CHAPTER IV.

CENTRAL AND NORTHERN INDIA.

CONTENTS.

Chandrāvatī and Baroli—Kṛttī-stambhas—Temples at Gwāliar, Khajurāho, Sinnar, Udayapur, Benares, Bindrāban, Kāntanagar, Amritsar.

There are certainly more than one hundred temples in Central and Northern India which are well worthy of being described in detail, and, if described and illustrated, would convey a wonderful impression of the fertility in invention of the Hindū mind and of the elegance with which it was capable of expressing itself. None of these temples can make the smallest pretension to rival the great southern examples in scale; they are all, indeed, smaller even than the greater of Orissan examples; and while some of them surpass the Orissan temples in elegance of form, many rival them in the profuse elaboration of minute ornamental details.

None of these temples—none, at least, that are now complete—seem to be of any great antiquity. At Eran, in the Sāgar district, are some fragments of columns, and several sculptures that seem to belong to the flourishing age of the Guptas, say about A.D. 450; and in the Mukandwārā Pass in Kotā, there are the remains of a chaultrī that may be as old, but it is a mere fragment,1 and has no inscription upon it.

Among the more complete examples, the oldest I know of, and consequently the most beautiful, is the porch or temple of Śīlāsvara at Chandrāvatī, near Jhālāpathan, in Rajputana.2 Assuming that it belongs to the early years of the 9th century, with the chāwadī in the Mukandwārā Pass, and the pillars at

1 A view of this was published in my 'Picturesque Illustrations of Indian Architecture,' plate 5.
2 In its neighbourhood Colonel Tod found an inscription, dated 746 of an era, not named, which at one time I thought might have been taken from this temple, and consequently might give its date about A.D. 889, which would fairly agree with the style, judged from that of some of the caves at Ellūrā, which it very much resembles. 'Picturesque Illustrations of Ancient Architecture in Hindostan,' plate 6, with description. Tod's 'Annals of Rajasthan,' vol. ii. p. 734. His translation, however, was worthless; the date is more probably of A.D. 824.—'Indian Antiquary,' vol. v. pp. 180f.
Eran, this Chandravati fragment completes the list of what we at present can feel sure of having been erected before the middle of the 9th century. There are doubtless others, such as the temples at Pathāri and Tigowā, that may be of even an earlier age, and it would be well they were examined, for this is one of the most elegant specimens of architecture of its period (Woodcut No. 335). It has not the poetry of arrangement of the Jaina octagonal domes, but it approaches very nearly to them by the large square space in the centre, which was covered by one of the most elegantly designed and most exquisitely carved roofs known to exist anywhere. Its arrangement is evidently borrowed from that of Buddhist vihāras, and it differs from them in style because their interiors were plastered and painted, here, on the contrary, everything is carved in stone. It is a Śaiva shrine.

Leaving these fragments, one of the oldest, and certainly one of the most perfect, in Central India is the desecrated temple at Baroli, situated in a wild and romantic spot not far from the falls of the Chambal, whose distant roar in the still night is the only sound that breaks the silence of the solitude around them. The principal temple, represented in the Woodcut No. 336, may probably, pending a more precise determination, be ascribed to the 9th or 10th century, and is one of the few of that age now known; it was originally dedicated to Śiva. Its general outline is identical with that of the contemporary Orissan temples. But instead of the astylar enclosed porch, or mandapa, it has a pillared portico of great elegance, whose roof reaches half-way up the temple, and is sculptured with a richness and complexity of design almost unrivalled, even in those days of patient prodigality of labour. It will be observed in the plan (Woodcut No. 337) that the dimensions are remarkably small, and the temple is only 58 ft. high, so that its merit consists entirely in its shape and proportions, and in the elegance and profusion of the ornament that covers it.

1 Tod (vol. ii. pp. 733ff.), gives several plates of the details of the porch by a native artist—fairly well drawn—but wanting shadow to render them intelligible. Unfortunately we now learn that this monument had been repaired two or three years ago, with ugly masonry, plaster and whitewash. Such is what has to be expected wherever an ancient monument is repaired by Hindus or entrusted to the ordinary engineer to clean.
In front of the temple is a detached porch, called a Chāwadī or nuptial hall, similar to that in front of the temple at Mudherā in Gujarāt; in this tradition records the marriage of a Ḥūna (Hun) prince to a Rājputnī bride, for which purpose it is fabled...
to have been erected;¹ but whether this is so or not, it is one of the finest examples of such detached halls known in the north. We miss here the octagonal dome of the Jains, which would have given elegance and relief to its ceiling, though the variety in the spacing of the columns has been attained by a different process. When the dome was first employed in Hindû architecture, they seem to have attempted to gain sufficient relief to their otherwise monotonous arrangement of columns by breaking up the external outline of the plan of the mandapa, and by ranging the aisles, as it were, diagonally across the building, instead of placing them parallel to the sides.

Other two temples here, to the south of the preceding, are smaller but essentially of the same style, though more pointed in their form, and are consequently either more modern in date, or if of the same age—which may doubtless be the case—would bring the date of the whole group down to the 10th century, which, after all, may be their true date.

The larger of the two is known as the temple of Pârvatî, and in front of it, a little way from the great temple, were two pillars, one of which (still standing in 1873) is here represented ² (Woodcut No. 338). They evidently supported one of those torans, or archways, which succeeded the gateways of the Buddhist topes, and form frequently a very pleasing adjunct to Hindû temples. From the architraves of certain of these, the god was swung at certain festivals. They are, however, frail edifices at best, and easily overthrown, wherever the bigotry of the Moslims came into play.

² For a photograph of this and of the two neighbouring temples, see 'Architecture and Scenery in Gujarat and Rajputana,' plate 22.
Kírtti-stambha Gateways.

Toran gateways or Kírtti-stambhas, as above remarked, were common adjuncts to Hindú temples as well as to Buddhist stúpas. The gateways at Sánci and Bharaut are the earliest we can now point to; but of similar purpose, though of very different construction, were such gateways as those at Baroli and the four already mentioned at Worangal (vol. i., p. 435), which may belong to the 12th century. But there are others of the same character that may be here mentioned. The only one yet known in the Dekhan is at the ruined temple of Gálaganáth, outside Aihole, which still retains the lintel supported by two massive square carved pillars, and from the style and carving may date from about A.D. 900; but if there ever was a pediment over the lintel it has totally disappeared.

Of more ornate style is one at Pathári, in the Gwáliar territory, about 11 miles south-east from Eran, where are also many remains of great antiquity and interest. It stands in front of an old temple called Gádarmar. The shafts of the pillars are sixteen sided with Gupta bases and capitals of the same pattern as the pillar from the Eran temple (Woodcut No. 166). The brackets that support the toran arch—now lost—also bore female and animal figures on four sides, but these are mostly now lost. Above these brackets the pillars are circular, and support a large abacus on the inner projections of which rests the richly-carved lintel, which carries over its centre a circular stone or amalasíla, with lions on each of the end blocks.¹ It has had no pediment, and must belong to the age of the Gupta remains at Eran.

In front of the great Súrya temple at Mudherá in Gujaráṭ there stood a fine Kírtti-stambha gateway, but the whole of the pediment has fallen, and only the pillars, 24 ft. 6 in. high, remain standing of the structure erected in A.D. 1026. But, besides the arch at the Rudra Mahálaya at Siddhapur, about 32 ft. in height, but now considerably injured, there are at Vadnagar, the ancient Ánandapur, two fine examples almost entire, about 35½ ft. in height. The photographic view (Plate XXIV.), will enable the reader to form an idea of the style of these Gujaráṭ Kírtti-stambhas. They must have belonged to some large temple in this once notable sacred city. Another smaller but similar gateway, of nearly 23 ft. total height, stands above a

¹ 'Ancient Monuments, Temples, etc., of India,' plate 222; 'Journal Asiat. Soc. of Bengal,' vol. xvii. pp. 307 ff.
kund or sacred tank at Kâpadvanj, about 60 miles south-south-east from the last.¹

At Rewâ, the capital of Bâghelkhand, about 30 miles east from Satnâ railway station, is the most richly sculptured of all these gateways. It was brought from the ruins of Gûrgi-Masaun, an old deserted city, 12 miles east from Rewâ, and set up in front of the palace. It is about 11 ft. wide and 17 ft. to the underside of the lintel, which is of three superimposed blocks of a height of about 6 ft. 9 in. very richly carved, the middle course being perforated right through and showing the figures in full relief. The upper corner blocks and pediment—if ever they existed—are wanting. Like most of the others it is Brahmanical and is covered with figure sculptures of all sizes, largely female, with devatas and griffons.² It may probably belong to the end of the 12th century. There is still another gateway at Gyâraspur;³ and the latest are perhaps those on the dam at Râjasamudra.

GWÁLIAR.

The oldest temple at Gwâliar is, doubtless, the small one on the road up to the fort, excavated in the solid rock and dedicated to Chaturbhuj or Vishnu. It bears two inscriptions stating that it was made by the governor of the fort in A.D. 875. It is only 12 ft. square, with a portico in front 10 ft. by 9 ft., supported on two advanced pillars. The roof is a truncated pyramid divided into small steps, resembling that on the Dhamnâr rock-temple, and in details like the Teli Mandir. This is crowned by a small modern dome.⁴

There are, however, in the fortress here, two very remarkable temples: one, known as the Sâs-Bahô, has been mistaken for a Jaina erection, but it is designated and dedicated to Padmanâbha or Vishnu.⁵ The first temple was finished apparently in A.D. 1093,⁶ and, though dreadfully ruined, is still a most picturesque fragment. What remains is the cruciform porch of a temple which, when complete, measured 100 ft. from front to rear, and 63 ft. across the arms of the porch. Of the sanctuary, with its sikhara, nothing is left but the foundation;

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¹ 'Archaeological Survey of Western India,' vol. ix., pp. 67, 79, 84, and plates 44, 49, 57, and 59; vol. viii. p. 94 and plate 82.
² L. Griffin's 'Famous Monuments of Central India,' plates 87-89; Cunningham's 'Reports,' vol. xix. p. 80 and plate 19.
³ Cunningham, 'Reports,' vol. x. p. 33.
⁵ Râjendralâl Mitra who translated the inscription read 'Padmanâtha,' and tried to identify the name with Padmaprabhanâtha the 6th Tirthankara.—Cunningham, 'Archæological Reports,' vol. ii. P. 357.
⁶ 'Indian Antiquary,' vol. xv. p. 36.
Teli-ka-Mandir, Gwalior. (From a Photograph.)
but the porch, which is three storeys in height, is constructively entire, though its details—and principally those of its roof—are very much shattered (Woodcut No. 339).

An older temple is described by General Cunningham, but, as it was used as a mosque, there is too little of the original structure left to show the character of the design. A mutilated inscription was dated in A.D. 1108, and several Jaina images were found in the substructure.

At the same place there is another, bearing the not very dignified name of the Teli-ka-Mandir, or Oilman’s Temple (Woodcut No. 340). It is a square of 60 ft. each way, with a portico on the east projecting about 11 ft. Unlike the other temples we have been describing, it does not terminate upwards in a pyramid, nor is it crowned by an amalaka, but in a ridge of about 30 ft. in extent, which may originally have had three amalakas upon it. I cannot help believing that this form of temple was once more common than we now find it. There are several examples of it at Mâmallapuram (Woodcut Nos. 185, 193, 194), evidently copied from a form common among the Buddhists, and one very beautiful example is found at Bhuvaneswar, there called Kapila Devi, and dedicated to Siva. The Teli-ka-Mandir was originally dedicated to Vishnu, but there is no inscription or any tradition from which its date can be gathered; on the whole, however, we may place it about the 10th or 11th century.

Khajurâho.

As mentioned above, the finest and most extensive group of temples belonging to the Northern or Indo-Aryan style of architecture is that gathered round the great temple at Bhuvaneswar. They are also the most interesting historically, inasmuch as their dates extend through four or five centuries, and they alone consequently enable us to bridge over the dark ages of Indian art. From its remote situation, Orissa seems to have escaped, to some extent at least, from the troubles that agitated northern and western India during the Middle Ages; and though from this cause we have as yet few remains in Central India except the Chaturbhuj rock-temple at Gwâliar, to fill up the gap between Chandrâvatî and Gwâliar, in Orissa the series is complete, and, if properly examined and described, would afford a consecutive history of the style from say 800 to 1100 or 1200 A.D.

1 Cunningham, ut supra, plate 90 and pp. 362, 363.
2 A view of this temple will be found in Sir L. Griffin, ‘Famous Monuments,’ ut supra, pp. 62-63, and plate 40.
Next in interest and extent to the Bhubaneswar group is that at Khajurâho, the old capital of the Chandellas, in Bundelkhand, as before mentioned\(^1\) (p. 49). At this place, about 150 miles south-east from Gwâliar, there are now to be found some thirty important temples, all of which, with the exception of the Chausath Jogînt and the Gantâ, described when treating of Jaina architecture, are of nearly the same age. Nor is it difficult, from their style and from the inscriptions, to see what that age was. The inscriptions range from A.D. 954 to A.D. 1002;\(^2\) and though it is not always clear to what particular temple they apply, we shall not probably err much if we assign the whole twenty-eight temples enumerated to the century beginning 950 and ending 1050, with a margin of a few years either way. What renders this group more than usually interesting is, that the Khajurâho temples are divided between the three great Indian religions: about one-third being Jaina, one-third Vaishnava, and the remainder Saiva; and all being nearly contemporary, it conveys an impression of toleration that prevailed at that period. In each group there is one or more larger temples with smaller ones scattered about. In the Saiva class it is the Khandarya Mahâdeva, and in the Vaishnava series it is the Chaturbhuja or Râmachandra.

A curious result of this toleration or community of feeling is, that the architecture of all the three groups is so similar that, looking to it alone, no one could say to which of the three religions any particular temple belonged. It is only when their sculptures are examined that their original destination becomes apparent, and even then there are anomalies which it is difficult to explain. A portion, for instance, of the sculptures of the principal Saiva temple—the Kandarya Mahâdeva—are of a grossly indecent character;\(^3\) which is understood to be comparatively rare in Saiva temples, but not unusual on Vaishnava shrines. But here the fact may be added to many others to prove how mixed together the various sects were even at that time, and how little antagonistic they then were to each other.

The general character of these temples may be gathered from the annexed representation (Woodcut No. 341) of the great Saiva temple, the Kandarya Mahâdeva. As will be seen from the plan (Woodcut No. 342), it is 109 ft. in length, by 60 ft.

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\(^1\) We are indebted to Gen. Cunningham for most of our information about this place, and it is from his ‘Reports’ and from photographs that the following account has been chiefly compiled.—‘Archæological Reports,’ vol. ii. pp. 412-438; vol. vii. pp. 41, 42, 55-58; vol. x. pp. 16-213 and vol. xxii. pp. 55-69. Ten photographs of the temples are given in Griffin’s ‘Famous Monuments,’ plates 48-57.

\(^2\) ‘Epigraphia Indica,’ vol. i. pp. 121-153.

\(^3\) Cunningham, ‘Archæological Survey Reports,’ vol. ii. p. 420.
Kandarya Mahādeva temple, Khajurāho. (From a Photograph.)
in breadth over all, and externally rises 116 ft. above the ground, and 88 ft. above its own floor. Its basement, or perpendicular part, is, like all the great temples here, surrounded by three rows of sculptured figures. General Cunningham counted 872 statues on and in this temple, ranging from 2½ ft. to 3 ft. in height, or about half life-size, and they are mixed up with a profusion of vegetable forms and conventional details which defy description. The vimâna, or tower, it will be observed, is built up of smaller repetitions of itself, which became at this age one of the favourite modes of decoration, and afterwards an essential feature of the style. Here it is managed with singular grace, giving great variety and play of light and shade, without unnecessarily breaking up the outline. The roof of the porch, as seen in front, is a little confused, but as seen on the flank it rises pleasingly step by step till it abuts against the tower, every part of the internal arrangement being appropriately distinguished on the exterior.

If we could compare the design of the Gwâliar temple (Woodcut No. 339) with that of this building, we cannot but admit that the former is by far the most elegant, but on the other hand the richness and vigour of the Mahâdeva temple redeems its want of elegance and fascinates in spite of its somewhat confused outline. The Gwâliar temple is the legitimate outcrop of the class of temples that originated in the Great Temple at Bhuvaneswar, while the Kandarya Mahâdeva exhibits a complete development of that style of decoration which resulted in continued repetition of itself on a smaller scale to make up a complete whole. Both systems have their advantages, but on the whole the simpler seems to be preferable to the more complicated mode of design.

**SINNAR, AMBARNÁTH, AND UDAYAPUR.**

The examples already given will perhaps have sufficed to render the general form of the Indo-Aryan temple familiar to the reader, but as no two are quite like one another, their variety is infinite. There is one form, however, which became very fashionable about the 11th century, and continued to a much later date, and is so characteristic that it deserves some illustration.
A fairly representative example occurs in the temple of Gondernara at Sinnar, about 18 miles from Nasik. The plan, (Woodcut No. 343), and the view, Plate XXV., will illustrate the arrangement and style of the temple, which belongs probably to the early part of the 12th century. About the 11th century a Yadava dynasty of petty kings seems to have ruled over the present Nasik district, and possibly had a seat here.\(^1\) To them the erection of this temple is ascribed. It stands, outside the town, in a walled enclosure measuring inside 284 ft. from north to south by 314 ft. from east to west, with entrance gateways on the east and south. It is placed on a raised platform, 124 ft. by 94 ft., with the Nandi pavilion in front and four small shrines at the corners.\(^2\) Except the crowning members of the sikhara, and the porches, the temple north-west is dedicated to Ganesa, that on the north-east to Narayana, that on the south-east to Surya, and on the south-west to Parvati or Mahishasuramardini.

\(^1\) 'Indian Antiquary,' vol. xii. pp. 119-129; 'Epigraphia Indica,' vol. ii., pp. 217, 225; and vol. vii., Appendix, p. 59.

\(^2\) This arrangement is called a 'Saiva-Panchayatana'; the small shrine on the
is in good preservation. The mandap is 21 ft. 9 in. square with four highly sculptured pillars and respondent pilasters supporting the roof, which is of somewhat peculiar construction, as indicated in the section (Woodcut No. 344). The central square area is carried up as a dome to a height of 19 ft. richly carved; and the surrounding aisles have sloping roofs, also elaborately sculptured, whilst the front and side porches are in keeping with rich carving.

The shrine with its sikhara, as will be seen from the plan and view, have the largest dimension through the centres of the opposite faces, the corners being suppressed by a series of smaller angles crossing them. The spire has then a band carved in fine diaper pattern on each face running up to its summit, and the flanks are ornamented in a way not met with in earlier temples, and differing from both the Northern and the Chalukyan styles. The whole contrasts with the older form illustrated by the surrounding smaller temples (seen in Plate No. XXV.). All the outer walls of the temple are covered

1 The modern Marathi finial placed on the tower may be a rude imitation of the sort of globe that crowned some of the Indo-Aryan temples, e.g., that of Galaga-nāth at Pattadakal. (ante, Woodcut No. 309); compare Woodcut No. 345. It has recently been replaced by a finial copied from another similar temple.
with carving of great delicacy, in which figure sculpture is kept comparatively subordinate? The outer roof bears a trace of its descent from early Chalukyan temples. The four small shrines are in the usual Indo-Aryan style and richly sculptured.

1 The section, Woodcut No. 344, from Mr. H. Cousen's survey drawing, shows the roof as hollow or double. This is the case in all these structures, and indeed in most Hindu temples. But access could not be had to the interior in this case the representation is conjectural, but founded on the example of the Ambarnath temple.—'Indian Antiquary,' vol. iii. p. 316, 2nd and 3rd plates.
Another example, fortunately in a more perfect state, is at a place called Udayapur, about 40 miles north-north-east from Bhilsâ in the Gwâliar territory. As will be seen from the woodcut (No. 345) the porch is covered, as at Sinnar, with a low pyramidal roof, placed diagonally on the substructure, and rising in steps, each of which is ornamented with vases or urns of varying shapes. The tower is ornamented by four flat bands, of great beauty and elegance of design, between each of which are thirty-five little repetitions of itself, placed one above the other in five tiers, the whole surmounted by an amalasîlā, and a vase of very elegant design. As every part of this is carved with great precision and delicacy, and as the whole is quite perfect at the present day, there are few temples of its class which give a better idea of the style than this one. From an inscription copied in 1840, and translated by a pandit, it was believed that this temple was erected in A.D. 1059; but though the inscription is of doubtful value, other inscriptions prove that Udayāditya Prâmâra was ruling in 1080, and the style points to the latter part of the 11th century.

At Kalyân, near Bombay, there is a temple called Ambarnâth very similar to this, drawings and casts from which were made by orders of the Bombay government, in 1869. It is, however, in a very ruinous state, and even when perfect could never have been equal to this one at Udayapur, and to many others in the Presidency. In it there is an inscription, dated in the Saka year 982, or A.D. 1060. It thus accords in age with all else we know of the style.

It measures about 84 ft. in length over all by 61 through the side porches, and consists of a cella and a mandap, 23 ft. square, the roof of the hall supported by four richly sculptured pillars, with a small dome in the middle, as at Sinnar, and all the ceiling elaborately carved. There are entrance porches on three sides—each with a lobby in the depth of the walls which are 11 ft. 8 in. thick at these points. A stair descends into the shrine, which is 13 ft. square, its floor being 7 ft. 9 in. below that of the mandap—which is an exceptional arrangement in Saiva temples,—though several instances occur. The temples also mostly face the east, this one the west. The richness of its exterior may be judged of from the photographic illustration (Plate XXVI.). Unfortunately it is now in a very ruinous condition.

2 A portion of the casts are in the South Kensington Museum. Transcripts from fifteen of the drawings were published in the 'Indian Antiquary,' vol. iii. (1874), pp. 316ff.
Hemāḍpantī temples, as they are called, are pretty numerous in Berār, the central districts of the Bombay Presidency and the northern parts of the Haidarābād territory—districts that belonged to the Devagiri kingdom of the 12th and 13th centuries, to which they seem mostly to belong. But the style is found to have prevailed far beyond the limits of that state, and even at an earlier date. From the later temples at least, in Berār and Khandesh, the mythological representations on the outer walls had disappeared, and geometrical carvings had taken their place. Only upon the older ones—usually much ruined—as at Lonār, do we find bands of figure sculpture round the mandap.¹

NĀGDĀ.

Near the great temple of Eklingaji, about 12 miles north from Udaypur, is a group of scarcely known temples, that seem to range from the 12th century, if not earlier, to the 15th. They are on the western margin of the Bāghelā-talāo, a large artificial lake, and belong to the remains of the ancient city of Nāgḍā or Nāgahrad, extending for about a mile in length. The temples are of white marble and belong to both the Jaina and Hindū religions, and form one of the most remarkable series on this side of India. Though the place is quite deserted and the temples much dilapidated, and whilst the sculptures have in many cases been much mutilated, they are of great beauty, and compare not unfavourably with those at Ābū.² The finest here are two Vaishnava temples, known as Sās-bahū,³ standing, with other smaller shrines, on a raised platform or terrace. Below the terrace on the east is a handsome swing torana with four pillars in line. This is in front of the Bahū temple, which is the smaller and plainer of the two. Its mandap or portico is open and square, with extensions on the three sides, from which project the entrances, and is surrounded by a low screen wall on which stand fourteen short pillars supporting the roof,

¹ Forty years ago Major Gill made a tour through parts of West Berār, photographing the Hemitānti temples at Sākṣegōn, Jaypur-Kotli, Amdāpur, Sīr-pur, Mehkar, Sendurjana, Lonār, Dhotrā and Sātīgōn. I expanded his brief notes for him into a somewhat detailed account; this he somewhat abridged and altered, and it was then printed in the ‘Proceedings of the Antiquarian Remains in Bombay Presidency’ (1885), pp. 226-241.

² The editor paid a very hurried visit to them early in 1873.—‘Architecture and Scenery in Gujarat and Rajputana,’ pp. 28, 29, and plates 15, 16. Dr. Le Bon, during his tour in 1884, visited them, and published photographs of the Hindolā torana or swinging arch, and three each of the Sāsu and Bahū temples, which he mistakenly calls ‘Banka’ and ‘Sasouka’ or ‘Sahaskot’ respectively.—‘Les Monuments de l’Inde,’ pp. 105-107, and figs. 111-118.

³ ‘Mother and daughter-in-law,’ as at Gwāliar.
and so arranged that upon six of them—the inner pairs at each entrance—with two columns before the lobby of the shrine, the central dome rests. This is a somewhat exceptional but not altogether unusual arrangement. The shafts of the short pillars are 32-sided changing to round, and the two inner pillars are octagon below, then 16-sided and round above.

The dome is very richly carved and ornamented by eight female figures supported on brackets, whilst blocks over the pillars at the joinings of the lintels bear figures of the eight mātrīs or divine mothers. The screen wall is elaborately sculptured outside in a bold clear style, and is in a fair state of preservation. The shrine walls are very plain, and the sikhara is of brick—but of it the east face is ruined.

A small temple of Mahādeva or Śiva, facing the south, stands on the platform a few yards to the south-east of this, consisting of a porch with two advanced pillars, and the shrine surmounted by a low spire of early style covered with carving; but the front has partly fallen away.\(^1\) There are also three or four other temples surrounding the Bahû temple.

The Sāsu temple is the larger of the two and its hall is closed, with a porch and doorway on the east and lattice windows in projecting bays—about 4 ft. 9 in. deep on the north and south sides—carved in a very elaborate and unusual style. The hall, exclusive of these recesses, is 23 ft. square inside, and its roof is upheld by four massive pillars of the style of those in Vimala’s temple at Ābud, and in many old Hindu temples, as at Ambarnāth. These pillars are connected by heavy toran arches, and the central area is covered by a richly carved dome with four brackets on the sides that once supported dancing figures. The other compartments of the roof are filled with intricate sculptures, but all are much besmeared with smoke. The entrance and roof of the front porch are covered with carving, and by the sides of the doorway are perforated screens; but the outside of the shrine is very plain—only the niches on the west, north and south, respectively, have images of Vishnu, Brahmā and Śiva. The sikhara and roof of the mandap are now mere heaps of brick. There is no image in the shrine nor any inscription to indicate the age of the temple, and it can only be tentatively ascribed to the 14th century: possibly it may be a little earlier and the Bahû shrine later.

There is another pair of Vaishnava temples here, the smaller of which is covered with carving and has a pretty torana close in front of the entrance which faces north. The hall is square, and the upper portion of its walls is carved in panels filled with geometrical patterns such as were used in Muhammadan

\(^1\) 'Architecture of Gujarat and Rajputana,' plate 16, right side,
mosque and tomb windows in the 15th century and subsequently. There are also several Jaina temples among the ruins of Nāgdā—one dedicated to Pārśwanath in 1429, and another called Adbudhai’s erected in 1437 in the reign of Kumbhakarna, and further, a number of others of somewhat smaller dimensions of which, like the preceding, the sculptures are much injured, as well as parts of the structures, but which are of considerable interest and some of them of architectural beauty and importance. But until we have detailed surveys of them, these temples cannot be satisfactorily described.¹

CHITORGADH.

One other illustration must complete what we now have to say regarding these Indo-Aryan temples. It is one of the most modern of the style, having been erected by Mirâ Bât, the wife of Kumbha Rânâ of Chitor (A.D. 1418-1468). Kumbha was, as is well known, a patron of the Jains; in his time was erected the temple at Rânpur (Woodcut No. 288) and the Kîrīttī-stambha at Chitor (Woodcut No. 296). But he was an orthodox Hindû, and here we find him and his wife erecting in their capital two temples dedicated to Vishnu. The king’s temple, which is close by, is very much smaller than this one, for which his wife gets credit. In plan, the only peculiarity is that the pradakshina, or procession-path round the cells, is here an open colonnade, with little pavilions at the four corners, and this is repeated in the portico in the manner shown in the annexed diagram (Woodcut No. 346).

The roof of the portico, in the form of a pyramid, is placed diagonally as at Udayapur, while the tower itself is of so solid and unbroken an outline, that it might at first sight be ascribed to a much earlier date than the 15th century (Woodcut No. 347). When, however, it is closely looked at, we miss the frequent amalaka bands and other ornamental features of earlier times, and the crowning members are more unlike those of ancient temples. The curve, too, of its outline is regular from base to summit, and consequently weaker than that of the older examples; but taking it all in all, it certainly is more like an ancient temple than any other of its age I am acquainted with. It was a revival, the last expiring effort of a style that was dying out, in that form at least.

¹ The above is based on notes made in 1893, on Dr. G. Lebon’s photographs, and on the photographs and brief notes in the report of Mr. D. R. Bhândârkar in the ‘Progress Report of the Archaeological Survey of India, Western Circle’ for 1904-1905.
Visveswar, Benares.
If you ask a Brāhman of Benares to point out to you the most ancient temple of his city, he inevitably leads you to the Visveswar,¹ as not only the most holy, but the oldest of its sacred edifices. Yet it is known, and cannot be disputed, that the temple, as it now stands, was erected from the foundation in the 18th century, to replace one of Kṛtti Visveswar,  

¹ Visveswara or Visvanātha—"the lord of the universe" is the name under which Siva is worshipped at Benares.
that had been thrown down and desecrated by the bigot Aurangzib. This he did (in 1659) in order that he might erect on the most venerated spot of the Hindus his mosque, whose tall minarets still rear their heads in insult over all the Hindu buildings of the city. As has already been remarked (page 87), there is hardly any great city in Hindustan that can show so few evidences of antiquity as Benares. The Buddhist remains now existing at Sarnath hardly can be said to belong

to the city. It must be remembered that the iconoclastic zeal of the Muhammadans was ever ready to burst forth against the fanes of Hindo idolatry. And after the defeat of Jayachandra of Kanauj, in 1194, Benares fell into the hands of Mu'izzu-d-
dīn Ghūrī, and the duty of the governor was to dispense Muhammadan law, and specially to repress idolatry. We can understand what this meant for the old shrines; and during the next 350 years, the city was repeatedly subjected to pillage. In the 15th century it was under the rule of the Sharqī rulers of Jaunpur, and in the later struggles between the Mughals and Afghāns it frequently suffered severely, and, in fact, till the time of Akbar the ostensible support of Hindūism was forcibly restrained. The city, as rebuilt after each disaster, apparently shifted its site in a south-westerly direction, probably helped to some extent by changes of the course of the river. And after such a history one could hardly expect to find many traces of its ancient architecture, though much may still be buried between the present city and Sārnāth. Even the temple of Kīrtti Viṣveswar, which Aurangzib destroyed, was not a very ancient structure. When desecrated it was the principal, and probably the most splendid, edifice of its class in the city. Now there is no material evidence that any important building now remaining was erected there before the time of Akbar (A.D. 1556-1605).

The present temple is a double one: two towers or spires almost exactly duplicates of each other. One of these is represented in the preceding woodcut (No. 348), and they are connected by a porch, crowned by a dome borrowed from the Muhammadan style, which, though graceful and pleasing in design, hardly harmonises with the architecture of the rest of the temple. The spires are each 51 ft. in height, and covered with ornament to an extent quite sufficient even in this style. The details too are all elegant, and sharply and cleanly cut, and without any evidence of vulgarity or bad taste; but they are feeble as compared with the more ancient examples, and the forms of the pyramidal parts have lost that expression of power and of constructive propriety which were so evident in the earlier stages of the art. It is, however, curiously characteristic of the style and place, that a building, barely 50 ft. in length, and the same in height, should be the principal temple in the most sacred city of the Hindūs, and equally so that one hardly 200 years old should be considered as the most ancient, while it is only that which marks this most holy spot in the religious cosmogony of the Hindūs.

**Temple of Sindhia’s Mother, Gwalior.**

One more example must suffice to explain the ultimate form which the ancient towers of the Orissan temples had reached in the 19th century. It was erected about forty years ago by the mother of Jayāji Rāo Sindhia, Mahārāja of Gwalior.
and to it was added a tomb or cenotaph either by herself or her son. As will be seen from the woodcut (No. 349) it is elegant, though feeble as compared with ancient examples. The Muhammadan dome appears in the background, and the curved Bengali roof in the pavilion in front. The most striking peculiarity of the style is that the sikharas have nearly lost the graceful curved form, which is the most marked peculiarity of all the ancient examples. As has already been remarked, the straight-lined pyramid first appears in the Takht-i-Sulaimân temple in Kashmir, where its introduction was probably hastened by the wooden straight-lined roofs of the original
native style. It is equally evident, however, in a temple which Chait Singh, the Raja of Benares, erected at Ramnagar in the end of the 18th or beginning of the 19th century. Since that time the tendency has been more and more in that direction, and if not checked, the probability is that the curve will very soon be entirely lost. To a European eye, accustomed only to our straight-lined spires, that may seem hardly a matter for regret; but to any one educated in Eastern forms it can scarcely appear doubtful that these spires will lose half their charm if deprived of the graceful curved outline they have so long retained.

In order not to interrupt the story of the gradual development of the style, the history has been brought down to the present day in as nearly a consecutive manner as possible, thus anticipating the dates of several temples. It seems expedient, however, in any history that this should be done, for few things of its class are more interesting than to trace the progressive changes by which the robust form of the Parasuramswar temple at Bhuvaneswar, or of the great temple there, became changed into the feeble elegance of the Visveswar or Gwáliar temples. The few examples that can be adduced in such a work as this may not suffice to make this so clear to others as it is to myself. With twenty or thirty examples it could be made self-evident, and that may one day be done, and this curious chapter in architectural history be thus added to the established sequences which every true style of art affords. Meanwhile, however, it is necessary to go back a little to mention one or two aberrant types which still are not without interest.

Brindaban.

Whether the Moslims wantonly threw down most of the temples of the Hindùs or not, it is evident that the first three centuries of Muhammadan rule in India were singularly unfavourable for the development of Hindù art in any part of the country where their rule was firmly established. With the tolerant reign of Akbar, however, a new state of affairs was inaugurated. Not only was he himself entirely devoid of religious bigotry, but most—or at least the most—eminent of his ministers and friends were Hindûs, and he lent an attentive ear to the Roman Catholic missionaries who frequented his court. But, besides its tolerance, his reign was marked by a degree of prosperity and magnificence till then unknown during that of any other Indian sovereign of his religion. Not only are his own buildings unrivalled in their extent and magnificence, but he encouraged all those around him to follow his example, and
found, among others, a most apt imitator in the celebrated Mān Singh of Amber, afterwards of Jaypur, who reigned A.D. 1592-1615. In 1590 he erected at Brindāban, 5 miles north of Mathurā, a temple, of Govind-deva or Krishna, which either he left unfinished at his death; or, as is related, the sikhara of it was thrown down by Aurangzib, who is said to have erected also an 'Ībādat-gah, or place for Muslim prayer, on the roof. It is one of the most interesting and elegant temples in India, and the only one, perhaps, from which a European architect might borrow a few hints.

The temple, as it now stands, consists of a cruciform porch, internally nearly quite perfect, though externally it is not clear how it was intended to be finished (Woodcuts Nos. 350, 351). The antarāla or inner mandap of the original temple was afterwards apparently converted into a shrine, and is perfect internally—and used for worship—but the sikhara is gone, having been destroyed along with the cella; after which the antarāla was made into a shrine.

Though not large, its dimensions are respectable, the porch measuring 117 ft. east and west, by 105 ft. north and south, and is covered by a true vault, built with radiating arches—the only instance, except one, known to exist in a Hindū temple in the north of India. On each side of the original shrine are two side chapels. Over the four arms of the cross the vault is plain, and of 23½ ft. span, but in the centre it expands to 35 ft., and is quite equal in design to the best Gothic vaulting known. It is the external design of this temple, however, which is most remarkable. The angles are accentuated with singular force and decision, and the openings, which are more than sufficient for that climate, are picturesquely arranged and pleasingly divided. It is, however, the combination of vertical with horizontal lines, covering the whole surface, that forms the great merit of the design. This is, indeed, not

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1 It consisted of a wall like an 'Īd-gāh,' as seen in Woodcut No. 351; this was removed during repairs in 1873.

2 Mr. Growse believed that it was intended to be finished with five spires—over the shrine, the antarāla, the dome of the mandap, and on each of the attached chapels. — 'Mathura,' 2nd ed. pp. 223-224.

3 The original image is said to have been removed to Jaypur. The cella was roughly rebuilt in brick behind this, about 1854, and dedicated to Krishna. — Growse's 'Mathura,' 2nd ed. pp. 223-224.
peculiar to this temple; but at Bhuvaneshwar, Halebid, and elsewhere, the whole surface is so overloaded with ornament as to verge on bad taste. Here the accentuation is equal, but the surfaces are comparatively plain, and the effect dependent on the elegance of the profile of the mouldings rather than on the extent of the ornamentation. Without elaborate drawings it would be difficult to convey a correct impression of this; but the view on next page (Woodcut No. 352) of a balcony, with its accompaniments, will suffice to illustrate what is meant. The figures might as well be omitted; being carved where Moslem influences had long been strong, they are the weakest part of the design.

There are other three temples at Brindaban, much in the same style and of the same period, but also much ruined. They were raised through the influence of the Gosains or disciples of Chaitanya and, consequently, all dedicated to Krishna under his various names—as Madan Mohan, Gopinath, and Jugal Kishor. The erection of the last, represented on Plate XXVII., is referred to 1627, in the reign of Jahangir. Its plan is given in Woodcut No. 353, but the outer porch has entirely disappeared, and what is left is only the ardha-
mandap and shrine. It faces the east, and the mandap, 17½ ft. square inside, has also entrances on the north and south, with closets in the side walls which are 5 ft. 9 in. thick. The cella is about 16 ft. square inside, with recesses for images; outside it is octagonal in plan with the angles broken up so as to make it almost circular. Above the level of the mandap roof the sikhara tapers upwards with three string

1 From a drawing by the Archaeological Survey of India.
courses, and is crowned by an amalastāla. It may be noted that the doors had all been arranged to slide back into slits provided in the walls.

The other vaulted temple, above alluded to, is that of Harideva, at Govardhan, 12 miles west from Mathurā, and built by Rāja Bhagwândās of Amber, under the same tolerant influence during the reign of Akbar. It is a plain edifice 135 ft. long by 35 ft. in width externally, and both in plan and design singularly like those early Romance churches that are constantly met with in the south of France, belonging to the 11th and 12th centuries. If, indeed, the details are not too closely looked into, it might almost pass muster for an example of Christian art at that age, while except in scale the plan of the porch at Brindāban bears a most striking resemblance to that of St. Front at Perigeux. The similarity is accidental, of course; but it is curious that architects so distant in time and place should hit so nearly on the same devices to obtain certain desired effects.

KANTANAGAR.

In addition to the great Indo-Aryan style of temple-building described above, there are a number of small aberrant types which it might be expedient to describe in a more extensive work; but, except one, none of them seem of sufficient importance to require illustration in a work like the present. The exceptional style is that which grew up in Bengal proper, and is practised generally in the province at the present day. It may have existed from an early date, but no very old examples are known, and it is consequently impossible to feel sure about this. Its leading characteristic is the bent cornice, copied from the bambu huts of the natives. To understand this, it may be as well to explain that the roofs of the huts in Bengal are formed of two rectangular frames of bambus, perfectly flat and rectangular when formed, but when lifted from the ground and fitted to the substructure they are bent so that the elasticity of the bambu, resisting the flexure, keeps all the fastenings in a state of tension, which makes a singularly firm roof out of very frail materials. It is the only instance I know of elasticity being employed in building, but is so singularly successful in attaining the desired end, and is so common, that we can hardly wonder when the Bengalis turned

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1 The Tower of the Madan Mohan temple is of the same form, but very richly carved. *Infra*, p. 161, note 2.

2 Both the Govind-deva and Harideva temples are illustrated in Lieut. H. H. Cole’s ‘Illustrations of Building near Muttra and Agra’ (1873), to which and Growse’s ‘Mathura’ (1880) the reader is referred.

their attention to more permanent modes of building they should

have copied this one. It is nearly certain that it was employed for the same purposes before the Muhammadan sovereignty, as
it is found in all the mosques at Gaur and Maldâ; but we
do not know of its use in Hindû temples till afterwards, though
now it is extremely common all over northern India.

One of the best examples of a temple in this style is that
at Kântanagar, 12 miles from the station of Dinájpur. It
was commenced in A.D. 1704 and finished in 1722. As will be
seen from the preceding illustration (Woodcut No. 354), it is a
nine-towered temple, of considerable dimensions, and of a
pleasingly picturesque design. The centre pavilion is square,
and, but for its pointed form, shows clearly enough its descent
from the Orissan prototypes; the other eight are octagonal,
and their form suggests, as its origin, a number of bambus
arranged in a circle or polygon, with their heads bent together
and cords binding them horizontally at equal intervals. The
pointed arches that prevail throughout are certainly derived
from Muhammadan originals, but the building being in brick
their employment was inevitable.

No stone is used in the building, and the whole surface is
covered with designs in terra-cotta, partly conventional, and
these are frequently repeated, as they may be without offence
to taste; but the bulk of them are figure-subjects, which do not
ever seem to be repeated, and form a perfect repository of the
manners, customs, and costumes of the people of Bengal at the
beginning of the eighteenth century. In execution they display
an immeasurable inferiority to the carvings on the old temples
in Orissa or in Mysore, but for general effect of richness and
prodigality of labour this temple may fairly be allowed to
compete with some of the earlier examples.

There is another and more ornate temple, in the same style
at Gopál-ganj, close to Dinájpur, built in 1764, but in infinitely
worse taste and now ruinous; and one known as the Black
Pagoda, at Calcutta, and many others all through Lower
Bengal; but hardly any so well worthy of illustration as this
one at Kântanagar.

AMRITSAR.

One other example may serve for the present to complete
what we have to say regarding the temples of modern India.

1 Buchanan Hamilton, 'Eastern India,' edited by Montgomery Martin, 1837,
vol. ii. p. 628. It is a Vaishnava temple.
2 The turrets of these temples resemble somewhat the sikhara of Jugal Kishor
and Madan Mohan at Brindâban (Plate XXVII.), which the Dinájpur Maharâjâ
had visited just before building his Kântanagar temple. Examples of this
form of construction, both for polygonal
and square sikhara, are found among the
later Jaina temples at Kundalpur in the
Damoh district of the Central Provinces,
at Sonâgarh (Woodcut No. 297), and at
Khajurâho. — See Griffin's 'Famous
Monuments,' plate 51; or G. Le Bon,
'Les Monuments de l'Inde,' p. 89, fig. 80.
3 Frontispiece to Buchanan Hamilton's
'Eastern India,' vol. ii. and pp. 626-627.
This time, however, it is no longer an idol-shrine, but a monotheistic place of prayer, and differs, consequently, most essentially from those we have been describing. The religion of the Sikhs appears to have been a protest alike against the gross idolatry of the Hindūs and the inflexible monotheism of the Moslims. It does not, however, seem that temples or gorgeous ceremonial formed any part of the religious system propounded by its founders. Reading the ‘Granth’ and prayer are what were insisted upon, but even then not necessarily in public. We, in consequence, know but little of their temples, of which they seem to have but few. Rāmdās, the fourth Sikh Guru, or high priest, obtained a grant of the site of Amritsar from the tolerant Akbar, dug the tank, which is 170 yds. square, and began the temple, which was completed by his successor, Arjun. It was named Har-mandir, and stood in the middle of the tank; but Ahmad Shāh Abdāl, on his return from Pāni-pat in 1761, was opposed near Ludhianā by a Sikh army, which he signally defeated, and entering Amritsar blew up the Har-
mandir with gunpowder and desecrated all their sacred places. The temple was rebuilt in 1766, probably on the same plan as well as on the site of the former. It stands on a platform 67 ft. square, connected with the north side of the tank by a marble causeway 203 ft. in length; the temple itself—40 ft. 4 in. square—is of two storeys, with a room on the roof, covered by the dome. Ranjit Singh, after seizing the city in 1802, was too emulous of the wealth of his Hindū and Moslim subjects in this respect not to desire to rival their magnificence. He spent large sums on the Sikh temple, ornamenting its walls with marbles largely from Jahāngīr’s tomb, and roofing it with copper gilt, and consequently we have the Golden Temple in the Sacred Tank at Amritsar—as splendid an example of its class as can be found in India, though neither its outline nor its details can be commended (Woodcut No. 355). It is useful, however, as exemplifying one of the forms which Indian temple-architecture assumed in the 19th century, and where, for the present, we must leave it. The Jains and Hindūs may yet do great things in it, if they can escape the influence of European imitation; but now that the sovereignty has passed from the Sikhs we cannot expect their priests or people to indulge in a magnificence their religion does not countenance or encourage.

At Nānder, on the Godāvarī, midway between Aurangābād and Haidarābād there is another Sikh Dehrā or shrine. Here Govind Singh, the tenth and last of their Gurus or pontiffs, was stabbed by a Pathān servant and died in 1708. It is built on the plan of the Amritsar temple, being of two storeys, with the dome, which is over the square room in the centre of the structure, raised a storey higher. This inner room has silver plated doors on the four sides and contains the tomb, about which are arranged swords, spears, shields, and steel discuses, that are worshipped by the Sikhs of the colony settled in the town, and by numerous pilgrims that visit the shrine, as having belonged to the Guru.2 Round it is a corridor, as in many Muhammadan tombs, and the outer walls have a triple opening on each face, hung with curtains. In it the Granth is daily read and worshipped.

1 In Ranjit Singh’s time the temple acquired its present Sikh name of ‘Darbār Sāhib.’
CHAPTER V.

CIVIL ARCHITECTURE.

CONTENTS.

Cenotaphs—Palaces at Gwáliar, Chitor, Amber, Dié—Gháts—
Reservoirs—Dams.

CENOTAPIIS.

As remarked above, one of the most unexpected peculiarities of the art, as practised by the inhabitants of southern India, is the absence of any attempt at sepulchral magnificence. As the Dravidians were essentially builders, we might expect that they should show some respect for the memories of their great men. It is, however, even uncertain how far the cromlechs, dolmens, or sepulchral circles found all over the south of India can be said to belong to the Dravidians in a ruder stage of society, or whether they belong to some aboriginal tribes who may have adopted the language of the superior races without being able to change the instincts of their race. Even after they had seen how much respect the Muhammadans paid to departed greatness, they failed to imitate them in this peculiarity. It was otherwise in the north of India—not among the pure Aryans; but in the Rájput states, where blood is less pure, they eagerly seized the suggestion offered by Muhammadan magnificence in this respect, and erected chhatris on the spots where their bodies had been burnt. Where, too, their widows, with that strange devotion which is a trait in the Hindù female's character, had sacrificed themselves to what they conceived to be their duty.

In Rajputana every native capital has its Mahásati, or place where the sovereigns of the state and their nearest relatives are burned with their wives. Most of these are appropriately situated in a secluded spot at some little distance from the town, and, the locality being generally chosen because it is rocky and well-wooded, it forms as picturesque a necropolis as is to be found anywhere. Of these, however, the most
magnificent, and certainly among the most picturesque, is that of Údaypur, the capital of Mewár and the chief of the Rājput states still existing. Here the tombs exist literally in hundreds, of all sizes, from the little domical canopy supported by four columns to the splendid chhatri whose octagonal dome is supported by fifty-six, for it has been the necropolis of the race ever since they were expelled from the ancient capital at Chitorgadh by Akbar in 1568. All are crowned by domes, and all make more or less pretensions to architectural beauty; while as they are grouped together as
accident dictated, and interspersed with noble trees, it would be difficult to point out a more beautiful cemetery anywhere. Among the finest is that of Sangrām-Singh II., one of the most illustrious of his race, who was cremated on this spot, with twenty-one of his wives, in A.D. 1734. As will be seen from the preceding Woodcut (No. 356), it is a fifty-six pillared portico, with one octagonal dome in the centre (vide ante, vol. i.,

Woodcut No. 179). The dome itself is supported on eight dwarf pillars, which, however, hardly seem sufficient for the purpose. The architect seems to have desired to avoid all appearances of
that gloom or solemnity which characterise the contemporary tombs of the Moslims, but, in doing this, to have erred in the other direction. The base here is certainly not sufficiently solid for the mass it has to support; but the whole is so elegant, and the effect so pleasing, that it seems hypercritical to find fault with it, and difficult to find, even among Muhammadan tombs, anything more beautiful.

He it was, apparently, who erected the cenotaph to the memory of his predecessor Amara Singh II. (1699-1711). In style it is very similar to that last described, except that it possesses only thirty-two columns instead of fifty-six. It has, however, the same lofty stylobate, which adds so much to the effect of these tombs, but has also the same defect—that the dome is raised on eight dwarf pillars, which do not seem sufficient for the purpose.¹

Woodcut No. 357 represents a cenotaph in this cemetery with only twelve columns, which, mutatis mutandis, is identical with the celebrated tomb at Mylassa.² The lofty stylobate, the twelve columns, the octagonal dome, and the general mode of construction are the same; but the twelve or thirteen centuries that have elapsed between the construction of the two, and the difference of locality, have so altered the details that the likeness is not at first sight easily recognisable. From the form of its dome it is evidently more modern than that last described; it may, indeed, have been erected within the limits of the last century.

To the right of the same woodcut is another cenotaph with only eight pillars, but the effect is so weak and unpleasing that it is hardly to be wondered at that the arrangement is so rare. The angle columns seem indispensable to give the design that accentuation and firmness which are indispensable in all good architecture.

These last two illustrations, it will be observed, are practically in the Jaina style of architecture; for, though adopting a Muhammadan form, the Rānās of Udaypur clung to the style of architecture which their ancestors had practised, and which under Kumbha Rānā had only recently become so famous. This gives them a look of greater antiquity than they are entitled to, for Udaypur was not the capital of the kingdom before the sack of Chitor in 1568; and nearly equally so that the Hindūs never thought of this mode of commemorating their dead till the tolerant reign of Akbar. He did more than all that had been done before or since to fuse together the anta-

¹ A view of this cenotaph is given in my 'Picturesque Illustrations of Ancient Architecture in Hindostan,' plate 14. ² 'History of Ancient and Medieval Architecture,' 3rd ed. vol. i. Woodcut No. 242.
Tomb of Râja Bakhiâwar Singh at Alwar. (From a Photograph.)
gonistic feelings of the two religions into at least a superficial similarity.

At Kotá, about 50 miles N.N.W. from Jhálrāpáthan, is a fine marble mausoleum erected in memory of the Maháráo Umed Singh who died in 1819. It is of considerable size, and the taste shown in the rich surface decorations, as well as in the arrangement, is good. The style is more Muhammadan than Hindú, and the dome appears heavy for the supporting columns.¹

Further north, where the Jaina style had not been used to the same extent at least as in the south-west, the Hindús adopted quite a different style in their palaces and cenotaphs. It was much more of an arched style, and though never, so far as I know, using a true arch, they adopted the form of the foliated arch, which is so common in the palaces of Agra and Delhi, and in all the Mughal buildings. In the palace at Díg, and in the cenotaphs of Govardhan, this style is seen in great perfection. It is well illustrated, with all its peculiarities, in the preceding view of the tomb of Bakhítáwár Singh at Alwar, erected about 1815 (Woodcut No. 358). To a European eye, perhaps the least pleasing part will be the Bengali curved cornices alluded to in the last chapter; but to any one familiar with the style, its employment gets over many difficulties that a straight line could hardly meet, and altogether it makes up with its domes and pavilions as pleasing a group of its class as is to be found in India, of its age at least. The tombs of the Bharatpur Rájas, Randhír Singh and Baldeva Singh, at Govardhan, with the earlier one of Súraj Mal (about 1770) are similar to this one, but on a larger scale, and some of them being older, are in better taste; but the more modern ones avoid most of the faults that are only too characteristic of the art in India at the present day, and some of them are very modern. One was in course of construction when I was there in 1839, and from its architect I learned more of the secrets of art as practised in the Middle Ages than I have learned from all the books I have since read. Another was commenced after the time of my visit, and it is far from being one of the worst buildings of its class. If one could only inspire the natives with a feeling of pride in their own style, there seems little doubt that even now they could rival the works of their forefathers.

PALACES.

Another feature by which the northern style is most pleasingly distinguished from the southern, is the number and beauty of the palaces, which are found in all the capitals of the

¹ A view of this is given on plate 23 of 'Architecture, etc., in Gujarát and Rajputana.'
native states, especially in Rajputana. These are seldom
designed with much reference to architectural symmetry or
effect, but are nevertheless always picturesque and generally
most ornamental objects in the landscape where they are found.
As a rule, they are situated on rocky eminences, jutting into
or overhanging lakes or artificial pieces of water, which are
always pleasing accompaniments to buildings of any sort in
that climate; and the way they are fitted into the rocks, or
seem to grow out of them, frequently leads to the most
picturesque combinations. Sometimes their bases are fortified
with round towers or bastions, on whose terraces the palace
stands; and even when this is not the case, the basement is
generally built up solid to a considerable height, in a manner
that gives a most pleasing effect of solidity to the whole, how-
ever light the superstructure may be, and often is. If to these
natural advantages you add the fact that the high caste Hindû
is almost incapable of bad taste, and that all these palaces are
exactly what they profess to be, without any affectation of
pretending to be what they are not, or of copying any style,
ancient or modern, but that best suited for their purposes—it
will not be difficult to realise what pleasing objects of study
these Râjput palaces really are. At the same time it will be
easily understood how difficult it must be in such a work as this
to convey any adequate idea of their beauty; without plans
explaining their arrangements, and architectural details of their
interior, neither their elegance nor appropriateness can be
judged of. A palace is not like a temple—a simple edifice of
one or two halls or cells, almost identical with hundreds of
others; but a vast congeries of public and private apartments
grouped as a whole more for convenience than effect.

Few of the palaces of India have escaped the fate of that
class of edifice all the world over. Either they must be
deserted and left to decay, which in India means rapid obliteration,
or they must be altered and modified to suit the require-
ments of subsequent occupants, till little if anything remains of
the original structure. This fate, so far as is known, has
overtaken all the royal abodes that may have existed before
the dark ages; so much so, indeed, that no trace of them has
been found anywhere. Even after that we look in vain for
anything important before the 13th century. At Chitorgadh, for
instance, where one of the earliest Râjput dynasties was
established, there are buildings that bear the name of the
Palace of the Mori, also known as Ratnasingh's, but so altered,
remodelled and ruined as to be unrecognisable as such.

At Chitor no building of this class can with certainty be
Plan of Chitorgadh Palace
(by Mr. G. T. Williams, State Engineer).
Scale 100 ft. to 1 in.
said to have existed anterior to the sack of the place by 'Alau-d-Din in 1303. The so-called palace of Bhim and Padmash, which remains perhaps unaltered, is a comparatively modern structure but small, with arched openings. The ruined palace of Kumbha Rānā (A.D. 1418-1468) in the same place is more grandiose, and shows some of that beauty of detail which characterises his buildings in general.²

The latter palace, of which Woodcut No. 359 represents the plan, may afford some idea of the arrangements of one of these residences. The principal entrance (A), known as the Sūraj Pol or Sun-gate, leads into an open court, with a shed (B) for a rhinoceros and other rooms to the left of the gateway. Opposite the entrance is the Darīkhānā, behind which is the Sūraj Gokhrā (C), and to the right of it is an exit to (D) the Sringār-chaurī Mandir or shrine. Along the wall from this are the stables (H), beside a shrine of Ganesa (E), which is close to the living apartments (F) of the palace, and near these is (G) the zanāna. Outside this is a fortified wall (M,M), and a court separates the royal zanāna from (I) that of the heir-apparent, of whose palace (K,K) it forms part. Connected with his rooms is (J) a mandir or shrine, and outside this residence is also a large court divided off from the royal palace court, in an enclosure in a corner of which is a ruined dwelling (N), whilst on the opposite side of the court is (L) a large cistern.

The palaces at Chitor belonging to this dynasty were, however, far surpassed, in extent at least, by those which Udayasingh commenced at Udaypur, to which place he removed his capital after the third sack of Chitor by Akbar in 1568. It has not unfrequently been compared with the Castle at Windsor, and not inaptly, for both in outline and extent it is not unlike that palace, though differing so wonderfully in detail and in situation.³ In this latter respect the Eastern has the advantage of the Western palace, as it stands on the verge of an extensive lake, surrounded by hills of great beauty of outline, and in the lake are "two island palaces, the Jag-newās and Jag-mandir, which are more beautiful in their class than any similar objects I know of elsewhere." It would be difficult to find any scene

¹ A view of it is given in Tod's 'Rajasthan,' vol. i. plate 267. Some parts have been misunderstood by the engraver, but on the whole it represents the building fairly. A photograph is given on plate 20 of 'Scenery and Architecture in Gujarat and Rajputana.'

² Two views of it are given in Rousselet, 'L'Inde des Rajahs,' pp. 232-233.

³ G. Le Bon's 'Monuments de l'Inde,' figs. 135-137.

⁴ A view of one of these is given in Fergusson's 'Illustrations of Ancient Architecture in India,' plate 15. Other illustrations will be found in 'L'Inde des Rajahs,' at pp. 185 et seqq.; and 'Scenery and Architecture in Gujarat and Rajputana,' plate 17.
where art and nature are so happily blended together, and produce so fairy-like an effect. Certainly nothing I know of so modern a date equals it.

The palace at Bundi is of about the same modern age as that at Udaypur, and almost equals it in architectural effect. It is smaller, however, and its lake is less in extent, and has only temples standing on its islets, instead of palaces with their pavilions and gardens. Still, the mode in which it is placed on its hill, and the way in which its buildings gradually fade into the bastions of the hill above, are singularly picturesque even for this country, and the hills being higher, and the valleys narrower, the effect of this palace is in some respects even more imposing than that at Udaypur.

There are, however, some twenty or thirty similar royal residences in Central India, all of which have points of interest and beauty: some for their extent, others for their locality, and some for their beauty in detail, but every one of which would require a volume to describe in detail. Two examples,

![Image of a palace](360.jpg)

360. Palace at Datiyâ. (From a Photograph.)

though among the least known, must at present suffice to illustrate their general appearance.

That at Datiyâ (Woodcut No. 360), in Bundelkhand, is a
large block of building over a hundred yards square, more regular than such buildings generally are, but still sufficiently relieved both in outline, and in the variety of detail applied to the various storeys, to avoid monotony, and with its gardens leading down to the lake and its tombs opposite, combine to make up an architectural scene of a singularly pleasing character. It was built about the beginning of the 17th century by Bîr-Sîngh Deva, the Bundelâ chief of Ùrchâ.\footnote{Bîr-Sîngh was employed by Jahângîr in 1602 to waylay and kill the famous Abu-l-Fazî, when returning to Akbar’s court. His tomb is at Ùrchâ and is an enormous structure.} It is built of granite and is raised on a vaulted terrace about 40 ft. in height; the first two storeys extend over the whole area and their immense halls, with arched roofs supported by numerous pillars, are badly lighted, as they have windows only on the outer façades. The next two storeys are round a terrace or courtyard, in the middle of which rises a square tower of four storeys containing the family apartments, and crowned by the central dome rising perhaps 140 ft. from the terrace.\footnote{Rousselet, ‘L’Inde des Rajahs,’ p. 391.}

The other palace is even less known, as it belongs to the Bundelkhand state of Ùrchâ (Woodcut No. 361), but is of a much more varied outline than that at Datiyâ, and with its domes and gateways makes up as picturesque a combination as can well be found anywhere. Built by the same Râja, it is too modern for much purity of detail, but that in a residence is less objectionable than it would be in a temple, or in an edifice devoted to any higher purpose.

Gâwâliar.

Perhaps the most historically interesting of these Central Indian palaces is that of Gâwâliar. The rock on which that fortress stands is of so peculiar a formation, and by nature so strong, that it must always have been occupied by the chiefs of the state in which it is situated. Its temples have already been described, but its older palaces have undergone the fate of all similar edifices; it, however, possesses, or possessed, in that built by Mân Singh (A.D. 1486-1518), the most remarkable and interesting example of a Hindû palace of an early age in India. The external dimensions of this palace are 300 ft. by 160 ft., and on the east side it is 100 ft. high, having two underground storeys looking over the country. On all its faces the flat surface is relieved by tall towers of singularly pleasing design, crowned by cupolas that were covered with domes of gilt copper when Bâbâr saw them in
His successor, Vikrama Shāhi, added another palace, of even greater extent, to this one in 1518; and Jāhāngīr and Shāh Jahān added palaces to these two, the whole making up a group of edifices unequalled for picturesqueness and interest by anything of their class that exists in Central India (Plate XXVIII.). Among the apartments in the palace was one called the Bāradarī, supported on twelve columns, and 45 ft. square, with a stone roof, which was one of the most beautiful apartments of its class anywhere to be found. It was, besides, singularly interesting from the expedients to which the Hindū architect was forced to resort to imitate the vaults of the Moslims. They had not then learned to copy them, as they did at the end of that century, at Brindāban and elsewhere, under the guidance of the tolerant Akbar.

Of these buildings, which so excited the admiration of the Emperor Bābar, probably little now remains. The Moslims added to the palaces of the Hindūs and spared the temples and the statues of the Jains; we, have ruthlessly set to work to destroy whatever interferes with our convenience, and during the few years we occupied the fort, probably did more to disfigure its beauties, and obliterate its memories, than was caused by the Moslims during the centuries they possessed or occupied it. Better things were at one time hoped for, but the fact seems to be that subordinates and contractors are allowed to do as they please, and if they can save themselves trouble, there is nothing in India that can escape the effect of their unsympathising ignorance.

Amber.

The palace at Amber, the original capital of the Jaypur State, ranks next after that of Gwāliar as an architectural
object among the Rājput palaces. It is, however, a century more modern, having been commenced by another Mān Singh, who ascended the throne in 1592, and was completed by Jay-singh I. (1625-1666), who added the beautiful gateway which bears his name; Sawāt Jaysingh II. removed the seat of government to Jaypur in 1728. In consequence of this more modern date it has not that stamp of Hindū originality that is so characteristic of the Gwāliār example, and throughout it bears a strong impress of that influence which Akbar's mind and works stamped on everything that was done in Índia during his reign. Its situation, too, is inferior to that of Gwāliār for architectural effect. Instead of standing on a lofty rocky pedestal, and its pinnacles being relieved boldly against the sky, the Amber palace is situated in a valley—picturesque, it is true, but where the masonry competes with the rocks in a manner which is certainly unfavourable to the effect of the building. Nothing, however, can be more picturesque than the way in which the palace grows, as it were, out of a rocky base, or reflects itself in the mirror of the lake at its base, and nothing can be happier than the mode in which the principal apartments are arranged, so as to afford views over the lake and into the country beyond.

The details, too, of this palace are singularly good, and quite free from the feebleness that shortly afterwards characterised the style. In some respects, indeed, they contrast favourably with those of Akbar's contemporary palace at Fathpur Sikrī. There the Moslim antipathy to images confined the fancy of the decorator to purely inanimate objects; here the laxer creed of the Hindūs enabled him to indulge in elephant capitals and figure-sculpture of men and animals to any extent. The Hindūs seem also to have indulged in colour and in mirrors to an extent that Akbar did not apparently feel himself justified in employing. The consequence is that the whole has a richer and more picturesque effect than its Muḥammadan rival, but the two together make up a curiously perfect illustration of the architecture of that day, as seen from a Hindū, contrasted with that from a Muḥammadan, point of view.  

It was the same Mān Singh who erected a ghāt and the Observatory at Benares which still bears his name, and

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1 Heber, by mistake, seems to have attributed the work of Jaysingh I. to his more illustrious descendant Sawāt Jay-singh II. 1608-1743.
3 A century later, his descendant Sawāt Jaysingh set up several of the instruments in it and built other observa-tories at Jaypur, Ujjain, Mathurā and Delhi.—'Indian Antiquary,' vol. xxxv. (1906), p. 234, and references.
though not very architectural in its general appearance, has on
the river-face a balconied window, which
is a fair and pleasing specimen of the archi-
tecture of his age (Woodcut No. 362). He also was the king
who erected the temple
at Brindâban, which
has been illustrated
above (pp. 156, 157).

Dîg.

All the palaces
above described are
more or less irregular
in their disposition,
and are all situated
on rocky and uneven
ground. That at Dîg,
however, is on a per-
factly level plain, and
laid out with a regu-
larity that would satisfy
the most fastidious
Renaissance architect.
It is wholly the work
of Sûraj - Mall, the
virtual founder of the
Bharatpur dynasty,
who commenced it, ap-
parently in 1725, and
left it as we now see it,
when he was slain in
battle with Najaf Khân
in Dec. 1763. It wants,
it is true, the massive
character of the fortified palaces of other Râjput states, but
for grandeur of conception and beauty of detail it surpasses
them all.

The whole palace was to have consisted of a rectangular
enclosure twice the length of its breadth, surrounded with
buildings, with a garden in the centre, divided into two parts by
a broad terrace, intended to carry the central pavilion. Only
one of these rectangles has been completed, measuring about
700 ft. square,¹ crossed in the centre by ranges of the most beautiful fountains and parterres, laid out in the formal style of the East, and interspersed with architectural ornaments of the most elaborate finish.

The pavilion on the north side contains the great audience-hall, 76 ft. 8 in. by 54 ft. 7 in., divided in the centre by a noble range of arcades, behind which are the principal dwelling apartments, two, and in some parts three, storeys in height. Opposite this is a pavilion occupied principally by fountains. On one side stands a marble hall, attached to an older palace facing the principal pavilion, which was meant to occupy the centre of the garden. As will be seen by the plan (Woodcut No. 363), it is a parallelogram of 152 ft. by 87 ft., each end occupied by a small but very elegant range of apartments, in two storeys; the central hall (108 ft. by 87 ft.) is supported on four rows of columns, and open at both sides; at each end is a marble reservoir for fountains, and a similar one exists externally on each side. The whole is roofed with stone, except the central part, which, after being contracted by a bold cove, is roofed with a flat ceiling of timber exquisitely carved. This wooden ceiling seems to have been considered a defect, nothing but stone being used in any other part of the palace. The architect, therefore, attempted to roof the corresponding pavilion of the unfinished court with slabs of stone 34 ft. in length, and 18 in. square. Some of these still exist in their places but their weight was too great for the arcades, which are only 18 in. thick, and not of solid stone, but of two facings 4 or 5 in. thick, and the intermediate spaces filled in with rubble. Besides this, though the form of the arch is literally copied from the Muhammadan style, neither here, nor elsewhere throughout the palace, is there a single true arch, the openings being virtually covered by two brackets meeting in the centre.

The general appearance of the arcades of these buildings may be gathered from the annexed view (Woodcut No. 364), and may be characterised as more elegant than rich. The glory of Dīg, however, consists in the cornices, which are generally double, a peculiarity not seen elsewhere, and which

¹ A plan of it is given in Lieut. Cole's 'Report on the Buildings near Agra,' (pp. 41-58 and eight plates), correct as far as it goes, but not complete.
for extent of shadow and richness of detail surpass any similar ornaments in India, either in ancient or modern buildings. The lower cornice is the usual sloping entablature, almost universal in such buildings. This was adopted apparently because it took the slope of the curtains, which almost invariably hang beneath its projecting shade, and which, when drawn out, seem almost a continuation of it. The upper cornice, which was horizontal, is peculiar to Dig, and seems designed to furnish an extension of the flat roof which in Eastern palaces is usually considered the best apartment of the house; but whether designed for this or any other purpose, it adds singularly to the richness of the effect, and by the double shadow affords a relief and character seldom exceeded even in the East.

Generally speaking, the bracket arcades of Dig are neither so rich nor so appropriate as the bold bracket capitals of the older styles. That the bracket is almost exclusively an original Indian form of capital can, I think, scarcely be doubted; but the system was carried much further by the Mughals, especially during the reign of Akbar, than it had ever been carried by its
original inventors, at least in the North. The Hindús, on receiving it back, luxuriated in its picturesque richness to an extent that astonishes every beholder; and half the effect of most of the modern buildings of India is owing to the bold projecting balconies and fanciful kiosks that diversify the otherwise plain walls.

The greatest defect of the palace is that the style, when it was erected, was losing its true form of lithic propriety. The form of its pillars and their ornaments are better suited for wood or metal than for stone architecture; and though the style of the Mughals, in the last days of their dynasty, was tending in that direction, it never threw off the solidity and constructive propriety to such an extent as is done in these modern palaces of the Hindús. It is not at Dīg carried so far as to be offensive, but it is on the verge of good taste, and in some more modern buildings assumes forms more suited for upholstery than for stone architecture.

Since the time when Sûraj-Mall completed this fairy creation, the tendency, not only with the Râjput princes, but the sovereigns of such states as Oudh, and even as Delhi, has been to copy the bastard style of Italian architecture we introduced into India. It was natural, perhaps, that they should admire the arts of a race who had shown themselves in war and policy superior to themselves; but it was fatal to their arts, and whether a revival is now possible remains to be seen.

GHĀTS OR LANDING-PLACES.

Another object of architectural magnificence peculiar to northern Hindustan, is the construction of the ghāts that everywhere line the river-banks in most of the great cities, more especially those which are situated on the Ganges. Benares possesses perhaps the greatest number of edifices of this class; but from Calcutta to Hardwâr no city is without some specimens of this species of architectural display. The Ghuslâ Ghât at Benares (Woodcut No. 365), though one of the most modern, may be taken as a fair specimen of the class, although many are richer and much more elaborately adorned. Their object being to afford easy access to bathers, the flight of steps in front is in reality the ghāt, and the main object of the erection. These are generally broken, as in this instance, by small projections, often crowned by kiosks, which take off the monotony inherent in long lines of narrow steps. The flight of stairs is always backed by a building, which in most instances is merely an object of architectural display without any particular destination, except to afford shelter from the rays of the sun to such of the idle as choose to avail themselves of it. When
the bank is high, the lower part of these buildings is solid, and when, as in this instance, it is nearly plain, it affords a

noble basement to an ornamental upper storey, with which they are generally adorned, or to the temple which frequently crowns them.

Though the Ganges is, par excellence, the river of ghâts, one of the most beautiful in India is that erected by Ahalyâ Bât (Khânde Râo Holkar's widow) at Maheswar, on the Narbadâ; and Ujjain and other ancient cities almost rival Benares in this respect. Indeed, there is scarcely a tank or stream in all India that is without its flight of steps, and it is seldom indeed that these are left without some adornment or an attempt at architectural display, water being always grateful in so hot a climate, and an especially favourite resort with a people so fond of washing and so cleanly in their habits as the Hindûs. Of such there are abundant examples, such as the Kunda or pond before the Sûrya temple at Modherâ, the tanks at Vîramgâm, Kâpadvanj, and almost everywhere.
RESERVOIRS.

The same fondness for water has given rise to another species of architectural display peculiar to India, in the great reservoirs or baolts, which are found wherever the wells are deep and water far from the surface. In design they are exactly the reverse of the ghâts, since the steps are wholly below the ground, and descend to the water sometimes even at a depth of 80 ft. or 100 ft. Externally they make no display, the only objects usually seen above ground being two pavilions to mark the entrance, between which a bold flight of steps, from 20 ft. to 40 ft. in width, leads down to the water. Facing the entrance is a great screen, rising perpendicularly from the water to the surface of the ground, and dividing the stairs from a circular shaft or well, up which the water is drawn by pulleys for agriculture, and for those who prefer that mode of obtaining it instead of descending the steps. The walls between which the steps descend are ornamented by niches, and covered with galleries leading to the great screen. Where the depth is great, there is often one or more screens across the stairs dividing the way down.

To persons not familiar with the East such an architectural object as a baolt may seem a strange perversion of ingenuity, but the grateful coolness of all subterranean apartments, especially when accompanied by water, and the quiet shade of these recesses, fully compensate, in the eyes of the Hindû, for the more attractive magnificence of the ghâts. Consequently, the descending flights of which we are now speaking, have often been made more elaborate and expensive pieces of architecture than any of the buildings above ground found in their vicinity.\(^1\)

DAMS.

In the same manner the bânds or dams of the artificial lakes, or great tanks, which are so necessary for irrigation, are often made works of great architectural magnificence, first by covering them with flights of steps, like those of the ghâts, and then erecting temples or pavilions, and kiosks, interspersed with fountains and statues in breaks between these flights. Where all these are of marble, as is sometimes the case in Rajputana, the whole make up as perfect a piece of architectural combination as any the Hindûs can boast of.

One of the most beautiful of these is that erected at Râjanagar near Kânkroli, by Rânâ Râjasingh, who ascended the

\(^1\) For examples of these baolts or wâvs see ‘Archæological Survey of Western India,’ vol. viii. pp. 1-6, and 10-14, with plates 2, 3, 6, 13-16, 22 and 23; vol. ix. pp. 37-38, 101, 112-113, and plates 3, 13, 80, and 104, 107.
throne of Udaypur in 1653, to form the lake of Râjasamudra (Woodcut No. 366), which is the second most extensive in his dominions. It was undertaken, too, as a relief work during the great famine of 1661. This band is about 1070 feet in

length, and wholly covered with white marble steps; and with its beautiful kiosks projecting into the water, and the old palaces which crown the hill at one end, it makes up a fairy scene of architectural beauty, with its waters and its woods, which is hardly surpassed by any in the East.¹

It would be tedious, however, to enumerate, without illustrating them, which the limits of this work will not permit, all the modes of architectural magnificence of the Hindūs. Like all people untrammelled by rules derived from incongruous objects, and gifted with a feeling for the beautiful, they adorn whatever they require, and convert every object, however utilitarian in its purposes, into an object of beauty. They long ago found out that it is not temples and palaces alone that are capable of such display, but that everything which man

¹ 'Architecture and Scenery in Gujarat and Rajputana,' pp. 25, 26 and photograph 13. Though not shown in the woodcut, but standing back at the head of an upper flight of steps, are four Kṛtti-stambhas, of no great size, but adding to the pleasing character of the structure.
makes may become beautiful, provided the hand of taste be
guided by sound judgment, and that the architect never forgets
what the object is, and never conceals the constructive
exigencies of the building itself. It is simply this inherent
taste and love of beauty, which the Hindûs seem always to
have possessed, directed by unaffected honesty of purpose,
which enables them to erect, even at the present day, buildings
that will bear comparison with the best of those erected in
Europe during the Middle Ages. It must be confessed that
it would require far more comprehensive illustration than the
preceding slight sketch of so extensive a subject can pretend
to be, to make this apparent to others. But no one who has
personally visited the objects of interest with which India
abounds can fail to be struck with the extraordinary elegance
of detail and propriety of design which pervades all the
architectural achievements of the Hindûs; and this not only
in buildings erected in former days, but in those now in course
of construction in those parts of the country to which the bad
taste of their European rulers has not yet penetrated.

1 Even sluices were made artistic, as at Ahmadâbâd and elsewhere. —