

On the other hand, the Kashmirian fanes are distinguished by the graceful elegance of their outlines, by the massive boldness of their parts, and by the happy propriety of their decorations."

He believes that several of the Kashmir forms and many of the details were borrowed from the Greeks of Kabul, while the arrangements of the interior and the relative proportion of the parts were of Hindu origin.

To describe the three styles of temple defined by Mr. Fergusson as the Dravidian, Chalukyan, and Indo-Aryan is beyond our limits. The

dome of the Musalmans. The most marked distinction is that the northern spire has curved, the southern straight lines.

A great modern temple, like that of Juggernaut, to quote Sir W. Hunter,

"Consists of four chambers, opening one into the other. The first is the Hall of Offerings, where the bulkier oblations are made, only a small quantity of choice food being admitted into the inner shrine. The second is the Pillared Hall, for the musicians and dancing-girls. The third is the Hall of Audience, in which the pilgrims assemble to gaze upon the god. The fourth is the Sanctuary itself, surmounted by a lofty conical tower."

Temples differ so widely in style and feeling that it is impossible to class them in order of merit. The Black Pagoda of Orissa has been considered to be the finest extant Hindu temples and Mr. Fergusson is of opinion that there is no roof in India where the same play of light and shade is found with an equal amount of richness and constructive propriety, nor one that sits so gracefully on the base that supports it. That of Govind Deva at Brindaban is perhaps the most impressive religious building that Hindu art has ever produced, at least in Northern India. As groups of splendid buildings, more graceful in design and less ponderous than their South Indian rivals, nothing surpasses the Jain temples at Palitana. For grandeur of scale and lavishness of ornament, the great fanes of Madras, like Rameshvaram, Chhillambaram, Madura and Tanjore, are unrivalled. The only temple in this style in North India is that recently erected by the Seth bankers of Mathura at Brindaban. — (From "Things

Indian," by William Crookes—Charles Scribner's Sons.

We are indebted to Mrs. E. A. Macnutt for the use of the photographs which illustrate this issue of *SUNSHINE*. Mrs. Macnutt made, a few years ago, an extended visit in India and is very enthusiastic about the architectural grandeur of the temples of Southern India.



SOUTHERN INDIA—BATHERS IN THE LILY TANK, MADURA.

Dravidian, or southern style, is characterized by massiveness, the absence of the arch, which is replaced by a brick vault, and by the great Gopuras, or storied gates which give entrance to the enclosure. The Chalukyan, originating in a kingdom occupying what is now the Dominions of the Nizam, has more ornamentation and higher spires. The Indo-Aryan of the north is less massive and more highly ornamented, the modern Jain style adopting the bulbous

SOUTHERN INDIA—THE TEMPLE OF SRI RANGAM, TRICHINOPOLY.
The largest temple in Southern India—the outer enclosing wall of the temple measures three thousand feet each way.