

180. Interior of room and ceiling in the Bulawancee. Palitana.
Temples outside the Motisah. Palitana.
Tuk or enclosure of Premabhoy Hembhoy. Palitana.
Roadway leading to Ardaseer Bugwan. Palitana.
Temples. Palitana. *By Bombay Photo. Co.*
181. The Temple of Motisah. Palitana.
Gateway of the Temple Motisah. Palitana.
The Temple of Motisah. Palitana. *By Bombay Photo. Co.*
- Girnar is one of the oldest architectural sites in India, and now contains one copy of the edicts of Asoka, B.C. 250, carved on the rocks. The structural buildings, however, are contemporary with those of Palitana, which can be seen from it, and being more scattered and not so numerous, are not so picturesquely effective, though some of them are very beautiful in themselves. No buildings are now being erected there; Palitana having become the fashionable shrine.
182. General view. Girnar.
General view. Girnar.
General view. Girnar. *By Bombay Photo. Co.*
183. General view. Girnar.
Temples of Koomarpall and Parishnath. Girnar.
General view. Girnar, S.W. *By Bombay Photo. Co.*
184. General view, showing Ambamatha on the top. Girnar.
Temple of Ambamatha. Girnar.
Old portion of Samprutti Rajah's Temple. Girnar. *By Bombay Photo. Co.*
185. Interior of Koomarpall's Temple. Girnar.
Interior of Temple Jypall. Girnar.
Koomarpall's and Samprutti Rajah's Temple. Girnar.
Koomarpall's Temple. Girnar. *By Bombay Photo. Co.*
- The four frames (186 to 189) illustrate two temples erected by rich merchants still living, and only completed, if they are complete, within the last few years. They have not the richness of detail of the older examples, and want the vigour and picturesqueness of their predecessors, but they are rich and beautiful examples of their class and do infinite credit to the liberality of their founders, and the taste displayed by their architects.
186. Temple of Huttee Singh. Front of entrance porch. Ahmedabad.
Temple of Huttee Singh. General view from the garden. Ahmedabad.
Swami Narayan Temple. The entrance gate. Ahmedabad. *By Captain Lyon.*
187. Temple of Huttesing Kesrising. Ahmedabad.
Interior of the Hindoo Temple. Ahmedabad.
Entrance to Shet Huttesing's Temple. *By Ritter and Co.*
188. Temple of Huttee Singh. Detail of carving on S.E. side. Ahmedabad.
Temple of Huttee Singh. Front view.
Temple of Huttee Singh. Detail of carving on N.E. angle.
Temple of Huttee Singh. Side view of entrance porch. *By Captain Lyon.*
189. Swami Narayan Temple. Carved marble sea of the saint. Ahmedabad.
Swami Narayan Temple. Ahmedabad.
Temple of Huttee Singh. Angle view. *By Captain Lyon.*

KASHMIR.

The architecture of Kashmir is so exceptional and so unlike anything in India, that like the styles of Nepal and Ceylon it hardly deserves a place in this collection. Though its entire omission might perhaps be felt as a blank.

The principal temple in the valley is that at Martund, said to be dedicated to the sun, and so far as its date can be ascertained the contemporary of Bobaneswar and Iwullee, these three, consequently, being the oldest structural temples,—excluding Buddhist Topes, of course,—now to be found in India.

The Takht-i-Soliman, though generally reputed as older, was probably erected in the middle of the 17th century.

Frame 192 contains examples of the wooden architecture still prevalent in the hills and valleys about Kashmir.

190. Ruins of Martund. Kashmir.
Ruins of Martund. Kashmir.
Ruins of Martund. Kashmir. *By Bourne and Shepherd.*
191. Ancient temple at Nowshera. Kashmir.
Ancient temple at Nowshera. Kashmir.
Tukt-i-Soliman. Kashmir. *By Bourne and Shepherd.*
192. Temple at Pangti.
The village of Kot Kulu. Kulu.
Temple at Chergaon. *By Bourne and Shepherd.*

MAHOMEDAN ARCHITECTURE.

The disposition of the frames, necessary to suit the form of the Exhibition building in this part of the Indian department, would have rendered a strictly chronological arrangement of the photographs nearly impossible, had such been deemed desirable. In regard to Mahomedan architecture, however, this is of comparatively little importance. The dates of all the buildings are known, and the succession of styles is more easily traced in each individual group than if the whole were sorted out into one consecutive series. In this class, therefore, it will be understood that the arrangement is generally more topographical than chronological, though the latter has been attended to as far as possible in each individual group.