1/2", that from the eastern wall, i. e., from the sanctum is 5 feet, and from the western wall is 3'-10". The distance between the pillars across the width of the Jagamohana is 7'-9"; this is reduced to 5'-10" between the pillars close to the western wall. The interval between the pillars along the length of the Jagamohana is 5'-3 1/2".

A sort of corbelling projects inside from the outer wall of the *Bâda* of the Jagamohana, and over it rest the slabs of stone placed at an angle. I give below the dimensions of the inclined length and rise of the slabs.

Inclined length = 3'-4" (measured from the west edge of the bracket).

Horizontal length = 3'-2".

Rise = 1'-1".



∴ Angle of Inclination of the slab

$$= \cos^{-1} \frac{3'-2''}{3'-4''} = \cos^{-1} \frac{38}{40}$$

$$= \cos^{-1} .95 = 18^{\circ}-11'-40''.$$

The outside length of sloping slabs of stone of the first storey is 5'-7'', and that for the upper storey is 6 feet; the difference in height between the storeys is 1'-8''.

I give below the dimensions of the Vimana as measured by me.

The outside height of the *bāda* = 14'-3''.

The height from *Ghad chakda* to *Talpattana* = 35'-8''.

Rekha = 21'-5''.

Beki = 1'-3''.

Amla Dhara = 0'-4''.

Karpuri = 0'-4''.

Kalasa (newly restored) = 2'-10''.

Trisūla = 1'-8''.

Diameter of Karpuri = 10'-0''.

Diameter of *Amla* = 12''.

Outside length of Vimana from

east to west = 22'-6''.

(including the *rāhāpāgas*)

„ „ (excluding „ „) = 19' 9''.



Inside dimension of the Vimāna (east to west) = 9'-9".

„ „ „ (north to south) = 9'-10½"

On carefully comparing the Muktesvara and Parasurāmesvara temples one is surely to conclude that their sanctums, roughly speaking, belong to the same type. The small Rekha representations on the Anartha-pāgas of the sanctum are wanting in both Parasurāmesvara and Muktesvara; those of the former are carved with a plain ornamental device containing three medallions, and those of the latter, with an elaborate carving of uniformly placed semi-circles noticed on the pāgas of the Lingaraja temple at Bhubanesvara; both the temples face the west; there is a similarity of sculptures noticed on both, e. g., ascetics with emaciated ribs, the scene of worship of *Siva lingam*. In both the temples the *bhāḍa* and *rekha* are separated from each other by a distinct projection and recess not to be seen in a temple of the usual type.

The temple of Parasurāmesvara is a bolder departure from the usual type than that of Muktesvara. The former one was evidently built by a class of architects not prevalent in the locality but hailing probably from the south. This receives corroboration from the carving of lion spear-
ing noticed on the northern face of the Jagamohana; I have nowhere come across any scene of lion hunting in Orissa, the animal being considered an emblem of the royal dynasty; in



this temple, the characteristic figure of lion projecting from the *rekha* is also wanting.

A most peculiar representation of Ganesa is noticed at the north-west corner of the north face. The figure has the well-defined features of a human form; and the characteristic proboscis of Ganesa has strangely been made to protrude from the chin. The lintel over the doorway separating the sanctum from the Jagamohana is carved with the figure of eight planets instead of nine, as is invariably met with. The jamb mouldings of the doorway are most peculiar. The figure of Gaja-Lakshmi usually noticed on the lintel over doorways is seen to have been replaced by that of Ganesa in the case of the southern doorway of the Jagamohana. This is most unusual. The Jangha of the Vimāna consists of three elements, instead of five, as usual; the central one, again, is not *kūmbha* but *kūmūda* or torus. All these things tend to prove without doubt the existence of foreign influence in the Orissan art.

The temple of Muktesvara was built by a class of architects who were children of the soil, but who had before them a model illustrating an exotic Orissan type. They adapted this model as much as possible to the Orissan one, and built in its very vicinity a prototype, as far as the sanctum is concerned. It cannot be expected that the children of the soil should be equal to the foreigners or birds of passage in making an experiment on the



same bold scale. Their boldness must have been hampered by the national traditions to which they clung with tenacity. Another point in connection with this is that the temple of Parasuramesvara cannot be much older than Muktesvara, for the spirit of imitation naturally loses its force according as the model grows old, and in this case, the model, I have shown, has been closely followed. I cannot accordingly take the interval between their respective dates of construction longer than half a century at most.

It is very difficult to fix with anything like accuracy the date when the temple was built ; many theories are advanced

Date as to its chronology based on evidences external and internal. I have examined them very carefully with the aid of observations made by me *in situ*. I have proved already at great length that the possible date that can be assigned to the temple of Parasuramesvara is the 5th or the 6th century A. D. at the latest. The temples of Muktesvara and Parasuramesvara may for all practical purposes be supposed to belong to the same period of architectural history ; as Muktesvara is an advance on the other, the former may be supposed fairly accurately to have been built in the 6th or 7th century A. D. Both Muktesvara and Parasuramesvara are obvious departures from the established type of which the great Lingaraja is the typical example.



The sculpture of Parasurāmesvara is very peculiar ; it resembles that of Muktesvara in many respects, and differs from it in many others ; for instance, as in **Some peculiarities of Sculpture** Muktesvara, no beaded tassel work is noticed anywhere here. Sardula and Naga representations, or Phandagranthi ornament (page 195) are also wanting. The carvings of Parasurāmesvara are chaste and elegant ; the figures are not lascivious ; in this respect it is similar to Muktesvara. Some of the carvings of the temple of Parasurāmesvara are peculiar and are not evidently of Orissan origin. I have noticed a fret ornament just below the third panel from below upwards in the recess between the *konaka* and *anartha-pāgas* at the south-west corner of the vimana. This is the only instance of fret noticed by me (vide pages 195-196) in Orissa. The ornamental device of showing the stem of a creeper at regular intervals is very striking ; it resembles the Grecian guilloche to some extent. The profusion of *Bhos* (page 129) having various sorts of insets such as lotus, lion, Ganesa, Parasurama, etc., is a characteristic feature of this temple. A casual observer even can not but be struck with the *bhos* ; the representation of *Kumbha*, or a jar from which a floral device is made to issue forth is a characteristic of this temple and Vaitala to be described later on (vide Plate V.A). This is a decided piece of Buddhist sculpture.



The representations of pyramidal battlements and half or three-quarter discs of lotus, etc., are decidedly Buddhistic in character. In the temple of Parasurāmesvara we notice a distinct reminiscence of Buddhist influence. Unlike other temples, the central niches of Parasurāmesvara are bordered by nice carvings. The northern and eastern niches have a border characteristic of a door opening. In the case of the northern one, the similarity is marked, for we notice distinct *Barājhañji* and *Dāli* of intricate design; the intermediate border is not *Gelbāi*, strictly speaking; it contains human figures in various poses. In the case of the eastern one, *Barājhañji* is noticeable, but *Dāli* and *Gelbāi* are wanting; the *Dāli* has been replaced by projecting human figures in various postures of devotion; the *Gelbāi* has been replaced by small panels containing insets of various floral designs and human scenes. In the southern one, it should be noted, all the three are wanting, and have been replaced by floral devices. A peculiarity noticed by me is worth mentioning here; the course of stone just above the *janghā* shows *alto-relievo* representations of rows of half elephants and half lions. Mention may be made of the elaborate floral devices issuing out of the tail of birds, a very few instances of which have also been noticed in the temple of Muktesvara. As in Muktesvara and other Orissan temples, we notice representations of female figures standing in front of opened doorway;



scenes of worship of *siva lingam* by emaciated anchorites are also noticeable here.

Taking everything into consideration, the sculptures of Parasuramesvara have an elegance and chasteness nowhere to be seen in a purely Orissan style. In this case the captious critics have no reason to find fault with the so-called over-decorated ugliness they so bitterly complain of. It is not so elaborately carved as an ordinary Orissan temple is, but the sculptures with the arrangement thereof have a charm all their own nowhere to be seen.

Minor temples near Parasuramesvara :—

(a) There is a broken, dilapidated temple to the east of Parasuramesvara ; it has no name.

(b) To the south of Parasuramesvara is the temple of Kotitirthesvara ; it is a *pancharatha dewl* ; it has no jagamohana at present ; the one that existed originally being in a bad condition was dismantled by the P. W. D about 9 or 10 years ago, and the stone blocks of which it was made were utilized in the restoration of the temples of Ananta Vasudeva and Sari dewl.

(c) The temple of Tirthesvara is to the north-east of Kotitirthesvara ; it is a small *pidā-dewl*, and without any workmanship.

(d) About 170 feet to the north of Kotitirthesvara is situated a *rekha-dewl* without *mohana*, and exactly similar to the



temple of Parasuramesvara. It is a Triratha dewl like Parasuramesvara ; it faces the east and contains a rather big *Sivalingam*. The western face of the temple is in a most dangerous condition and threatens to come down ; the temple is buried in the ground up to a certain portion of the *janghā* ; it was constructed in a most unworkmanlike way as far as the interior filling in of the wall is concerned. This is clearly seen in the eastern wall ; no regard for bond, horizontality of courses and evenness of blocks seems to have been had when the work was going on. The bad condition of the temple is principally due to this.

All the *Parsvadevatas* of it have been removed except the figure of *Parvati* contained in the northern niche.

The same design, the same nature of carvings and the same details, as those of Parasuramesvara, are noticeable here. Pyramidal battlements, profusion of *bhos* and *kūmbha* ornament noticed in the case of Parasuramesvara are also met with here. The same representation of half elephants on the course of stone blocks just above the *janghā*, and the carvings of birds with floral devices issuing out of the tails are noticeable here.

This temple may, under the circumstances stated above, be considered to be an exact prototype of the temple of Parasuramesvara and may reasonably be supposed to have been built in the same period.



I may mention here that an exactly similar temple exists near the Vindūsoravara to be described later on.

(e) About 150 feet to the south-west of Kotitirthesvara are situated two small *piṭa-dewls*; in nearly the same line with them there is a *Pancharatha-rekha-dewl* facing the east, and without any *Jagamohona* attached to it. This temple goes by the name of *Suvarnesvara*, and is without any workmanship.

(f) To the west of the above there is a small, unimportant *Pancharatha-rekha-dewl* without any workmanship.

RAJARANI TEMPLE :—

This temple is a furlong to the east of the *Siddhyaranya*, and stands isolated from any temple near its vicinity ;

Nomenclature of the temple. it faces the east ; it is picturesque by reason of the expanse of green fields on its four sides. This magnificent, though picturesque, temple is without any idol in it ; it is said that this was meant as a pleasure resort of the king of Orissa and his consort. We reject this theory as utterly baseless ; for, in that case, out-houses, stable, &c., must have been attached to the structure ; the least vestige of any such thing is not traceable now, and on close examination it will be apparent that these were never under contemplation. The *Vimāna* shows the characteristic *Dikpalas*, or deities presiding over the points of the compass, and niches for the *Pārsva Devatas*.