THE JAGAMOHANA ENCLOSURE WALL AND THE TORANA

The ground plan of the jagamohana is square and there are no pillars inside to support the roof (figure 9 and 12). The Mukteśvara is the earliest temple in Bhubaneswar to have a jagamohana of the piḍhā-deul type. As we know, the piḍhā-deul was the ultimate outcome of the continuous experimentations carried on with the rectangular jagamohana. The attempts at increasing the number of tiers of the roof of the rectangular hall were a presage to the piḍhās of the former type. When one sees the jagamohana of the Pāṭāleśvara temple at Paikapaḍa, it can be realised that it was one of the immediate predecessors of the piḍhā-deul. In this jagamohana the roof of the rectangular hall consists of six-tiers gradually receding to the top. With the increase in the number of tiers of the roof the area of the base was reduced which consequently gave rise to a square ground plan. Thus, we can say that the jagamohana of the Mukteśvara temple was not an individualistic or isolated development. It developed out of the previous retangular jagamohana. This type of jagamohana which developed then, was still in the experimental stage, in the sense that it is devoid of the crowning member as found in a full fledged piḍhā-deul.

The jagamohana has twelve piḍhās arranged in a gradually receding order and topped by a kalaśa. This type of jagamohana
with the *piṭhās* arranged in receding order and shorter in height provide a better contrast to the *vimāna*, than the previous rectangular *jagamohanas*.

It is in this temple of Muktesvara that for the first time we see similar treatment of the walls of the *deul* and the *jagamohana*. Henceforth, the emphasis would be on the identical treatment of the walls of the two structures.

In front of the entrance to the *jagamohana* of the temple is placed a *chandra-silā*, a semi-circular stone, 119 cms by 52 cms (photo 64). The doorway is recessed 47 cms from the platform. The door space is raised 30 cms from the surface of the platform and is faced by another semi-circular stepping stone. This one, however, is decorated with a wide horizontal band of scroll work edged with a single line of bead work above and below.

The doorframe is decorated in the traditionally elaborate manner. At the bottom, flanking the decorated steps are two crouching lions. Above them are placed two *dvārapālas* each with a female *chauri* bearing attendant (photo 65, 66). They stand upon lotus pedestals within a summarily carved niche with a narrow pilaster facing outside and a round arch shaped curve overhead. Panigrahi identifies these male figures as the "Saivite" *dvārapalās*, Chaṇḍa and Prachanda.1 The figures are four armed and hold various attributes - trident, bowl,

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club, noose and have matted hair and horrific expression. In the right side pilaster a small dwarf figure stands to the right of the dvārapāla.

The doorway is bordered all around by three decorative bands. The outer and inner most of them contain repetition of a single motif. The leaves are incised with vertical lines. Repeated all along the outer band, they have a garlanding effect. The inner band contains rounded scroll work. The middle band contains an undulating creeper motif, along which are located small dwarf figures. The lintel formed by these decorative borders contain a plaque at the centre of which is a figure of a divinity seated upon a lotus pedestal in a cross-legged pose. The badly mutilated figure has four arms. The lower right hand is in varada-mudrā, the boon bestowing gesture, the lower left hand is placed palm upwards upon the knee and it perhaps held a now missing object. The face has been virtually obliterated. The figure appears to have had either a conical headdress, a pile of matted hair or both. The ears are distended from heavy earrings. The deity wears an elaborate necklace, arm ornaments and a sacred thread. Two flying gandharavas are placed at the upper corners of the plaque, while at the lower corners, flanking the deity, are two ascetic figures.

Without the identification of the attributes, it is impossible to say exactly who the deity is, but given the śaivite affiliation of the temple and the abundance of ascetic, yogic features elsewhere
on the temple, we can tentatively say that the image represents Śiva as Yogēśvara. More specifically, because of the presence of images of Lakulīśa on the enclosure wall and on the lintel of the Mārīcha kuṇḍa, the figure here may well have been of Lakulīśa.

The wall space above this lintel has been left unfinished. Only roughly carved in are six vertical panels containing one of the motifs most often repeated on the temple—a panel of scroll work with a kīrtimukha at the top centre, emitting strands of pearls which go off in two directions.

Flanking the recessed doorway are two pilasters-rathas identical in structure and decorative details to all the rathas placed at various corners of the temple kanikas. The base moulding consists of a khurā, having a small chaitya window housing on the left a lotus motif and on the right a demonic face. Above this is the kumbha moulding. This is surmounted by two mouldings. Above this the central projection act as the rāhā. Here, against a background of scroll work, is placed a female figure. The figure is carved in the round, and is only lightly attached to the wall from behind. These ratha figures are the major sculptural images to be found on the temple. The figures stand on full lotus pedestals placed above a kind of miniature double moulding, which is faced by a miniature female figure in relief. The scroll work background is rather densely packed into an almost carpet like pattern (photo 67).
At the top of each panel, several centimetres above the female figure's head is the repeated motif of a kūrtimukha with pearl strands. Above the panel are two additional courses of mouldings, topped by square relief panels of bhārarakṣakas, squat figures appearing to hold up the heavy cornice above them.

The doorway in its entirety almost constitutes a small structure conceptually separate from the temples wall to which it is attached.

The columnar rathas or pāgas of the doorway support a cornice which is in turn capped by a unique type of chaitya window or design (photo 68). The triangular pediment is divided into three parts. The stone course serving as its base, bears three horizontal decorative patterns. The lowest consists of an undulating creeper band. Above the creeper band is a narrow row of horizontal bead work with deep shadows on either sides. This is capped by a roof-like element decorated with downward pointing lotus petals.

The second level pediment rests upon this moulding. Here is the chaitya type pediment seen throughout this period in Central India, Rajasthan and Gujarat. Highly stylized and consisting of flat ribbon-like patterns, the central portion juts out from their adjacent sides. Embedded within this intricate linear pattern is the arch-window shape.
The upper central portion contains two circular areas, vertically aligned in the exact centre, which contain traditional Orissan scroll work. A makara head is placed at the lower (corner) portion of both the levels. The entire pediment is capped by a lion, carved fully in the round and standing on all four legs with jaws parted. It has a ferocious expression.

**West Front Walls of Jagamohana**

The wall sections flanking the doorway are identical and vertically articulated into five rathas (photo 69). These rathas all stand upon the conventionally articulated five part base mouldings except those of the kanikas, which are quatrapartite. The kanikas are identical in articulation to the two outer pāgas flanking the doorway, and like them, each bears a female figure in high relief.

Adjacent to the kanika-pāga is a nāginī pilaster, the main sculptural motif of which is a nāginī - serpent divinity. Next to this is a wide pilaster having the shape of a miniature shrine. Another nāga pilaster flanks its other side, and at the end of the wall, adjacent to the side wall of the doorway is another miniature shrine pilaster.

These nāga, nāginī pilasters consist from the bottom - a khurā and kumbha base moulding, a miniature relief of a female figure, three narrow horizontal mouldings, and a high relief rendering of two elephants being pounced upon by lions. Above this is the image of the nāga or nāginī (photo 70).
The figures are always, basically the same. They have human torso, and serpentine tails. They are shown in a way indicating descending movement, the torsoes are at the lower parts of the shaft, with their tails wrapped around the upper part. Like the female figures, the nāga wears heavy necklaces, jewelled girdles, arm bands and sometimes, crowns on their heads. Some hold fly whisks and others, garlands of flowers or jewels.

The top of the shaft is decorated with a series of kīrtimukhas with pearl strands. Above it is a moulding in the shape of a khurā and kumbha, while above it is a miniature chaitya window. The male and female nāgas are placed on the front wall in a deliberate pattern, nāginīs are next to each kanika-pāga, while the males are placed between the miniature shrine-shaped pilasters.

The lower part of these shrine pilasters consists of two narrow five-part base mouldings. Upon this are placed two drum-shaped mouldings which serve as bases for two narrow scroll panels, again superimposed by a kīrtimukha motif. These panels create a niche, which has placed over it a miniature upara-garbhikā. Everyone of these niches thus formed is empty.

Above each niche is a series of horizontal courses of modified khurā shape mouldings. The eight identical courses placed above, take the form of a miniature sikhara (photo 69). The faces of these courses are each decorated with three miniature
chaitya motifs. Its upper portion is sometimes left plain, while at times decorated by a small figure of a squatting dwarf or meditating ascetic at the centre.

**Northern and Southern side Jagamohana Walls**

The side walls of the *jagamohana* measure about 244 cms up to a terminating roll cornice, decorated with a narrow band of scroll work. But for minor details and differences in preservation, the north and south walls are identical. At the centre of the wall is a large canopy like structure (photo 71 and 72). It consists of two standard *rathas* which support a cornice and pediment, both identical to those above the entrance of the west wall. The pilasters frame a recessed stone lattice window (photo 73, see figure 13).

Symmetrically flanking this structure are *anurathas* and *kanikas* bearing high relief female figures at the walls end. Alternating with these elements, and immediately flanking the window pilasters are the *nāga* pilasters.

The grille window (photo 73) with its squares, creates a diamond pattern. Three bands of scroll work surround the window. The inner band consists of a narrow border of undulating scroll work. The middle one, a rose pattern, and the slightly wider outer one has a leaf border. At the centre of these bands are placed four relief carvings. The upper one depicts Gajalakṣmī (photo 74). She is seated upon a lotus pedestal, under which
is a rectangular panel of vegetal design, from which rise lotus stalks. The flowers of these flanking stalks bear elephants which bathe the goddess. Lakṣmī carries a lotus in her left hand, while her right hand is in varadamudrā. The lower relief figure is a squatting gaṇa (photo 75) of the corpulent yakṣa type. He wears an elaborate curly wig and holds a club over his knees. To the left and right are reliefs of flying gandharva couples (photo 76). To confirm with the square format, the female is depicted as much smaller than the male, and rides on his angularly upturned leg.

Further decorating the recessed window is a wider relief border on all excepting the bottom side. This contains the celebrated frolicking monkies' relief. Undulating creepers form large rondels within which monkies are involved in various activities, grooming each other, hanging from trees by their tails or encountering other animals (photo 77).

An additional horizontal relief is placed above the monkey composition. In the centre is a kīrtimukha with two thick creepers coming from either side. The creepers are populated by flying gandharva couples. At either end of the panel are inward facing makara heads with open mouths (photo 78).

Above this lintel is a rectangular wall section. It consists of three architectural motifs, in the form of miniature śikharas. They have five stone mouldings, each with a projecting central rāhā. They alternate with two panels depicting female figures
standing at a door, a motif that is seen repeatedly on the deul and the śikhara.

The roof of the jagamohana is of the piḍhā order consisting of horizontal mouldings or piḍhās of diminishing length forming a stepped pyramid. There are twelve mouldings with the top two overtly short so that the pyramidal shape is slightly truncated. The roof is crowned by a kalaśā in the centre but the other crowning members, such as the amalaka and ghaṇṭā are not included (photo 79).

**Ceiling of the Jagamohana**

The ceiling of the jagamohana (photo 80) consists of an elaborate system of five progressively receding stone courses. The first or the innermost is square, the next three are octagonal and the fifth or the outermost is rectangular. This arrangement has created triangular and trapezoidal panels at the corners. These panels contain various decorative motifs and narrative relief scenes.

At the centre of the ceiling within the innermost course, is a fairly deep "dome" having the shape of an eight-petaled lotus. These petals are actually niches within which are placed the images of the Saptā-Māṭrikās - seven Mother Goddesses and their attendant, Vīrabhadra. Surrounding this whole central composition are six relief panels depicting scenes from the Śaivite
mythology and scenes of musicians and dancers. Those within the second course depict the gods - Karttikeya and Gaṇeśa. The third course has two scenes of musicians and dancers, and two narrative panels depicting women in meditation. Beneath these we have the nāga couples. The fourth stone course has at its corner four identically carved triangular panels, each representing a solitary women seated in meditative posture. The fifth and lowest stone course is rectangular, and bears images of kīrtimukhas.

At the very centre of the lotus shaped "dome" is a circular disk circumscribed by three rings, each consisting of sixteen lotus petals. The disk is incised with a crescent moon, one of the most prominent symbols of Śiva. The images of the Sapta-Mātrikās and Viśrabhadra sit upon elaborate lotus pedestals in lalitāsana. Each of the Mother goddesses, except the horrific Chāmuṇḍā, holds a baby within the crook of the left arm. Viśrabhadra is four armed. His upper right hand holds a flower, while with the upper left and lower right hands he plays a viṇā. At his feet is the bull nandī - signifying Viśrabhadra as an aspect of Śiva.

Gaṇeśa is six armed. With his two upper hands he holds a cobra above his head, and with his other hands he holds an axe, māla, and his broken tusk - the lowest left hand is

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2 For details of these panels see Walter Smith, "The Ceiling of the Muktesvara Temple in Bhubaneswar" Artibus Asiae XLV, I (1984), MCML XXXIV. pp. 73-95.
broken. He dances, imitating the dance of Śiva and at the bottom we see the mouse - his vāhana. Kārttikeya here is seen as a two armed figure. He sits on a low lotus pedestal holding a long spear in his left hand. To his right we see his vāhana the peacock and to his left we see a cock, another animal often associated with him.

**THE ENCLOSURE WALL**

The Muktesvara temple stands on a stone pavement which serves as a means for going around the temple. This stone pavement has an enclosure wall which rises to a height of 1.26 metres. The enclosure wall is constructed out of the same red sandstone as the temple. This small wall is of the same shape as that of the temples exterior and thus forms the ground plan of the temple (figure 7). This enclosure wall has a number of corners, and on its outer faces there are several sculptures. The inner side of this wall is just plain.

The entire wall can be divided into four units or mouldings. On its lowest exterior moulding the enclosure wall takes the shape of the khurā or 'hoof-shape'. This moulding is continuous on the wall rather than being divided into several sections. This khurā moulding has at regular intervals small, long and narrow crest-like motifs, resembling stylised chaitya windows. These windows mostly have floral patterns or scroll work, while several of them hold standing figures, some of them resembling naked Jain Tīrthāṅkaras. Some of these also have the typical
perforated jāli window seen on the jagamohana's lattice window.

The second set, slightly recessed, contains a series of niches along its entire course, with each niche having a small crest-like design on the top. These niches consist of two flanking pilasters decorated with scroll work and capped by the just mentioned crest like design, which is more like the chaitya windows. They contain at the centre either a male face or a lotus medallion (photo 81). The third set of mouldings is again in the shape of the khurā. This moulding with its two lower receding, inward layers easily demarcates itself from the second stone course. On top of this khurā moulding we see carved human reliefs, either standing or sitting. These figures have been badly eroded.

The top course has a simple and plain design. Here we see flat battlement like designs running throughout the top course of the compound wall (photo 81 and figure 14).

The enclosure wall which has thirty corner niches once had images of various deities and the well known 'enigmatic figures'. To start with, we can take up our survey from the first corner on the west wall - directly to the left of the main entrance.

1. The niche has a central male standing figure. He is decked with a crown and holds a long stalked lotus in his left hand. The right hand hangs down with the palm facing
out. The icon is flanked by two short attendants. The panel is badly damaged and eroded, and hence there exists very little detail. Because of the lotus stalk, Panigrahi identifies this figure with that of the Bodhisattva Avalokiteśvara.³

2. This niche (photo 82) holds a single male figure of awkward proportion seated in *lalitāsana* upon a lotus platform. The right hand rests upon the right knee and holds an object that is quite indistinct (may be a cup). The left hand seems to be resting on the floor, but this is not visible from the wrist onwards because of the leg. The image is eroded, but otherwise in good shape. This figure can be a representation of a *yakṣa*.

3. This figure of *lakulīśa* sits in a *yogasana* posture upon a lotus platform. The left hand holds the identifying attribute of the club or *lakūṭa*. The ears are extended and the hair is shown as a cap of curls. These elements show how the figure of *lakulīśa* is derived from that of the Buddha.

4. This male figure sits in *yogasana* and its hands are folded across the lap in the meditative gesture or better known as the *dhyānamudrā*. He sits on a lotus platform infront of which is placed a low stool or bench. The figure has extended ear lobes and the hair is in the shape of a smooth cap, reminding one of the standard treatment given to the figure of Buddha. Two decorated leaves flank the head of the figure. Dr. Panigrahi

³ K.C. Panigrahi, op. cit. p. 93.
has identified the figure as that of Buddha under the Bodhi tree. This figure was probably conceived as a meditating yogin.

5. This female figure (photo 83) is four armed, seated on a lotus in *lalitāsana* posture, i.e. one of the legs - the right one, comes down and rests on a lower base, whereas, the left leg is folded. She is adorned with a tall crown - possibly the hair plated into such a design and the ear lobes are extended. The attributes are indistinct and unidentifiable. The upper right hand holds a discuss or may be a māla and the upper left hand holds a lotus stalk. Over the right knee rests the right lower hand. And over the left knee, supported by the left hand is a badly damaged remains - possibly of a child. The image may be of one of the *Sapta-Mātrikās*, perhaps Māheśvarī.

6. This space is blank. May be the image is stolen or was so badly damaged that it has been replaced by a blank stone during restoration work.

7. Again, in this niche we see a male figure in the *lalitāsana* posture on a lotus platform. The image dons an elaborate headdress, necklace and a sacred thread. The attributes are quite damaged. May be one of the attributes is the peacock, that of kārttikeya.

8. This figure (photo 84) sits cross-legged - the *padmāsana* posture on a stylized chariot that looks more like a low table

with seven horses before it. The two legs of the low table also seems like pūrṇa-kumbhas. He holds two lotuses and wears a tall crown. The ear-lobes are extended and the figure has a necklace which flows down almost to the waist level. This panel, as can be seen from the photograph is quite well, safe from the danger of erosion. This figure can be identified as Sūrya.

9. The main figure in this niche is of a yogin with the hair tied into a chignon, sits in an easy posture upon a low table. He holds an indistinct object in his right hand. The main figure is flanked by attendant figures, the right side figure is completely obliterated, and before him sits a miniature figure.

10. This figure sits in the yogasana posture upon a lotus pedestal and is headless. The damaged hands are seen with their palms joined at the thumbs and opening outwards.

11. This niche is again empty.

12. Empty.

13. This image of Sūrya sits in padmāsana upon a low dias which could be a chariot. Before the chariot are seven miniature horses those on the left being quite worn down. The god holds a large lotus in each hand, and wears an elaborate hair style and crown. The hands, feet and face of the figure are damaged.
14. This figure can be identified as Ganesa. The panel is quite badly damaged. This finely carved, corpulent figure is shown in a squatting or possibly in a dancing posture.

15 to 18. Empty.

19. This figure is four armed and sits in a yogic pose with the two hands in dhyānamudrā. The upper right hand holds a chakra, the upper left hand in broken. The rest of the figure is largely intact and there is very little erosion. This figure can be identified as Viṣṇu.

20. In this niche we have a male figure. This figure has an elaborate hair style and some jewellery on itself. It holds what seems to be a sword and sits comfortably on a low pedestal. He is flanked by two female attendants, and another small figure is seated on its feet. This scene may represent a guru with the disciples, or may possibly depict a royal figure with attendants.

21. This figure is of goddess Sarasvatī. The goddess sits in the lalitāsana pose upon a lotus pedestal. She has attendants on either side. The figure holds a vina which is the standard attribute of the goddess. The image is quite eroded mainly around the face.

22. From this photograph (photo 85) we can very clearly see that this panel is in quite a good shape. There is almost no erosion and the panel is intact. From the niche we can see a composite figure with two heads, four arms and four legs.
This enigmatic panel is interesting. With two heads one can get four figures, if a portion is masked. Thus, the emphasis is on the economy of heads.

23. This boar-headed goddess is seated with one knee on the ground, the other raised upwards. Though the panel is badly damaged the image can be said to be that of Vārāhī.

24. This figure sits cross-legged on a low lotus pedestal. She has no attendants. The female figure plays the vīṇā and the face, though damaged has a meditative look. It can be identified as Sarasvatī.

25. This figure is posed to the front and sits upon a peacock. He wears a crown, ear-rings and holds a staff or weapon. From the peacock attribute we can infer that the image is that of Kārttikeya.

26. Though slightly eroded this image of Gaṇeśa is fat and dwarfish. It sits in a comfortable posture on the flat ground. The four armed image holds an axe in one hand and some unidentifiable objects in the others.

27. This niche has a figure (photo 86) which is extremely emaciated and is four armed, with exposed rib cage and sunken abdomen. The details are badly worn out. She holds a weapon in her upper left hand. Her lower right hand holds a knife. A jackal is seen to the right of the panel and a corpse is seen beneath
the feet. To the left, behind the figure is the head of an elephant. This figure may represent Chāmuṇḍā. 5

28. This figure sits with his legs tied with a yogapatta. The hands are in a meditative gesture. The head is smooth and the earlobes are extended. The two lotus stalks flank the figure and upon these flower, at the top corner of the panel, sit two attendant figures. The details are quite eroded. The figure may be that of a lakulīśa.

29. This four-armed Pārvatī figure sits in lalitāsana upon a lotus pedestal flanked by a lion on her left and a deer on her right. Her major right hand is in varadamudrā and her left hand holds a vase. Her uplifted hands hold a rosary and flower. 6

30. This composite figure is less well preserved than the figure which we see in number 22 (photo 85). Here four bodies share two heads in an intricate manner.

TORANA

The Muktesvara temple has the unique distinction of having a magnificent gateway fronting the entrance through the compound wall (photo 87). This is the only surviving example at Bhubaneswar where we see the torana forming part of the original

temple complex. Near the Vaitāl deity on its southern side we have such a toraṇā, but in any case, it is a later addition. Fragments of an early toraṇa have been found in the paddy fields near the Brahmesvara temple from the mound known as Dola-maṇḍapa, which may have been of a similar type as that of the Mukteśvara. In majority of the temples, a free-standing toraṇa was never an integral part of the temple complex. However, the rāhā of early temples, and the entrance portal in many later temples including the Sūrya and Gaṅgeśvari temples have designs of the toraṇa integrated into them.

The toraṇa stands at the end of a slightly raised basement which is 23 cms high and 58 cms wide. This gateway consists of two neatly carved columns 119 cms apart. Spanning the gap between the two columns is a beautifully carved arch. The bases of the columns are square and consist of two stone slabs which are 60 cms in height. Each side is decorated identically, but those facing inwards are left plain. At the centre at each side there is a carving, resembling a miniature rekha temple (photo 88, figure 15). The rekha-muṇḍi is tri-ratha in design. The base of the rekha-muṇḍi has a low moulding. The lower segment of the temple has been divided into three vertical sections or niches. The central niche has a female figure and the side niches depict the vyālas, image of a male or female riding an animal, probably a lion which is pouncing on an elephant. The rekha-muṇḍi has five mouldings as its śikhara. The lower two are in the shape of the khurā with their lower portions
decorated horizontally with scroll work, and the upper part with vertical lotus petals. The upper three layers have carvings of animals and upward pointing lotus petals. The entire rekha-mundi structure is capped by an amalaka which is incised longitudinally, and this is surmounted by a kalaśa.

The column has sixteen faces each measuring about 15 cms. This column is made up of five stone layers or courses. The top and the bottom courses contain ornamentations. The bottom course upon which the amalaka of the rekha-mundi is placed, contains at the corners, high relief figures of crouching elephants being attacked by lions - gaja-siṁhas. The top course of the shaft is surrounded by a series of designs which have beaded ropes hanging from the mouths of kirtimukhas forming loop like garlands all around the upper circumference (photo 89). These loops have three beaded strings each, and one separated by a central string hanging straight downwards with a small medallion at its end. These regular loops on the shaft of the torana give it a very ornamented look.

Above these kirtimukhas and loops is a narrow band covered with an undulating creeper design. Protruding from this band we can see four half circular projections, facing the four cardinal directions. These projections almost look like bowls attached to the column. They are deeply carved with rounded scroll work and their rims, with narrow band of roses (refer photo 89).
The capitals of the shaft are much more intricately conceived and designed. The lowest portion has a squat cushion shaped stone, which is incised longitudinally, similar to that of an amalaka. Above this is a course, similar in form but is non-ribbed. The upper-most part of the capital consists of a strange, undulating mushroom like form, appearing to grow outwards and curling under at its outer rim. This rim is decorated with thirty two incised, downwards pointing lotus petals, each of which is in turn bordered by incised circular pattern (photo 90).

The arch is the most decorated part of the entire structure. The imagery is identical on both the sides of the arch. Projecting outwards to the north and south are two makara heads. The makaras jaws are parted and the snouts are curled upwards. The face of the arch is designed with total symmetry. Along its lower edge is a border consisting of a narrow band of scroll work. On both the sides and at the centre are three elaborate chaitya windows, similar in composition and ornamentation to the chaitya windows on the rāhā-pāgas of the śikhara. Within each window is a male face. The face on the left window on the west outer side of the arch is destroyed.

To the side and slightly above the two lower windows are short male figures in meditation. Their hands are either placed in various mudrās, or they hold mālas and their legs are held in the meditative posture by yogapāttas. These figures seem to be modern restorations. A band like unit passes over the forehead of these figures and moves to the rear of the panel.
The whole arch, semi-circular in design is divided into two curves by the three chaitya windows. The lower part of each section has a continuous narrow strip which is sparsely decorated with figures of frolicking monkies. Above this narrow strip, is a wider band holding reclining female figures. Four in all, they are of the voluptuous type - their breasts round, their hips swelling and their pose seductive. They wear ornaments around their waists, ankles, wrists, necks and in their hairs. All four figures are similar in their poses. These figures have been very artistically integrated into the arch. All the figures are reclining on the curve of the arch. One of the hands flows delicately over the swelling hips while the other hand moves towards the central chaitya window. The legs are crossed. Just above the front left lower chaitya window is placed a monkey gazing at the female. Similarly above the front right side chaitya window is a monkey - but as it is damaged, it is difficult to ascertain what it is upto. Like the front side, on the rear left side - above the lower chaitya window is a monkey which is trying to pull the cloth out of the reclining female. On this side we also see a peacock sitting on the right hand of the female.

These figures clearly put forth the plasticity of work, and the high degree of perfection that the Kalinga sculptors had attained. From the faces of these figures one can very clearly see the dexterity of work and the sense of composition of the artists.
Above these reclining figures is a thin band of floral carving. The upper portion of the arch, barely visible from the ground is decorated all over, with swirling patterns of scroll work. At the top is a raised rib which is indented and runs lengthwise over the entire arch. Surmounting the entire structure is an *amṛta-kalasa* (photo 91 and 92).