

PLATE XIV



The Temple of Raja Rani, Bhubanesvara.
(showing the balustraded window of the Jagamohan)



From these considerations I am inclined to think that it was meant as a veritable temple, though it is doubtful if the idol was ever installed; the installation ceremony might have been abandoned by some inauspicious event happening in the royal household.

The belief that it was a temple is confirmed by the occurrence of the characteristic Nava Grahas and the figure of Lakshmi over the doorway of the Jagamohana.

That the temple was intended for enshrining an image and not a *lingam* in the sanctum will be evident from an inspection of its floor. On examining the *khüra pristha*, or upper plinth carved as it is with the petals of lotus, it appears that the temple was meant for being dedicated to Vishnū.

The nomenclature of the temple may, however, be explained by considering the fact that it is an edifice built almost exclusively of very fine-grained yellowish sandstone called *Rajarani* (राजराण्या) in common parlance. The temple has derived its name from the stones used in its construction. The sand stone blocks are noticed to contain long veins of quartz.

This temple consists of two parts, the *Vimāna* and the Jagamohana. The former is most elaborately carved, whereas the latter has been finished in haste, or it may be that it is a



subsequent addition. We come to this conclusion by the glaring contrast presented by the two parts of the structure.

The temple is more massive and compact than Muktesvara. The Vimāna which is a Rekha-Panchamunda Dewl, and hence presents the appearance of two storeys, rises from two tiers of plinth, the upper one receding back from the lower one by 8" (vide plate XV). The upper and lower plinths measure 2'-7" and 1'-11" respectively in height, the total height of the plinth being 4'-6". The second, or upper plinth contains Pada, Kani, and Pata, the intervening recesses being carved with Jali, or perforated lattice work; from the centre of the Pada portion of the upper plinth, rises a stud or knob containing a medallion enclosing the head of a human figure, or the lotus. The basement of the temple has, of late, been repaired by the Public Works Department, and the stone blocks have been wisely connected together with stone dowels, instead of iron cramps.

The *bada* consists of Jangha, Sakkara or Barandi (without Sakkar Chal), Sikkar consisting of two elements (instead of three), the second Sakkara, and the second Jangha consisting of seven mouldings; the topmost and the central mouldings are unusually bigger than the rest. A miniature Rekha temple rests upon the *Satkama*, or the second Jangha; thus terminate the end or salient corners; the vertical ribs or pilasters higher than the outer ones recede back from them, and thus present



the appearance of a two-storeyed structure (*vide* plate XIV). This is peculiar with this temple. The Vimana, it should be noted here, is a Pancharatha Dewl having seven *bhūmis*.

Judging from the apparent red colour of the stones, Dr. Mitra erroneously came to the conclusion that the temple had been built of brick-red sandstone ; the temple, I have noticed before, was built of a yellowish variety of sandstone rendered red by an external coat of red ochre. The huge blocks of stone, exquisitely carved have been very accurately dressed and fitted in their respective places. No mortar seems to have been used and vertical joints have been regularly broken.

The upper plinth of the Vimana which is exquisitely carved has been replaced by a plain rectangular one in the Jagamohana.

Jagamohana. The jangha of the wall of the Jagamohana corresponds to that of the Vimana, and consists of four, instead of five elements. Kani is wanting. Much light is afforded to the interior of the Jagamohana by means of two balustraded windows consisting of 5 balusters each, like those noticed in the temple of Siddhesvara (*Vide* plate XIV). The windows of Muktesvara are latticed. The windows of Rajarani are flanked by two big pillars supporting a plain bracket projecting from the main wall, thereby causing a pleasing effect. The pillars are carved with the figures of Naginis standing with their entwined tails on three griffins mounted on elephant triplets.

The *Naginis* with their tails on the northern face do not exist at all, and those on the southern one have become much weathered and mutilated. The pillars flanking the entrance represent *Nagas* and *Naginis* surmounted by a canopy of seven hoods on the left and right respectively. The architrave over the front entrance on the east is carved with the characteristic figures of nine planets, or *grahas* having no attendant *dwārpālas* commonly met with in big temples ; spaces seem to have been left for the location of the *dwārapālas*. The lintel over the doorway contains the characteristic figure of Lakshmi. The figure of lion on the top of the Jagamohana on the east resembles that on the Muktesvara Jagamohana and is called Khepa-Sinha. There are 3 figures of lions on the north, east and south respectively. The carvings of the doorway of the Jagamohana are peculiar ; the characteristic element of the Barajhanji is wanting.

The carvings are noticed below in the following order from the edge farthest from the door opening—Dali, Padma-pakhudā, Dali, Gelbai, Dali. At the base of the side pilasters are two panels containing the figures of Nandi and Mahākala with a female figure.

The carvings of this temple are very beautiful and have been represented by Dr. Gustave le Bon in his monumental work, "Les Monuments de l' Inde." The carvings, simple and graceful as they are, indicate frequent repetitions of the same

The door
carvings of the
Jagamohana



design. The base of the temple above the plinth contains small medallions with scroll borders, the inset being the face of some deity, or human figure. The medallions are followed by three-tier cornices supporting another projection with a perforated base of honeycombed pattern. This cornice is faced with scrollwork in relief. The top of the projection is covered with single petals of lotus with ornamental borders arranged side by side at an angle. This supports the main pilasters.

Representation of leafs shooting from a branch and terminating in flower, is found in the centre of the *kumbha* portion of the pilasters. This representation is copied from nature, and is more beautiful than what we come across on the temple of Muktesvara. The hook scroll or *Phând-granthi* of Muktesvara (vide plate VI) is noticed here in the *Rekha* portion of the *Vimana*; the floral device similar to that noticed below the beaded tassels on Muktesvara temple is noticed abundantly on the face of the *Rajarani*.

The *Rajarani* temple is famous for its statuettes projecting from the pilasters in *alto-relievo*. These statuettes are charac-

The statuettes
of *Rajarani*

terized by most natural and elegant expressions.

These tempted the European explorers to remove them from their original position to garnish their drawing rooms at home; nature too, has wrought immense mischief by defacing the figures by her weathering action. Many of the



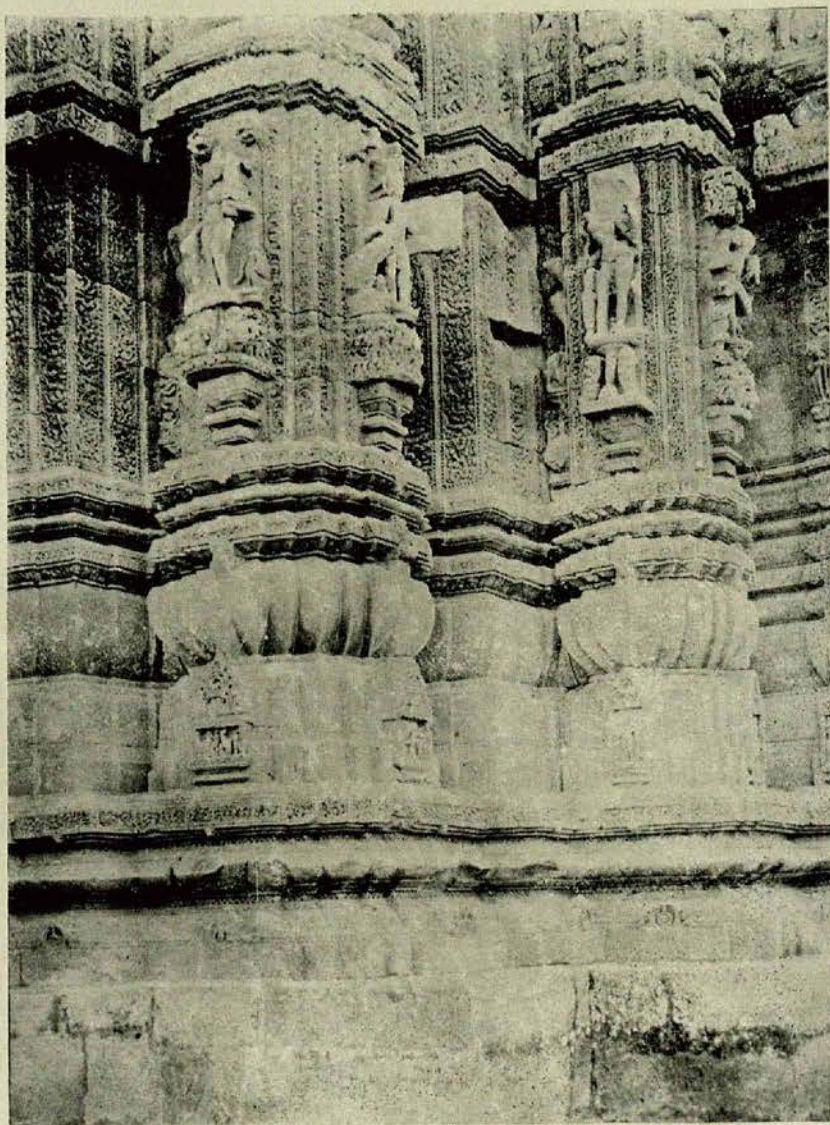
statuettes have been rendered indistinct by the oxidising action of the atmosphere. What still remains, indistinct as it is, exacts the admiration of the critics of art who frequent this glory of Orissan Architecture. The figure that used to adorn the niche at the rear of the temple has probably gone across the seas. The two semi-octagonal columns that flank this niche are most artistically carved. The pilasters on the sides of the niches are usually carved with beaded tassels.

The central niches are each flanked by two octagonal columns very exquisitely carved with scrolls and ornamental devices ; the columns terminate in portions resembling the *jangha* of the pilasters to some extent ; but the number of mouldings is greater, for some out of the characteristic five mouldings of the pedestal are noticed to have been repeated. It may be mentioned here that all the *Parsva Devatas* have been removed from the central niches. A peculiarity of the *Vimana* is that the characteristic *Naga* and *Nagini* columns are wanting ; but the small figures of a *Naga* and *Nagini* are seen projecting from the pilasters flanking the central niches, and at a certain height below the niches.

I give below a brief description of some of the important statuettes.

The standing and bearded figure of *Agni* on a lotus and having a ram as his *Vâhana* or vehicle is very significant ;

PLATE XV



The Facade of Raja Rani temple showing plinth, Jangha, and Barandi

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

Printed by K. V. Seyne & Bros.



flames, too, have been represented. The figure of Siva on a bull, and holding a club with the right hand and a noose of rope with the left, and flanked by two attendants is worth noticing. The male and female figures in various postures attract the attention of even a careless observer. They have been copied from nature with the colouring of an artist. On the southern face are seen the figures of females wearing finely plaited cloth, and standing under trees with monkey and peacock, the latter picking at their ornaments for the head. The figure of a female (vide plate VII) fondling her child held in her left hand and having her right one passing round its back and neck is full of grace and beauty. The tender look of the mother has been so nicely depicted as to leave a lasting impression on the minds of a casual observer. The figure of a female touching the head of her child with upraised hands is also significant. The terrific figure of a male on the west side, and holding a sword in the right hand and the chopped off head of a demon in the left, with the sacred thread encircled athwart his breast hardly fails to attract one's notice while going round the temple. This is Batūka Vairava, flanked by two attendants—male and female—on the right and left respectively.

From the stand-point of Orissan sculpture indecent statuettes have been sparingly used ; but their number is more than what we see at Muktesvara.



The Zoology of Rajarani is not varied, for animals have been most meagrely represented. Here, one comes across an infinite variety of scrolls and fantastic plants.

I give below the dimensions of the temple as taken by me personally.

Vimana :—

The outside length of the vimana from east to west	29'
" " " " " north to south	31'
The inside dimensions both from north to south and east to west	... ... 10'-3"
The total height of the two tiers of plinth	... 4'-6"
(a) the upper plinth	... 2'-7"
(b) the lower plinth	... 1'-11"
The height from the plinth to <i>Ghad-Chakda</i>	... 45'-4"
The height of <i>bada</i> from plinth	... 18'-4"
The height of <i>Rekha</i> up to <i>ghad-chakda</i>	... 27'-0"
The height (from the plinth) of the <i>rekha</i> looking like the 1st storey measured on the <i>konakapaga</i>	... ... 26'-4"
The height (from the plinth) of the <i>rekha miinda</i> of the <i>rahapaga</i>	... ... 30'-8"
The height from plinth up to the bottom of the lion projecting towards <i>Jagamohana</i>	... 30'-0"



The elements of the *Bāda* :—

(a) Upper Jangha	...	...	3'- 9"
(b) Upper Barandi	...	...	3'- 9"
(c) Bandhana	...	...	1'- 4"
(d) Lower Barandi	...	...	4'- 11"
(e) Lower Jangha	...	...	4'- 11"
Beki	...	...	1'- 1"
Amla Dhara	...	...	0'- 4"
Amla	...	...	2'- 1"
Tripatadhara of Karpuri	...	...	0'- 9"
Karpuri (vertical height)	...	...	1'- 0"
Amla (diameter)	...	...	14'- 10"
Amla Karpuri (diameter)	...	...	11'- 0"
Kalasa (height)	...	...	4'- 5"
Kalasa (diameter)	...	...	2'- 4"

Jagamohana :—

The inside dimension of the Jagamohana both

from north to south and east to west	...	17'- 10"
The plinth of Jagamohana	...	4'- 6"
The <i>Bāda</i>	...	11'- 2"

This temple has been fairly repaired by the Public Works Department at a total cost of Rs. 3,096. Plate Restoration by the P. W. D. XIV illustrates the condition of the temple before the repair works were executed. The Jagamohana has



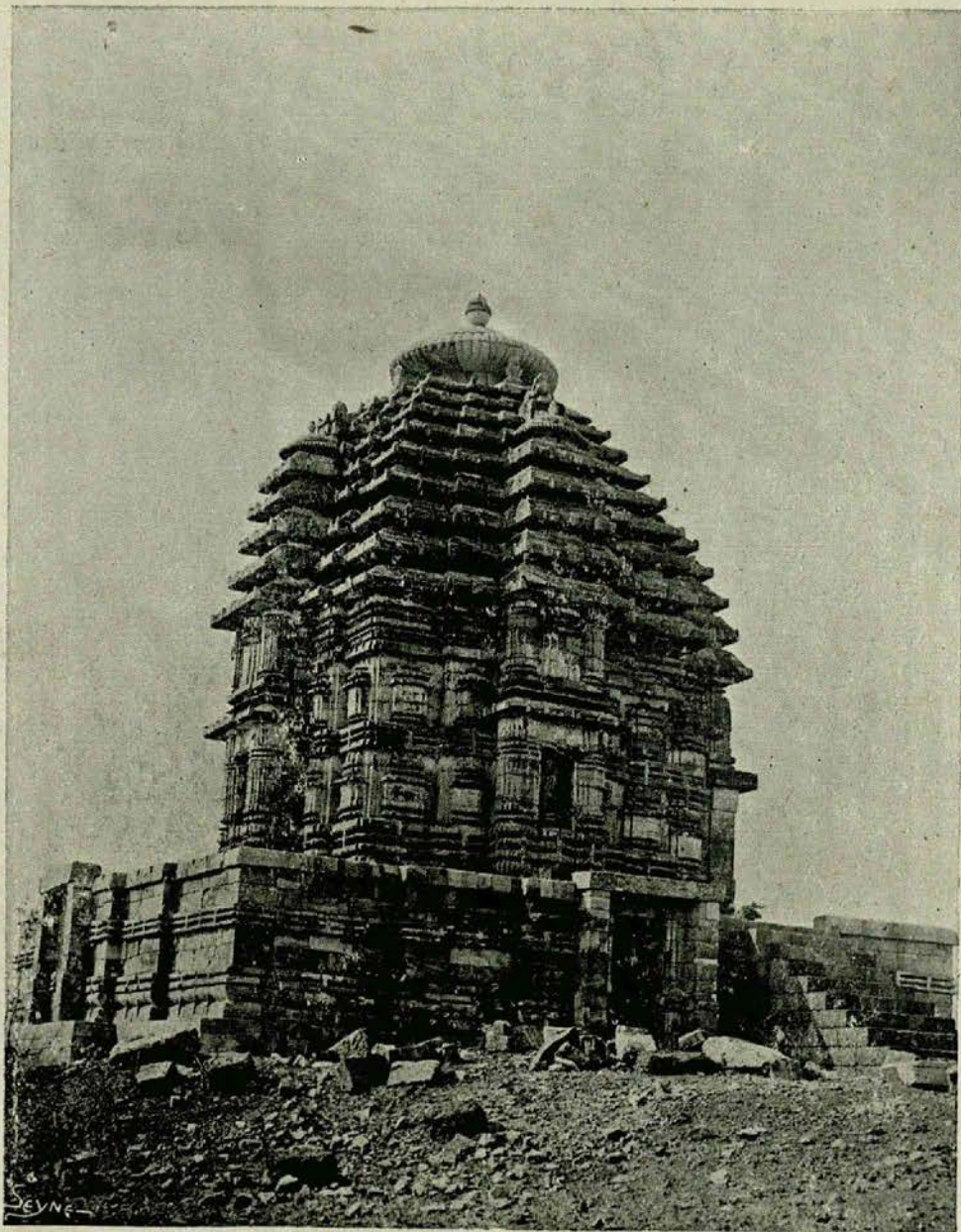
been repaired with old stones, the first four courses of *Pidas* from the top have been repaired with new stones. In this piece of repair work the height of the Jagamohana has been diminished by providing a different and flatter slope, and by doing away with the *Kāntis* or vertical recesses in respect of the four courses of *Pidas* referred to above. The Kalasa of the Jagamohana is altogether new. The eastern face of the sanctum has been much more repaired than any other face. The *Beki*, *Amla* and *Karpuri* of the *dewl* were in a bad condition, and have been thoroughly repaired. A low palisaded enclosure wall has been built round the temple.

The Temple of Bhaskaresvara :—(Plate XV. A)

The temple of Bhaskaresvara is due west of Meghesvara, and not very far from it. It has no Jagamohana, and is two-storeyed, the lower storey forming a well-proportioned basement from the middle of which rises the tower. The basement referred to rests on a plinth 2 ft. high ; its height exclusive of the plinth is 8 ft. The dimensions of the pavement = 47'-9" square ; the external dimensions of the tower = 31'-6", and the internal dimensions = 13'-9" square. Though the temple faces the west, the flight of steps leading to it is situated on the north, the tread and rise being 1'-9" and 1' respectively ; the steps are made of laterite, the length of each being 7'-3".

The temple is a *pida dewl* having 9 *pidas* ; the walls of the

Plate XV.A



Northern face of the temple of Bhaskaresvara, Bhubanesvara.



bāda present the usual five elements of Jangha, Sakkara, Sikkara, etc. The face of the first storey shows Jangha with the first four elements, Barāndi, Bandhana and Upper Barāndi. The temple as it indicates a departure from the established type as far as the constructive peculiarities are concerned, is also peculiar from the sculptural point of view. The architrave over the doorway is not carved with the figures of Nava Grahas or nine planets, nor does the door lintel show the characteristic figure of Gaja-Lakshmi. The central niches contain the *Parśvadevatās* ; but their usual position described in the sixth chapter seems to have been deviated from. The figures of Ganesa and Parvati are noticed in the southern and northern niches respectively ; their positions should be reversed.

The front of the temple presents a bare face ; the usual jamb carvings have been omitted. The usual figures of four lions on the four sides do not project forward so as "to float in the mid-air." They rest on the *rahapagas* ; in the recess between the *Amla* and the *Ghad Chakda*, four *dewl-charanis* are noticeable without the intermediate lions.

The height of the *Sivalingam* is 9 ft. from the level of the pavement below, and some portion of it is imbedded in the ground. The circumference of the *lingam* as measured by me is 12'-1", whence the diameter is deduced to be 3'-10" (approx).

The huge
lingam.



From the broken and tapering end of the *lingam*, Dr. Mitra surmised* that it must have been "the fragment of a huge monolithic column," or, in other words, a portion of "an Asokan lat." It is very difficult to accept this view unless some other cogent reasons are advanced in its favour except that the place was a stronghold of Buddhism.

The temple has no ornamentation of any kind, and although very plain in structure, it presents a somewhat imposing appearance. There are statues in the niches in the middle of each wall except the front (west) where the door is located. The door faces the west as in the temple of Meghesvara. The sandstone has become extremely weathered, and at places conchoidal weathering is seen prominently. The statues are also eroded by weathering action. The statues worth noticing in this temple are the figures of Ganesa, Mahadeva and Vishnu on the south, east and north walls respectively.

This temple had been in a bad state of preservation ; the
Repair by the P. W. D. Beki, Amla, Karpuri and Kalasa had entirely broken up. It has been repaired by the P.W.D. at a total cost of Rs. 3,798.†

* Antiquities of Orissa, Vol II. p. 89.

† Report with Photographs of the Repairs executed to some of the Principal temples at Bhubanesvara, M. H. Arnott (1903).



I cannot pass on to the next temple without expressing the sense of doubt naturally raised in my mind regarding the identity of the temple of Bhaskaresvara. I have accidentally come across the following lines in the Brahma Puranam regarding Bhaskaresvara.

Identity of the temple.

“तस्मिन् क्षेत्रे सिद्धं भास्करेश्वरं सङ्गितं
पश्यति ये तु तं देवं स्नात्वाकुण्डे महेश्वरं
आदित्ये नार्चितं पूर्वं देवदेवं त्रिलोचनं
सर्वपाप विनिर्मुक्ता विमानवरमास्थिताः ॥”

77th Sloka, 41st Chapter.

In the above lines it is enjoined that the *Lingam* of Bhaskaresvara, or the Lord of the solar god, is to be worshipped after bathing in the *kiinda* or spring near at hand ; but there is no *kiinda* in the vicinity of the temple ; moreover, it is locally called by the name of Meghesvara. The reason why it is so called is inexplicable ; such reversal of nomenclature of the temples very close to each other is rarely expected from local traditions which are unerring in these respects ; moreover, the name has some significance. Meghesvara means, the Lord of the clouds ; the *lingam* being a huge one may appropriately be styled the god of the clouds floating high up in the air.

The temple of Meghesvara, or the Lord of the clouds, has

not been noticed by Dr. Mitra ; it is a few hundred feet to the east of the temple of Bhaskaresvara. This temple is noted for an inscription which has been published in the *Epigraphia Indica*, Vol VI.

Meghesvara
Temple.

It faces the west unlike the usual type of temples, and consists of the *vimāna* and *Jagamohana* standing on a spacious paved quadrangle enclosed by a compound wall of laterite capped by a plain coping. There are signs to indicate that there was probably a wooden Bhogamandapa in front ; the stone structure was not probably built. There is a small pillar in front of the Jagamohana called the *Vrisha Stambha*, or the bull pillar ; the *brisha* or bull surmounting the pillar is lying scattered in a neglected state on the south side of the compound. The compound has a big tank to its north mentioned in the inscription to be referred to later on. The compound wall shows recesses by reason of its being doubled over. The dimensions of the quadrangle are given below.

The maximum inside length (north to south)	...	70'- 2"
The minimum ,, ,, ,,	...	63'- 7"
The maximum ,, ,, (east to west)	...	161'- 5"
The minimum ,, ,, ,,	...	156'- 6"

The *Vimāna* and the *Jagamohana* have no plinth ; they start from the pavement or *tala pattana*. The *bāda* of the *vimāna* which is a *saptaratha dewl* is 15'-10" high ; both the upper



and lower *bārāndis* are provided with niches, the lower ones containing the figures of *dikapālas* many of which have been removed, and those remaining are much weathered. Some of the *dikpatis* are not seen in their respective positions assigned to them ; for instance, the position of Indra has been reversed through inadvertence by the P. W. D while executing repairs to the temple.

The dimensions of the different parts of the temple are given below.

Lower Jangha of five mouldings	...	...	3'-11"
Lower Barandi	...	...	3'- 4"
Bandhana of three mouldings	...	...	1'- 4"
Upper Barandi	...	...	3'- 3"
Upper Jangha of seven mouldings	...	...	4'- 0"
Total height of <i>bada</i>			15'-10"
Rekha	...	...	23'-10"
Pavement to <i>Ghad Chakda</i>	...	...	39'- 8"
Beki	...	...	1'- 9"
Amla Dhara	...	...	0'- 5"
Amla	...	...	2'- 3"
Tripata dhara	...	...	0'- 8"
Vertical height of Karpuri	...	...	2'- 0"
Kalasa	...	...	3'- 0"



Therefore the total height of the Vimana from the pavement to the top of the finial or *kalasa* comes up to 50'-2".

The height from pavement to the bottom of central lion projecting from the Vimana = 27'-2".

The outside length of the Vimana (north to south) = 24'-10"

" " " " (east to west) = 36'-3"

The Jagamohana is a *pida* dewl existing up to the *Ghad Chakda* only. Its entrance is flanked by semi-cylindrical pillars carved with seven-hooded Naga and Nagini representations. The jamb mouldings are of the usual type. The doorway is surmounted by the characteristic Nava-graha lintel and the panel containing the figure of Lakshmi in relief.

The inside of the Jagamohana is a square, its sides being 21'-6".

The Jagamohana has two plain balustraded windows. The only figure worth mentioning on the walls of the Jagamohana is a chlorite (?) figure of Hara-Gauri on the left ; this is very exquisitely carved. Hara has three heads and six hands. On the right wall is noticed a weathered figure of Hanumana, the monkey-god carved out of sandstone.

The Jagamohana is decidedly a subsequent addition to the Vimana ; the following among other reasons are given below. There are distinct traces of addition. The Jagamohana is built of *khadiâ kandâ* already

The Jagamohana,
a subsequent
addition.



described, the Vimana, of *Bogdāḥkandā*, both coarse and fine-grained. The Nava-graha architrave over the doorway of the sanctum is partially exposed to view. The western face of the Vimana, now hidden, is complete in all its details, that of the Jagamohana is not so ; this is due to its being hastily finished.

The sculpture of Meghesvara is very elegant and cannot be charged with the defect of over-decorated ugliness. The
The Sculpture of Meghesvara. statuettes in the recesses are very nice and stand in graceful poses. Their expressions are very natural. The *dāli* figures contain animal insets ; this is a peculiarity of its sculpture. The zoology of the temple sculpture is rich and varied. Among others the following animals are seen represented :—rhinoceros, stag, monkey, peacock. The sides of the pilasters show various scenes from animal life. The sculpture representing foliage and floriage is rather poor ; beaded tassels are very sparing. Another peculiarity of this temple is that indecent figures are not met with as usual in Orissan temples. As a good specimen of sculpture, the peacock of Kartika, the war-god, placed in the central niche of the eastern wall of the Vimāna may be referred to.

From an inscription* incised on a slab of stone now stuck on the western compound wall of the temple of Ananta Vasudeva, the date of construction of the temple of Meghesvara

Epigraphia Indica, Vol. VI. (1900-01), p. 199.



can be fixed with sufficient accuracy. This inscription relates

Date of
Meghesvara.

the history of the construction of the temple of Meghesvara with an amount of poetic license which may be appraised at its true value. General Stewart removed the slab from its true position in 1810, and deposited it in the museum of the Asiatic Society; it was restored back, though not in its proper position, by Lieutenant Kittoe in 1837 at the solicitous request of the people of Bhubanesvara. The slab, in question, has been put in the compound wall of Ananta Vasudeva just to the left of another slab belonging to the latter temple and which shared the same fate as the Meghesvara slab.

It is very surprising that this inscription escaped the attention of Dr. Mitra, for I could not find it out in his monumental volume on Orissa. He has quoted the inscription of Brahmesvara (page 88, vol. II.) as seen by him on a slab stuck on the compound wall of Ananta Vasudeva placed in the very place where the slab of Meghesvara is located now. The testimony of a careful scholar like Dr. Mitra can not forthwith be rejected. Is it the fact, which, of course, is not probable, that the slab of Brahmesvara did actually exist in the compound wall of Ananta Vasudeva when Dr. Mitra visited Bhubanesvara and that it was subsequently removed and replaced by the slab of Meghesvara? Anyhow the Brahmesvara slab is missing, and that for Meghesvara unnoticed by Dr. Mitra has taken the place of the former.



On referring to Babu Rakhal Das Banerjee, M. A., Assistant Superintendent of the Indian Museum, I am informed that the inscription of Brahmesvara is not a spurious one ; but he, I believe, has not been able up till now to trace the whereabouts of the missing slab, for he was to let me know the result of his enquiry which has not been communicated to me as yet.

From the inscription* we learn that the temple was built under the auspices of Svapnesvara of Gautama Gotra, the Commander-in-chief (Mahasamantadhipati) of the Ganga kings of Orissa ; we learn also that Surama Devi, the sister of Svapnesvara was married to Rajaraja Deva, the son of Chodaganga who inaugurated the Ganga dynasty in Orissa. The date of Rajaraja Deva, the elder brother of Anianka is known with sufficient accuracy. Anianka, according to Professor Kielhorn, ascended the Orissan throne in 1192 A. D. ; and Rajaraja Deva ruled for 25 years ; hence the ascension of Rajaraja Deva is dated in the year 1167 A.D. The temple may accordingly be supposed to have been built sometime towards the close of, or in the last quarter of the twelfth century.

We may consider it from another stand-point. From the

Chronology fixed from another stand-point	24th line of the <i>Prasasti</i> or eulogium contained in the inscription, in question, we trace the authorship to the poet Udayana, who according to Bhadrachari
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* J. A. S. B. Vol. LXVI, Part I. p. 11 (1897).



Vamsavali, was a contemporary of Küllūka Bhatta and Mayūra Bhatta ; he is the reputed author of *Kusumānjali*, a treatise on the *Nyaya* system of Hindu philosophy. According to Pandit Ganga Nath Jha*, Udayana, the author of *Tatparya Parisuddhi*, a commentary on *Nyaya Vārtika Tatparyam* by Vachaspati Misra, flourished in the reign of Lakshmana Sena, the last Hindu king of Bengal ; hence the date of Udayana is fixed in the close of the twelfth century. Again, Vachaspati Misra is known to live in the last quarter of the 10th, or the beginning of the 11th century A.D ; and it is reasonable to suppose that one hundred years must have elapsed since the composition of the work by Vachaspati on which Udayana wrote the commentary. This also brings Udayana, the author of the Meghesvara inscription to the close of the twelfth century A.D. We may support the above date by another reference to contemporary literature. The author of *Nyarasa Vijay* has quoted from the work of Udayanacharya ; hence Udayana must have flourished at least before 1252 A. D ; and in those days when the art of printing was not known, it is most unlikely the case that a reference to a work by a contemporaneous author should be made ; Udayana accordingly was not a contemporary of the author of *Nyarasa Vijay* who flourished in 1252 A.D. Udayana

* Preface to the English Translation of the *Tattva Kaumudi*, Ganga Nath Jha, M.A. (1896).



may reasonably be supposed to have flourished 75 to 100 years before this date, or, in other words, he may be supposed to belong to the last quarter of the twelfth century.

Brahmesvara Temple :—

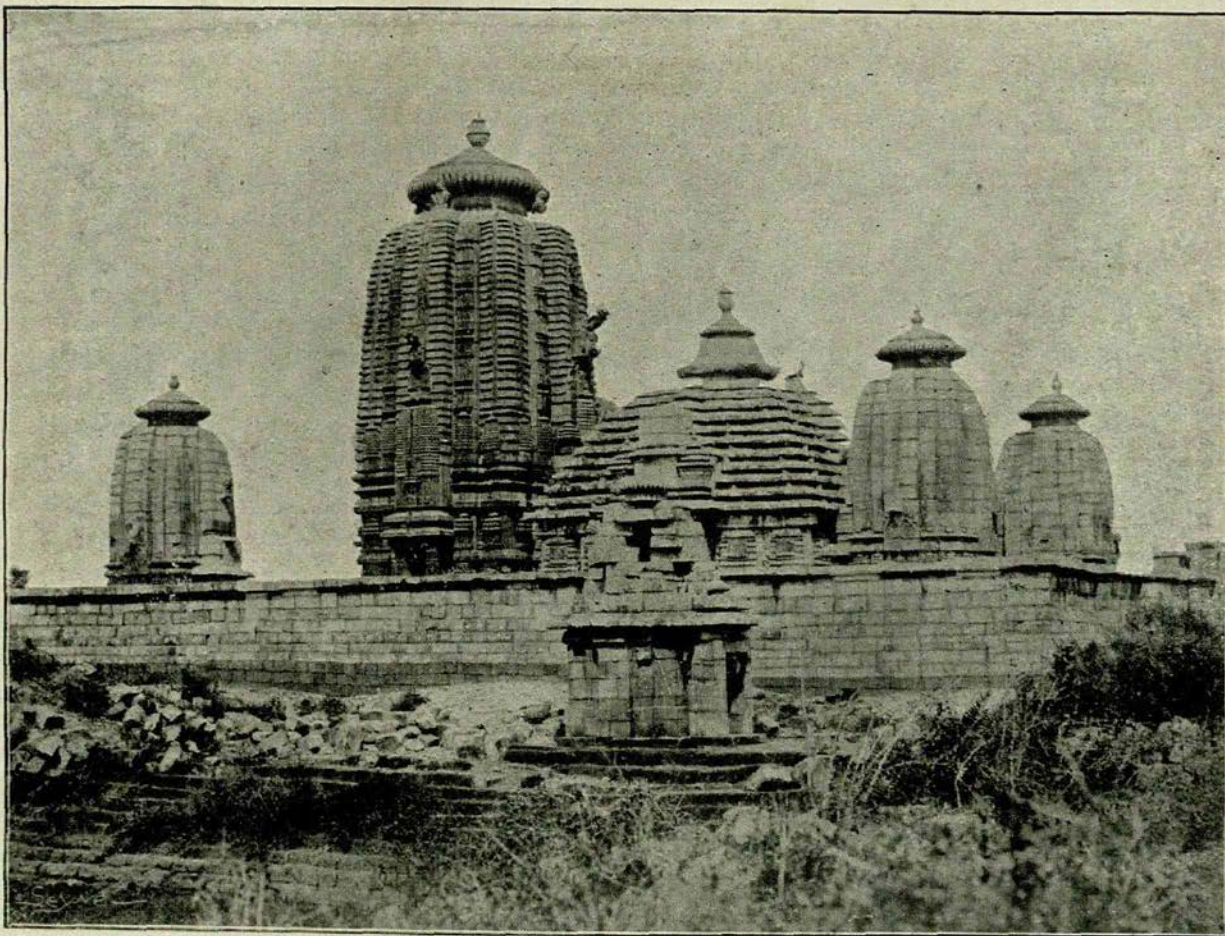
The temple of Brahmesvara is not well-known by reason of its distance from the Lingaraja Temple ; it is, however, situated within the sacred area of *Pancha Kosi*, being at a distance of about a mile to the north-east of the temple of Bhubanesvara. We learn from the *Ekamra Purānam* that Sankara requested Brahmā to erect a temple at a certain distance to the north-east of the temple of Lingaraja ; whereupon the temple was constructed by Visvakarmā in obedience to Brahmā's injunctions, and hence the name of Brahmesvara, or the Lord of Brahmā. If not from the point of view of sanctity, its importance is due to the peculiarity of carvings, and dim reminiscence of history that may be gathered from an inscription carved on a slab of stone which was subsequently translated* to the western boundary wall of Ananta Vāsudeva, according to Dr. Mitra, and which cannot be traced now. For the inscription, I refer my readers to the article in the *Journal of the Asiatic Society* by James Prinsep, or to the *Antiquities of Orissa* Vol. II, (p. 88) by Dr. Mitra.

* See my remarks on this on page 330.



The authorship of the inscription is ascribed to one Purushottama Bhatta, probably the court-poet of Udyotaka Kesari, the king of Kalinga under the auspices of whose mother Kolavati, the temple was erected. Udyotaka Kesari is stated to be seventh in descent from Janmejaya; it is not stated who this Janmejaya was; but from the description in the inscription, I am inclined to take him to be the father of Yayati; I have discussed at great length in the first chapter to establish the identity of Janmejaya, and the time when he flourished. I have placed him in the middle of the 8th century, and hence Udyotaka naturally belongs to the early part of the 10th century, or the latter part of the 9th century A. D., as he is the 7th in descent from Janmejaya. I may state here that Udyotaka does not certainly belong to the main line of Janmejaya. The temple accordingly is a work of the end of the 9th, or the beginning of the 10th century A. D.; this will be apparent from the study of its architecture. This receives additional strength in the shape of corroboration from palæographic considerations, judging from which Dr. Mitra was inclined to place it between the 8th and the 9th century A. D.

The temple of Brahmesvara has a spacious compound surrounded both inside and outside by two walls; it will be seen that portions of the outer walls are still traceable now both



The northern face of the temple of Brahmesvara
showing the Jagamohana and the compound wall.

334



on the east and south. The compound has a tank on the south side. The dimensions of the inner compound are 107'-9" (east to west) and 71' (north to south). The inner compound has four temples at the four corners. (*vide* plate—XV. B).

The temple is situated on a plinth 3'-9" high ; as usual with most of the Orissan temples, it faces the east. It consists of a vimana and a jagamohana. Both the vimana and the jagamohana are *Pancharatha dewls*; the Konakapaga of the vimana shows five *bhūmis* ; from all its *pāgas* just over the *bāda* and in the first *bhūmi*, project the *rekha* representations. The middle of the konakapaga is carved with scroll work surrounded by a beaded border with animal insets. Such an ornament in the konakapaga is nowhere met with. The recess between the konaka and anartha-pagas is not distinct. The rahapaga over the central projecting lion is carved with a central band of *vana latā*. This is peculiar. The Anartha-paga shows *bhos* and representations of temples containing male and female figures in their panels. The upper *bārāndis* are provided with niches containing male and female figures in graceful poses. Their expressions are exquisitely beautiful. In the case of the temple of Meghesvara, the niches of upper *bārāndis* contain the figures of gods and goddesses. All the *Parsva Devatas* have been removed from the central niches.

The *Sardūla* columns of the temple of Brahmesvara are



peculiar ; those between the Konaka, Anartha and Rahapagas are all similar ; the *Sārdulus* are represented with their heads turned back ; they are standing on crouching elephants with no human figure in the vicinity.

I give below the dimensions of the different parts of the Vimana and Jagamohana as measured by me.

Vimāna :—

Lower Jangha	...	...	...	4'- 8"
„ Barandi	...	...	...	4'- 2"
Bandhana (one moulding only)	...	...	...	1'- 2"
Upper Barandi	...	...	...	4'- 2"
Upper Jangha	...	...	...	4'- 8"
Total				18'- 10"
Bada	...	...	...	18'- 10"
Rekha	...	...	...	28'- 0"
Beki	...	...	...	2'- 2"
Amla Dhara	...	...	...	0'- 5"
Amla	...	...	...	2'- 10"
Tripata Dhara	...	...	...	0'- 10"
Karpuri (vertical height)	...	...	...	1'- 6"
Kalasa	...	...	...	5'- 6"
Total				60'- 1"



Height up to the bottom of the projecting lion on the <i>rahapaga</i> towards jagamohana	...	...	...	31'- 6"
Diameter of Karpuri	...	...	...	12'- 0"
Diameter of <i>Amla</i>	...	...	...	16'- 0"
<i>Ghad chakda</i> from konakapaga to konakapaga	...	...	...	12'- 6"

Jagamohana :—

Jangha	...	...	...	3'- 9"
Bada	...	...	...	12'- 2"
Beki	...	...	...	0'- 10"
Dhara of Sree	...	...	...	0'- 2"
Sree	...	...	...	1'- 1"
Vertical height of <i>Amla</i> Sree	...	...	...	3'- 0"
<i>Amla</i> Beki	...	...	...	5'- 0"
<i>Amla</i> Dhara	...	...	...	0'- 2"
<i>Amla</i>	...	...	...	0'- 10"
<i>Amla</i> Karpuri including Dhara	...	...	...	0'- 11"
Kalasa	...	...	...	4'- 6"

Vertical height of pyramidal top of the <i>bada</i> of Jagamohana	...	...	...	10'- 3"
Slant height	...	...	...	15'- 10"

$$\begin{aligned}
 \text{Angle of inclination} &= \sin^{-1} \frac{13'-3''}{15'-10''} \\
 &= \sin^{-1} 0.83684 \\
 &= 56^{\circ}48'30''
 \end{aligned}$$



The Jagamohana is provided with two windows on the north and south sides consisting of plain columns carved on the outside with five figures many of which have been obliterated ; the female figure on the north side looking up at a full-blown lotus is very striking.

The face of the *bāda* of Jagamohana shows only Jangha and Barandi with its top. The *dikpatis* are noticeable in the niches of the *bārāndis* referred to.

The Jagamohana of Brahmesvara is similar to that of Muktesvara by reason of having the ceiling of it most elaborately carved. The lowest part of the spire of the Jagamohana (inside) is carved by three tiers of animated friezes describing various scenes. The third, or the uppermost course of stone blocks has carved on it the serrated copings like those on the outer enclosure wall of the Puri Temple. The second course of stones contains the carvings of anchorites worshipping the *Siva Lingam*, and of rows of anchorites standing with folded hands in front of a *śādhū* or ascetic in meditation. In this course there are small projecting statuettes of females suckling their babes. In the first or the lowest course are depicted the elephant procession, cavalry and armed foot soldiers. The three tiers of friezes already referred to enclose an exquisitely carved lotus hanging from the ceiling.

Interior
decoration



The exterior of this temple contains numerous carved blocks and statuettes. Compared with those on Muktesvara, and Meghesvara, the workmanship is inferior, and details are wanting. Absence of purity in the representation of domestic scenes is patent everywhere except on the Jagamohana. Most of the blocks of the Jagamohana are plain, and the number of carvings is limited. On either side of the entrance of the Jagamohana, the outer face of the jamb contains in high relief the figure of a bejewelled man with a sword in hand in a striking attitude facing an enemy not represented, and riding on a griffin towering over a diminutive elephant in a crouching attitude. Just below the roof, herds of deer, elephants, and flocks of geese are depicted in a running order following close upon one another.

The main rectangular frieze on the south is set in a frame of scrollwork with beaded borders which has been much obliterated except in the lowest border. A man is seated on a throne supported on ornamental legs; below the seat, a *kamandalu* and a conchshell on a circular stand are depicted, probably indicating that the central figure on the seat is a sage. He is seated cross-legged, his right hand being partly supported on an ornamental pillow behind his back. The other hand rests on his left leg. There is an ornamenta awning over his head. Behind stands a servant with a *chowrie*.



For want of space, the artist has given a diminutive form to this individual. In front, and on the floor stands a young boy with his back against the principal figure; and facing him there are two figures in a kneeling attitude. By the side of these and in the background are five erect figures the foremost of which is richly attired; the rest except one are in a posture of praying; and among these, the foremost figure exhibits much fervour.

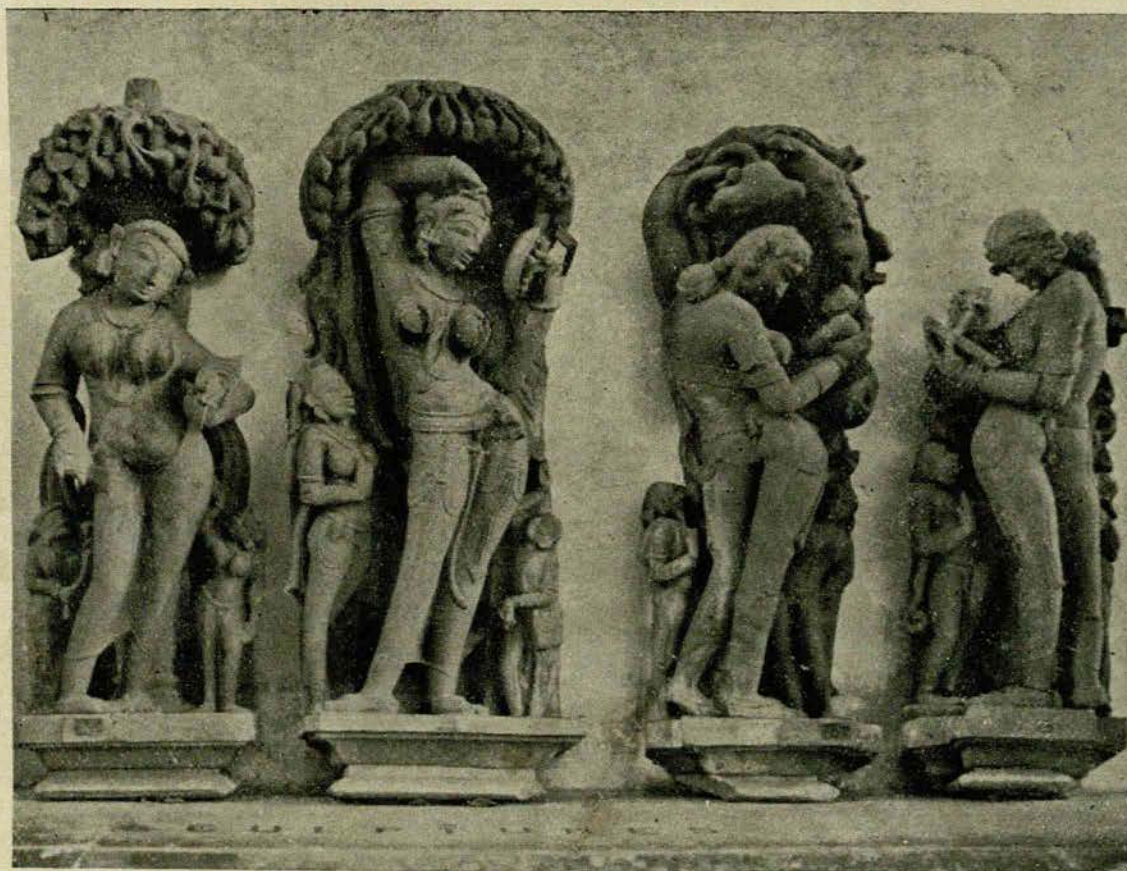
The pilasters of the Jagamohana entrance are carved with scrolls, flowers, and human figures with two *Dwarpalas*, each supported by a couple of griffins. *Lakshmi* figures in the middle of the lintel.

The lowest tier of bass-reliefs of the temple shows gods (*Siva*, *Bhairava*, &c.) in the central niche of brackets with well-executed female figures in each of the double side-niches. The figure of *Chāmunda* on the western face is striking. The central frieze on this face is a small one, and depicts an ascetic discoursing to his disciples who are all attentively listening to him. There are only 14 figures of gods, and goddesses as against innumerable male and female figures. The human figures are extremely important as depicting various musical instruments, domestic implements, garments, jewellery and toilet of the age they belong to.

The Vimana

There are 5 erect figures on the north and south faces;

Plate XVI.



(1) & (2) Statuettes of the Raja Rani Temple.

(3) to (4) Statuettes of the Bhubaneswara group.

Photo taken from the gallery of the Indian Museum, Calcutta by A. Ghose M. A. B. L.

340



they are much mutilated. They are the largest of all the figures in this temple. There are no *Nāginis*, but on the north wall of the Jagamohana one of the above statuettes has a seven-headed snake over its head. It has a *kamandalu* in one out of the four hands; the other figures are of women, each having a lotus in full bloom over her head; I may refer in passing to a very nice female figure noticed in the recess between the *anartha* and *raḥapagas* at the north-west corner of the western face just where the *bāda* terminates. The figure is represented as about to put on an anklet resting her leg on a tiny statuette of a female figure. The female figure fondling a child is also worth mentioning.

The zoology of the temple is rich and varied. The base of the central niche on the north is flanked by two small pilasters containing scrolls enclosing figures of the peacock, crab, elephant, fish, tortoise and *makara*. The top frieze of the Jagamohana shows rows of stags, monkeys and ducks.

The panelled statuettes of Brahmesvara are very graceful and expressive. The carvings of Brahmesvara are similar to those of Muktesvara in many respects; the anchorites or ascetics, the frequent repetition of the *Siva lingam*, the beaded tassels with scrolls of both the temples resemble one another in a very striking manner; the lion of the Jagamohana on the east is similar to that of Muktesvara.



"There were bad vertical cracks in the Dewl undoubtedly occasioned by unequal settlement".* The Public Restoration by the P. W. D. Works Department has thoroughly repaired the temple and its appurtenances including the four temples at the corners and the compound wall at a total cost of Rs. 5,192.*

The Temple of Lingaraja—

The temple of Lingaraja is the biggest of all at Bhubanesvara; it ranks among the best of the group belonging to the Indo-Aryan style of Architecture. It is also important from the sculptural point of view, for some of the chlorite figures which I shall refer to later on indicate the climax of the decorative art reached by the old artists of Orissa.

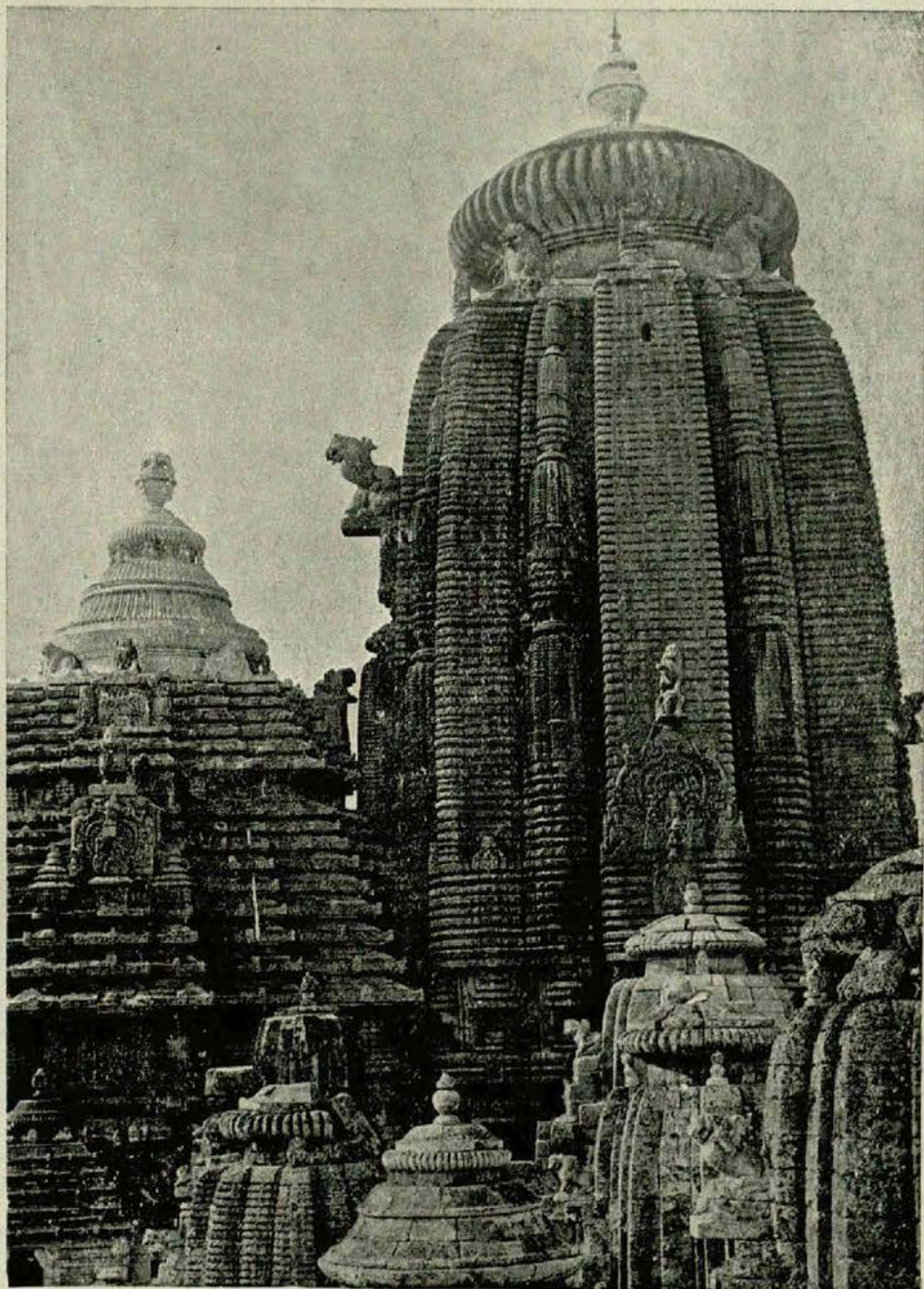
The temple has a spacious compound (520' × 465')† enclosed by a boundary wall of laterite about 7'-6" thick and surmounted by a plain, slant coping; alongside the inner face of the boundary wall there runs a terrace probably meant to protect the compound wall against the incursions of the Mahomedans; at the north-east corner of the wall and on it, rests a small structure called the *Bhet Mandapa* where an image of the consort of

* Report with photographs of the Repairs executed to some of the Principal temples at Bhubanesvara between 1898 and 1903 by M. H. Arnott.

† Dr. Mitra is responsible for this measurement. I have taken it from his Antiquities of Orissa. I may mention here that I have very rarely relied on the measurements taken by others; but in this case insuperable difficulties were presented to me in taking the measurement.

342

Plate XVII



Northern face of the Temple of Lingaraja, Bhubanesvara.



Lingaraja is placed to accord him a befitting reception on his return home after the car festival, or *Ratha Yâtrâ*.

The compound wall is provided with three gates on the north, south and east, that on the north being called the *sinha-dwâra* by reason of its being flanked by two rampant lions. The structure for *sinha-dwâra* is itself sufficient for a temple of ordinary proportions; it is a *pida-dewl*. It was customary in Orissa in the mediæval times to provide a structure for the entrance in the case of big temples, though it differs materially from the *gopurâm* or propylon of the Dravidian style.

Access is gained to the court-yard through the eastern entrance by a descending flight of steps, for its level is lower than that of the road; on traversing the compound for some length, the terrace or the raised platform on which the temple with its appurtenances stands is reached by an ascending flight of steps.

The temple consists of the following four parts—the *Vimâna*, *Jagamohana*, *Nâṭamandira* and *Bhogamandapa*, of which the first two and probably the last in its original form are coeval.

Vimâna :—

The *Vimâna* which is a *Pancharatha dewl* stands on a paved quadrangle; the *jangha*, 10'-4½" in height, and without any plinth starts at once from the pavement or *tala pattana*;

the *bāda* consists of the usual five elements ; the upper jangha shows ten mouldings, and is accordingly called *Dasakāma*.

The dimensions of the above five elements are given below.

Upper Jangha	...	...	...	11'- 0"
Upper Barandi	...	...	...	9'- 3"
Bandhana	...	...	...	3'- 0"
Lower Barandi	...	...	...	9'-10"
Lower Jangha	...	...	...	10'-4½"

In the Konak-paga above the second Jangha are noticed five similar mouldings surmounted by an *amlaka-sila* ; these comprise one *bhūmi* ; there are tiers of ten similar *bhūmis* one above the other ; next comes the course of stone called *Ghad-chakda*. In the anartha-paga above the *bāda* are noticed nine projections of *kani* and *basanta*, and over them rests a *rekha-dewl* representation, the top of which corresponds with that of the fourth *bhūmi* of the konaka-paga ; over this, there are, again, six mouldings of *kani* and *basanta* surmounted by a similar *rekha* representation, the top of which is in the same line with that of the seventh *bhūmi* ; this is surmounted by a similar succession of four mouldings capped by a *rekha* the top of which corresponds with the ninth *bhūmi* ; over this is noticed one moulding with a *rekha* representation corresponding with the tenth *bhūmi* ; the barandi of this *rekha* contains the figure of Lakshmi. On the rahapaga (north side) is



noticed a small lion placed on a slab of stone projecting forward at the top of the *bāda* ; over this is seen *Padma-bho* (page 129) flanked by two reclining male figures ; the top of the *bho* corresponds with the top of the second *bhūmi* ; over this is a slab supporting a *Jhāppā-sinha* (p. 204) floating, as it were, in the mid-air ; the top of this corresponds with the middle of the third *bhūmi*. The figure of *Uddā-gaja-sinha* (p. 204) is placed at a height equivalent to the top of the sixth *bhūmi* and projects from the *rāhapaga* facing the Jagamohana.

In the middle of the *jānghā*, there runs a vertical band terminating in a panel enclosed in a miniature *dewāl* ; these panels contain human figures which have been much obliterated by the weathering action of the atmosphere.

On the sides of the *vimāna* except the east, abut three two-storeyed structures just close to the central niches containing the figures of the *Pārsva-devatās*. The structures serve the purpose of *mohanas* of the niches which by reason of their containing the images of the *Pārsva-devatās* resemble the *vimānas* or sanctums. The plan of these structures is nearly a square ($21' \times 20''$) ; the ground floor starts from a low plinth 11" high ; the height of the ground floor (south) is 9'-3" ; over it rests a second plinth 2'-1½" high from which rises the second storey.

The storeyed structures are obviously subsequent additions



to the vimāna; the lowest *pīḍa* of the first-floor has been made to abut skilfully on the top of the niche.

The figures of the *Pārśva-devatās* placed in the niches mentioned above have been most exquisitely carved out of chlorite (?) blocks; the nice carvings showing among other things the folds of the garments register the high water-mark of the skill in the art of sculpture reached by the Uriya artists of a by-gone age. These may compare favourably with any master-piece of sculpture noticed in any part of the world; but for want of space I would have devoted a whole chapter to the description of the images. I would, however, content myself with giving a brief and general description of them conveying most meagrely the idea of their perfection in the art of sculpture.

The figure of Kārtika or war-god standing on a pedestal of lotus is noticed in the western niche, *i. e.*, that at the rear of the sanctum. The part of the pedestal below the lotus referred to presents a nice front carved with artistic floral devices. The figure has the characteristic arm ornament and a necklace with the central gem as usual. The peacock, the characteristic vehicle of the deity, has been nicely represented with plumes and tail; the head of the bird has been broken. The figure is flanked by side deities; there are two flying nymphs holding garlands on the two sides of the

**The Western
niche.**



top ; beaded tassels are represented as hanging from the mouth of a *kirttimukha* forming the background of the image.

The northern niche contains the four-handed figure of
The Northern Niche. Pārvati standing on a pedestal of full-blown lotus supported by a figure of lion looking up in a peculiar pose towards the deity ; the lion is moustached. There are the characteristic *Pārsva-devatās* and *devīs* flanking the sides of the figure ; flying nymphs are also noticed at the top. The figure is also flanked by a group of musicians playing on stringed instrument, drums, cymbals, *damarū*, &c. There is a nice full-blown lotus on the right side springing up from the lotus pedestal already referred to. The background of the figure is capped by a trefoiled arch surmounted by a *kirttimukha*. The deity is evidently a *vaishnavī* for having a *vaishnava mālā* encircled round her neck ; the image has the characteristic arm and ankle ornaments and also a necklace set with a central gem hanging from it.

I may mention in passing the following fact noticed by me which is worth mentioning ; only the left leg of the image and the same of some of the attendants of this deity are provided with anklets ; this is rather peculiar.

The workmanship of the figure of Pārvati is so nice that it never fails to exact the admiration of the most captious critics of art. On referring to the best sculptor of Orissa who

accompanied me in my sojourns there on several occasions, I learn that he would take more than a year to complete this piece of sculpture.

The southern niche contains the pot-bellied, four-handed figure of Ganesa standing on a full-blown lotus flanked by a saddled mouse and a *pāsa* or an axe carved with beaded tassels. The figure has a nicely carved cloth reaching up to the knee. Ganesa has his tusk and the tip of fingers of the left hand broken. The figure has a peculiar ornament formed by a representation of snake encircled round the ankle ; the sacred thread shows the same device.

The *Dikpatīs* are noticed in the niches of the *bārāndī*. Enclosed in a panel carved with the floral devices seen abundantly at *Rajarani* and sparingly at *Muktesvara*, is seen the figure of *Agni* with a ram or sheep as his vehicle ; the characteristic flames of *Agni* have been represented. The lower part of his body below the navel has been broken. The figure of *Indra* has been removed ; the sides of the niche meant for *Indra* (south side of eastern face) are carved with medallions containing insets of animal figures such as the elephant, peacock, fish, mouse, monkey, dog, *makara*, etc. *Yama* with the buffalo as his vehicle is noticeable in the niche on the west side of the south face ; the figure of the buffalo, however, resembles more a sheep than the horny



ruminant of the ox family. Nirita sitting on a lotus has as his vehicle a reclining human figure ; the niche (south side of west face) has its sides carved with scrolls containing animal figures such as the elephant, fish, sheep, stag, etc. Varuna with a *makara* as his vehicle is seen in the niche on the north side of the western face ; the sides of the niche show floral devices usually met with at Rājarañi. Pavana having as his vehicle a stag is seen in the niche on the west side of the north face ; the sides of the niche are carved with scrolls containing animal figures such as the monkey, elephant and stag. Nothing is particularly noticeable regarding the figure of Kuvera. Isana with a bull as his vehicle is seen in a niche having a beautiful top surmounting it.

I took a theodolite and other survey instruments with me for determining the true height of the temple of Lingaraja. I set up the theodolite in the school compound to the south of the compound wall of the temple, the site chosen being a comparatively level plot of ground. The distance between the two different positions of the theodolite was 100 feet. I took several readings the mean of which are given below.

Measurement
of the height of
the temple.

A = Angle of inclination of the top of the metallic kalasa surmounting the stone kalasa ; this angle is from the nearer of the two positions from the temple.



A' = The same up to the base of the stone finial or kalasa.

B = The same ; the angle in this case is that from the more distant of the two positions from the temple.

B' = The same up to the base of the stone finial.

$$A = 25^{\circ}-59'$$

$$B = 19^{\circ}-49'$$

$$A' = 24^{\circ}$$

$$B' = 18^{\circ}-5'$$

C = The vertical angle of the triangle having the top of the metallic kalasa as apex and the distance between the two positions, *i. e.* 100 feet as the base.

C' = The same up to the base of the stone finial.

$$C = (25^{\circ}-59') - (19^{\circ}-49') = 6^{\circ}-10'$$

$$C' = 24^{\circ} - (18^{\circ}-5') = 5^{\circ}-55'$$

$$\sin A = \sin 25^{\circ}-59' = .4381$$

$$\sin B = \sin 19^{\circ}-49' = .3392$$

$$\sin C = \sin 6^{\circ}-10' = .1074$$

\therefore Height of the temple up to the top of the metallic kalasa above the level of the theodolite

$$= \frac{100 \times .4381 \times .3392}{.1074} = 138.37 \text{ feet.}$$

The height of the instrument = 4'-8"

\therefore The height of the temple *up to the top* of the metallic kalasa = 143.03 feet.



$$(2) \sin A' = \sin 24^\circ = .4067$$

$$\sin B' = \sin 18^\circ - 5' = .3103$$

$$\sin C' = \sin 5^\circ - 55'' = .1030$$

\therefore Height of the temple up to the base of the stone kalasa above the level of the theodolite

$$= \frac{100 \times .4067 \times .3103}{.1030} = 122.46 \text{ feet.}$$

The height of the instrument like the above is 4.66 feet.

\therefore The height of the temple above ground level of the school up to the base of the stone finial = 127.12 ft.

$$= 127' - 1''$$

Jagamohana :—

The same conventions of A, B and C have been used in this case also ; the distance of the instrument between the two positions and the height of the instrument above ground are the same in this case as in the vimāna.

The angles have been measured up to the top of the stone kalasa surmounting the Jagamohana.

$$A = 16^\circ - 47'$$

$$B = 12^\circ - 32'$$

$$C = (16^\circ - 47') - (12^\circ - 32') = 4^\circ - 15'$$

$$\sin A = \sin 16^\circ - 47' = .2887$$

$$\sin B = \sin 12^\circ - 32' = .2170$$

$$\sin C = \sin 4^\circ - 15' = .0741$$

∴ The height of the Jagamohana above the theodolite and up to the top of the stone kalasa = $\frac{100 \times .2887 \times .2170}{.0741} = 84.5 \text{ ft.}$

The height of the instrument = $4' - 8'' = 4.66 \text{ ft.}$

∴ The height of the Jagamohana above the ground level and up to the top of the stone kalasa is 89.166 ft. or $89' - 2''$.

Jagamohana :—

The Jagamohana or the Audience Chamber or the Porch is a *pida dewl*, and is contemporaneous with the *vimāna* or sanctum. The southern face is provided with a doorway $8' - 9\frac{1}{2}'' \times 3' - 9''$; a flight of three steps leads to this doorway, the tread and rise of the steps being $2' - 9''$ and $10''$ respectively. The height of the terrace including the ledge in front of the doorway is $10' - 6''$; the terrace exclusive of the ledge is $8' - 2''$ high. On the left of the staircase referred to is a small *bida dewl* for Madan Mohana; on the right is a pillared *mohana* for the temple manager to sit in; this has recently been built.

The *bāda* of the Jagamohana shows the usual five elements of jangha, barandi, &c. I give the dimensions below.

Upper Jangha (This consists

of 10 projections)	...	...	...	$7' - 1''$
Upper Barandi	...	...	...	$6' - 1\frac{1}{2}''$
Bandhana	...	...	...	$2' - \frac{1}{2}''$
Lower Barandi	...	...	...	$6' - 6''$



Lower Jangha	...	...	...	7' - 0"
Total height of <i>bāda</i>	...	...	...	28' - 9"

The pavement of the quadrangle has buried part of the Jangha.

The lower Jangha contains the usual five elements of *pāda*, *kumbha*, *patā*, *kani* and *basanta*; it has a central band containing panels with standing human figures and miniature temples.

The southern doorway referred to above is not provided with the Nava Graha architrave, but the figure of Lakshmi is noticeable. There is a bold projection over the doorway which is very plain in execution and without any carving. The frieze between the projection and the figure of Lakshmi stated above contains scenes from mythology that could not be deciphered. The doorway is flanked on the right by two female figures standing by trees and on the left, by one female figure; this has spoiled the symmetry, and rendered the frontage rather ugly.

The space over the doorway between the plain projection stated above and the first *pāda* from below upwards is flanked by pilasters carved with beaded tassels, scrolls, etc. The central space is covered by three projections of *rekha dewl* supported on a projection of Basanta with Kani below it. There are four standing figures in the recesses between the pilasters and



the *rekha* representations ; the end figures are males, and the intermediate ones, females.

The Jagamohana has a balustraded window of five nicely worked balusters upon which female figures in various poses and standing under the shade of trees have been carved ; some of the figures have been broken. The width of the window is 7' - 5", and the interval between the balusters is 3½". The window is flanked by a frame of three bands, the first and second of which are carved with scroll work, and the third one shows medallions enclosing animal figures almost wholly obliterated ; among the animals, the stag, elephant, duck and fish can be identified.

There is a figure of Lakshmi just above the window, and over it is a row of carvings among which that of a *rishi* who looks like a king is the most important ; in front of the *rishi* are represented several standing and seated figures.

The pilasters at the two sides are surmounted by dwarfs, not pot-bellied as is usually met with, but rather graceful ; they are represented as uplifting a projecting *pida* or canopy, the face of which is carved with figures of elephants. There are three *rekha* representations (similar to the southern face) in the intervening space between the *pida* or canopy stated above and the lowest *pida* of the pyramidal spire. The end pilasters are most exquisitely carved with beaded tassels, scrolls and medal-



lions containing animal figures. The topmost figure just below the lowest *pida* of the pyramidal portion contains figures of elephants.

The pyramidal portion consists of 9 *pidas*, a recess and 7 *pidas* successively till the *beki* is reached. The faces of the *pidas* represent scenes of war processions consisting of infantry carrying bows and swords, well-caparisoned elephants and horses with or without riders. It is a matter of great regret that saltpetre action has already spoiled the faces of some of the *pidas* to a fearful extent, so much so that many of the figures cannot be recognised.

Just over the fourth *pida* rest several projections of small *pida dewls* containing panels in the space between them showing figures in *basso-relievo*; over these is the *bho* upon which rests the lion projecting from the Jagamohana; one of these panels on the north side contains a figure of *Siva lingam* worshipped by two anchorites in front. On the south side, however, there are 6 panels which show scenes from the *Ramayana* and the *Mahabharata*. The journey of the *Pandavas* to heaven has been depicted very faithfully. The lower right panel contains four human figures, two of which are armed with bows. The four figures represent Rama, Lakshmana, Sita and an attendant. Hanumana and Bibhisana are walking in front. This scene probably refers to the release of Sita from her captivity.



The *Natamandira* resting on a plinth 2'-8" high is decidedly a later addition to the Jagamohana, and was not originally contemplated. Its construction is ascribed to the wife of *Salini Kesari*, a minor king of Orissa who is supposed to have reigned towards the close of the eleventh century A. D. That it belongs to a later age than that of the *Vimāna* or Jagamohana is proved by its constructive peculiarities and artistic details.

The face of the *Natamandira* is not in the same vertical plane as that of the Jagamohana, which recedes back from the former; owing to this the width of the ledge in front of it is narrower than that of the Jagamohana. The sloping roof of the *Natamandira* formed by four tiers of *pidas* ends in a flat terrace surrounded by battlemented tiles, or crest tiles presenting a nice appearance. This structure comes under the class of *pidamohona* as defined by me in Chapter V; it resembles the *Natamandira* of Jagannath in this respect, and is likewise without *sree*, *amla*, *kalasa*, &c.

The *Natamandira* is a square, each side being 52 feet, and the height of the wall of *bāda* 19'-4"; hence the structure may be spoken of as a rectangular parallelopiped surmounted by a frustum of a pyramid. The roof of the *Natamandira* is supported by four nine-foiled arches formed by corbelling and resting on four rectangular columns.