

surmounted by a ribbed circular ornament carved in imitation of the citron fruit (*amalaka*) from which it takes its name, and above it is another and smaller *amalaka* crowned by a vase-shaped pinnacle (*amritaghata* or vessel of nectar). Crowning the corner ribs of the great spire there once stood free standing statues, none of which have survived. The larger *amalaka* is pierced with vertical holes for the reception of flags. There are several masons' marks on the temple, including the word *dasan* meaning 'architrave', which is cut on the soffit of one of the architraves of the ambulatory passage. The temple dates from the 10th century A.D.

To the immediate north of the Kandariya temple is a ruined temple of Mahadeva or Siva, whose figure is carved on the middle of the lintel above the entrance door to the sanctum. The sanctum itself has perished, but the portico on the east side is intact. MAHADEVVA  
TEMPLE.

This temple is situated further north, beyond the Mahadeva temple. It faces east and is planned like the Kandariya temple, save that the *pradakshina* passage around the sanctum and the *mandapa* are lacking. The temple was dedicated to Vishnu, whose image may be seen over the entrance to the sanctum. Inside the sanctum is an elaborate framework of stone, which originally contained an image of Vishnu. The latter has gone and an unfinished but ancient image of his consort, the goddess Lakshmi, has been substituted in its place. In ignorance of its real character, however, this image has been painted black and is now worshipped as Kali or Devi Jagadambi (the mother goddess of the world) after whom the temple is now called. DEVI JAGADAMBI  
TEMPLE.

The temple is 73'-3" long, excluding the steps, and 42'-1" wide externally. The corners of the platform appear to have been occupied by subsidiary shrines, but all of them have perished. The external decorations closely resemble those of the Kandariya temple and are equally sumptuous. Of the Dikpala figures, that of Yama on the south side of the sanctum is remarkable for its expression; and the figure of Siva, eight-handed and three-headed, in the lower niche on the west facade is worthy of notice.

penance. The mutilated female figures at the bases of the jambs are the river goddesses Ganges (Ganga) and Jumna (Yamuna) accompanied by their respective vehicles, the crocodile and the tortoise. Inside the sanctum, which is a plain square chamber, stands a marble *linga*, the symbol of Siva, the third member of the Hindu triad. *Linga* or phallic worship has been practised in India, as in other parts of the world, from time immemorial, but when it came to be identified with Siva is not known. The earliest Siva *linga* known dates from about the second century A.D.

The outside wall of the sanctum within the ambulatory passage has an elaborately moulded plinth decorated with two continuous rows of figures. The eight figures in the lower row—namely, two at each of the four corners—portray the eight regents or presiding deities of the cardinal points (Dikpalas). Starting in the east and moving clock-wise, they are in succession :—Indra (the god of the aerial region), Agni (Fire), Yama (Death), Nairrita, Varuna, the god of the ocean, Vayu, the god of wind, Kubera, the god of riches, and Isana. The pillared niches in the middle of the walls are reserved for statues of Brahma, Vishnu and Siva under their various forms or incarnations.

The plinth of the temple on the outside rises in a succession of bold, deep mouldings similar to those around the sanctum. The nine niches at the central points contain figures of Siva and his son Ganese, the god of Luck and the seven Mother Goddesses (*sapta-matarah*), the female counterparts (*Sakti*) of the principal Hindu deities. Above the plinth on the walls of the temple, are three broad belts of figures running round the sanctum and the transept. These figures represent the principal Hindu gods and goddesses, the Dikpalas, and male and female serpent deities. There are also numerous reliefs of *apsaras* or nymphs in all sorts of indelicate postures, as if to tempt the ascetics seated by them. Above these, again, are several tiers of mouldings which in their turn are succeeded by further bands of sculptures and miniature spires (*sikhara*) repeated again and again up to the summit of the spire. This latter is