Chapter 1

Introduction

The Hindu temple construction during the medieval period (6th - 13th centuries) took place on a magnificent scale. It reached to its final form by combining influences from both the northern and southern India and probably also from the cultures of invaders who continued to enter India from the north-west during this period. Every style of building construction reflects a clearly distinctive basic principle that represents a particular culture and era. In this context the Indian Hindu temple architecture are not only the abode of God and place of worship, but they are also the cradle of knowledge, art, architecture and culture. The characteristic temple plan of the northern India was developed in the 5th century under the rule of Hindu dynasty. These temples consisted of all the basic elements - the grabha-gariha surrounded by an ambulatory path, an outer portico with columns in front and flat roofs of stone. The temples constructed during this period were simple and less impressive compared to the temple constructed during the 10th -13th century temples. Some of the examples from this period are temples at Sanchi, Tigawa and Deogarh. The development of shikhara started at the temple of Deogarh in Madhya Pradesh. The temples constructed in the 8th century had smaller shrines and the shikhara became the crowning feature of the temples. The addition of mandapa (the pillared hall) to the temple started during this period itself.

The other distinct characteristic of this period was the rectangular wall around the temple and addition of subsidiary shrines at each corner. The most common examples of this period are the temples at Rajasthan and the cluster of Jain temples built between 8th - 12th century in Gujarat and Rajasthan. The temple of Teli-ka mandir, Gwalior and Vaital Deul, Bhubaneswar were unique and inspired from the early Buddhist architecture with rectangular plan and the barrel vault roof of chaitya hall. These temples don’t make the full composition of Hindu temple as they only consist of main sanctuary with neither the mandapa nor the portico. This form of architecture was abandoned by the architects in the
north but was accepted in the architecture of south India. A distinct architectural style developed in the temples of Orissa (7th to 11th century). The elliptic curve of shikhara from the earlier periods were modified as a perpendicular prismatic tower and converged near the peak. For the first time in history special attention was given to the construction of mandapa; the roof of the mandapa was now pyramidal with tapering at the top and lower than the shikhara. The finest examples of this period are the Lingaraja temple, Bhubaneswar, the Jagannath temple Puri and the Sun temple Konark with there shikhara height ranging from 43 m to 57 m high.

Khajuraho situated in District Chhatarpur of Madhya Pradesh has the distinction of possession one of the most compact and homogenous group of Indo-Aryan or Northern temples, built under the patronage of the Chandalla rulers. Except for a few number, all the temples of Khajuraho pertain to a cognate style and are manifestation of a distinctive and consented architectural movement, differing only in details of expression. These temples were built of sandstone and professedly carved with erotic sculptures. These temples are also famous for their conical tower made of piles of stone with an arrangement of miniature towers called shikhara. Each of these temples has portico, entrance hall and the sanctum. The roofs of various sections of the temple have distinct form. The sanctum is Sapta-ratha; the Shikhara divided into seven segments showing two series of mouldings. Each and every facade, wall, ceiling of these temples have carved figures from the mythology and history. The finest examples are the Kandariya Mahadeva temple and Lakshmana temple, Khajuraho. Khajuraho temples were built in the short span of a hundred years from 950 to 1050 A.D. in an inspired burst of creativity, but were abandoned after the 14th century. The Khajuraho temples have been listed in the world heritage site and are also considered in the Seven Wonders of the World. Khajuraho was the capital city of Chandella dynasty in primeval time. The Chandella capital was moved to Mahoba after this time, but Khajuraho is continued to flourish for some time. The historic town Khajuraho has largest and spectacular group of medieval Hindu and Jaina temples. Khajuraho is a small modest town located in the Bundelkhand region of Madhya Pradesh, south of the Gangetic Plain and north of the rising Deccan
plateau. The expensive landscape of the state is cradled by the Vindhya and Satpura hills ranges and watered by large river, Narmada and Chambal. Myths, legend, ancient literature and inscription provide a jigsaw-puzzle picture of the story of Khajuraho, but there are still some missing pieces. There is mention of Khajuraho in ancient texts which explain how the village got its name.

The name Khajuraho, ancient ‘Kharjuravahaka’, is derived from the Sanskrit words kharjura = date palm and vahaka = ‘one who carries’. According to a tradition, Khajuraho was so called because one of its city-gates was ornamented with two golden Khajur trees (bearer of date palm). In the Prithviraj Raso, the book written by Chandabardai Khajuraho is called Khajurapura or Khajjnapura.\(^1\) Abu-Rahim who accompanied Sultan Mahmud mentions it as the territory of king Bida, Vidyadhara. Ibn-Batuta who visited this place in 1335 A.D. calls this place as Kajarra or Kajura. In inscriptional records this place is known as Khajjuravahaka. Possibly in ancient time the place was full of Khajur trees, hence it was named after Khajuraho.

During the Janapada time the region was part of the Vatsa Kingdom and then it came under the Mauryan supremacy. Discovery of Asokan rock edict at Gujjara in district Datia attest the supremacy of Mauryan Empire. From the early historic time to the arrival of Chandellas, the region has witnessed the rule of Kuhanas, Nagas, Vakatakas, Imperial Gupta and Prathiharas. According to the Chandellas and other contemporary records the land was known as Jejabhukti or Jejakabhukti with a few derivative variants like Jejahuti, Jajhauti and Jijahauti, Jijhauti, Jajhaoti and the Chinese from, Chi-chi-to or Chi-ki-to in Chandellas times. This seems to account for the suggestion that Jijhauti is an abbreviation of Jejekabhukti.\(^2\) Mahoba inscriptions delineate the genealogy of Chandella dynasty and refer that the Kingdom has been named after King Jeja. The earliest inscriptions of King Dhanga dated to 954 A.D. suggest the occupation of Khajuraho by the Chandella rulers. Albaruni in 1022 A.D. speak of the region Jejahuti. The Madanpur inscriptions dated to 1182 A.D. refers the territory as Jejakabhukti or Jejakamandala.
In the 9th and 10th century Khajuraho was under the rule of the Chandela dynasty, which traced its origin to the moon god, Chandrama. The Mahaba Khand of the Chandabardai’s (the famous medieval court poet) ‘Prithviraj Raso’, folk balled of the 17th century recounts a beautiful legend concerning the origin of the Chandella dynasty, who came to rule the region in 10th century, after the birth of Christ. The story of the origin of great Chandella dynasty is very interesting. Hemraj, was the royal priest of Kashi or Banaras (the old name of Varanasi), had an exceptionally beautiful daughter named Hemavati, who was unfortunately a child widow. One sultry summer night while she was bathing in a lotus- filled pond (Rati Talab) with all her clothes put off. Chandra, the Moon God (Chandrama) was so dazed by her beauty. He descent to earth in human form full of lust and passion and ravished her. The child born of their union was Chandravarman, who was raised in the forest by his mother who sought refuge there, away from the censorious eyes of the medieval society. He grew up and become the founder of the Chandella dynasty. When established as a ruler he had a dream visitation from his mother, who implored him to build temples that would reveal human passion, and thus bring about the realization of the emptiness of earthy desires. Chandravarman thus started the tradition of building temples. Later the subsequent Chandella kings carried on building temples to maintain this magnificent tradition. Chandellas built 85 temples surrounding by lakes and gardens at Khajuraho.

Yet another version of the above legend praises Hemavati as a dutiful daughter who sacrificed all her happiness and dignity for her father. Mani Ram, the royal priest of Kalinjar, miscalculated once and declared the dark night as the full Moon night or Purnamasi in front of the king. Hemavati, his widowed daughter could not bear the possibility of any stigma on her father’s reputation and prayed to the Moon God to uphold the word of the priest. However, she had to pay a heavy price for her wish being granted when the Moon God who was infatuated by the lady’s beauty ravished her in return for his favour. When Mani Ram came to know of this entire incident, he was so ashamed and grief-stricken that he cursed himself and turned into a stone. However, Hemvati got pregnant with the tryst and gave birth to a virtuous son by the name of sage
Chandrateya who is believed to be the founder of the Chandella dynasty. Chandella worshipped the Mani Ram turned stone as Maniya Dev.

The Chandellas were the builders of Khajuraho. It was Chandellas who endowed it with a high political status and gave a distinctive position to this city of temples for which it enjoys a unique celebrity even today. During their rule, cisterns, dams, forts and palaces were all built, but none of the secular buildings survived. Only the temples remain, giving a unique gift to the world. These temples were ‘discovered’ by T.S. Burt in 1838, a young engineer in the British colonial army, who out of curiosity diverted from his official itinerary to follow the trail to this remarkable group of temples which his palki-bearers had talked about. General Alexander Cunningham put Khajuraho on the world map when he explored the site on behalf of the Archaeological Survey of India and described what he found in glowing terms. 22 temples out of the original 85 have survived the rough weather conditions over long years of time and still amongst the greatest examples of medieval Hindu sculpture and architecture in north India. Scattered across a dusty landscape, these temples were shared in style and the site by both the Vaishnavites and Shaivites and even Jainas. Different components of these temples have affinity with the temples of the other regions. But still the ingenuity of the builders of Khajuraho can not be denied. Nor can be they stated mere imitation. According to Prof. O.C. Ganguly Khajuraho style in many respect an independent growth. The Chandella kings are recognized as a great builders and patrons of art and architecture. This quality supported by the group of magnificent temples at Khajuraho. These temples are of mingled faith Shaivite, Vaishnavite and Jain in keeping with the prevalent religious convictions of the 9th to 11th century. By this we can judge that this was an age of extreme toleration. The temples are well planned and are of ordinary size. Maximum height of these temples is 100 feet. But the size doesn’t lessen their beauty and attraction. They are famous for art and architecture not for size. They have their own identity.

Re-emergence in the Nineteenth Century

It took around three centuries for Khajuraho to surface again. In 1818 Khajuraho found a place on the map prepared by Franklin. These were ‘discovered’ by T.S. Burt in 1838, a
young officer in the British colonial army. The first local ruler to take interest in the preservation of these temples was Maharaja Pratap Singh, who, between 1843 and 1847, undertook large scale renovation of the Khajuraho temples. However, since he used lime and brick in the repair work, which did not suit the ancient monuments, some of his renovations had to be removed later by the Archaeological Survey of India. General F.C. Maisey has been credited with the earliest drawings of Khajuraho, which he made in 1852.\textsuperscript{14}

Sir John Marshall and Henry Cousens, in 1904, drew a systematic conservation and protection programme for Khajuraho, which was implemented by the Archaeological Survey of India. The Chaturbhuj, Duladeva, Devi Jagadambi, and Chitragupta temple are some of the temples that underwent extensive renovation. In 1953, the Archaeological Survey of India took direct charge of the Khajuraho monuments. The temples and the Archaeological Museum are under the supervision of the ASI ever since. Eighteen out of more than fifty mounds that exist in Khajuraho have been identified for excavation by the ASI. Recently, a finely carved pedestal of a large early 11\textsuperscript{th} century temple has been uncovered in the southern area of the site. It signals that the potential of the site is yet to be fully unleashed, in spite of the grandeur and splendor of the presently known temples.

Today Khajuraho has become a must visiting spot in India. The great attraction of it is its group of magnificent temples. These temples are the grand specimen of Indian temple architecture and sculpture art. They depict the philosophical background spiritual profundity and aesthetics as understood and practiced in medieval India\textsuperscript{15}. The temples of Khajuraho are one of India’s major tourist attractions close behind the Taj Mahal and up there with Varanasi, Jaipur and Delhi.\textsuperscript{16} Based on their geographical location these temples are divided into three main groups- (i) Western: western group belong to Chaunsath Yogini, Lalguan Mahadeva, Kandariya Mahadeva, Nandi, Parvati, Lakshmana, Devi, Matangeshvara, Varaha, Devi Jagadambi, Chitragupta and Vishvanatha temples (ii) Eastern: eastern group belong to Brahma, Vamana, Javari, Kakramath, Ghantai, Adinath, Parshvanath and Shantinath temples and (iii) Southern: southern group consists of Duladeo, Chaturbhuj and Biamandal temples.
**Review of Literature**

The review of work gives us an idea about the direction of studies done so far on the subject concerned. Much work has been done on Chandella art and architecture by Alexander Cunningham, E.B. Havell, Fergusson, Percy Brown, Stella Kramrisch, Eliky Zannas, Krishna Deva, Vidya Prakash, Urmila Agarwal, Devangana Desai and others. The mass scale temple construction suggests a special purpose, beyond the dynasty’s desire to assert its power and wealth. There are several theories—such as the creation of a religious centre, but there is no agreement among researchers. The temples of Khajuraho represent the high peak of North Indian stone architecture. However, the temples are world famous not for their sheer aesthetic beauty but for their exquisite erotic sculptures.

An attempt is made here to deal with the writers and their works who wrote on Khajuraho. The study of the Chandella history began during the 19th century. For the first time, the attention of historians towards Chandella dynasty was drawn by Lieutenant William Price when he presented a paper on 3rd February 1813 at the Journal of Asiatic Society of Bengal, on Sanskrit inscription found at Mau near Khajuraho. Khajuraho was included in a map prepared by Franklin in 1818, as ‘Kajrow’. Captain W.R. Pogson published his book ‘History of Bundelas’ in year 1828 in which he mentioned some important places related to Chandellas history and art. The credit of rediscovering goes to Captain T.S. Burt who visited Khajuraho in 1838. He also got published a detailed account of the western group of temples in the Journal of Asiatic Society of Bengal.\(^\text{17}\) He briefly described the Vishvanatha, Nandi, Lakshmana, Varaha and Matangeshwara temples. It brought Khajuraho to the notice of a number of art and antique lovers. An extract from Burt’s account, which also highlights the significance of these temples “... before finally taking the leave of the seven temples, I shall state my opinion, that they are most probably the finest aggregate number of temples congregated in one place to be met with in all India, and all are within a stone’s throw of one another”. But authentic record/account on Khajuraho temples was published in Alexander Cunningham’s ‘Archaeological Survey Reports’ Volume II, VII, X and XXI issued in the years 1864 to 1885. These Reports are the rich source of information on this site. He made a detail
survey of the antiquities of Khajuraho temples, mounds, loose images and inscriptions. Since then many historian and scholars have written on Khajuraho.

Among the first photographers to photograph the Khajuraho temples was Raja Deen Dayal features prominently. He photographed the Khajuraho temples in 1882, and in 1886, these were published in ‘Famous monuments of Central India’ by L. Griffin. In 1892, some major inscriptions of Khajuraho were published in the first volume of the “Epigaphia Indica” by F. Kielhom.

Smith published a scholarly paper on Chandellas in the year 1908, in Volume XXXVII of Indian Antiquary. Dealing with the art and architecture of Khajuraho B.L. Dhama (1927) issued a short guide to Khajuraho. This guide was revised by S.C. Chandra and reissued in 1953 under their joint authorship. H.C. Ray (1936) was the first who deal with the political history of the Chandellas. Keshav Chandra (1954) studied the Chandella’s history, culture and art on the basis of literary and archeological sources. The first research work on Chandella’s history entitled “History of Chandellas” was published in 1956 by N.S. Bose. He made an attempt to trace the full history of Chandellas. He discussed the administration, social, economic, cultural and religious life along with art and architecture during the time of Chandellas. R.C. Majumdar, A.D. Pusalker, S.K. Mitra (1958), Ayodhya Prasad Pandey (1968) and R.K. Dixit (1977) have also written about political, administrative and military achievements of Chandellas.

The architecture, specifically the sculptures on the outer walls of the temples of Khajuraho, has stunned the world for centuries for its unparallel sophistication. Percy Brown (1942), Stella Kramrisch (1946) and Benjamin Rowland (1953) also showed great aesthetic perception in dealing with the architectural excellence of Khajuraho temples. Raymond Burnier (1950) published a beautiful album of the sculptures mostly of the sursundaries of Khajuraho temples.

O.C. Ganguly (1957) published a monograph “Art of Chandellas” which for the first time accords aesthetic value to Chandella sculpture of Khajuraho. He also highlighted the sculptural wealth of Khajuraho with contribution from Stella Kramsrisch in art journal Marg. The same year saw the publication of serious analyses of the art and
architecture of temples by S.K. Saraswati. He challenged the view held by previous scholars that Khajuraho temples could be dated between A.D. 950-1050 and propounded his own scheme of chronology of temples on the basis of architectural movement in different parts in India during that time. He affirmed that the original temples referred to in the Khajuraho inscription dating from A.D. 954 -1002 were all destroyed by Mahmud of Ghazni and temples now stand there date from middle of the 11th century onwards. In 1958, S.K. Mitra published his doctoral thesis entitled “Early Rulers of Khajuraho” describing political history of Chandellas and also highlighted social, economic religious condition along with art and architecture of the Chandellas. Krishna Deva has given a classification of Khajuraho sculptures in his article entitled” The Temples of Khajuraho in Central India” in Ancient India (No.15) in 1959 and analysed the Khajuraho sculptures, temple architecture and sculptural art in depth.

Eliky Zannas and J. Aubuyer (1960) have also given a detailed description of the temples along with Chandellas’ cultural and political background in their work “Khajuraho.” Urmila Agarwal (1964) discussed the social significance of sculptures for the study of contemporary social as revealed in Khajuraho sculptures in her doctoral thesis entitled “Khajuraho Sculptures and their Significance”. She gave an account of contemporary dress and ornaments, hair styles, cosmetics, music, dance, painting, games, amusements and miscellaneous activities of everyday life. Vidya Prakash also studied the social life as reflected in sculptures and carvings at Khajuraho in his book “Cultural Life in Khajuraho Sculptures” in 1967. Kanwar Lal (1965) wrote on erotic themes of the temples. His book “Immortal Khajuraho” is a delightful and well-illustrated literary work which revels in admiring and unfolding the significance of erotic themes. Mulkraj Anand’s monograph “Khajuraho” highlighting the aesthetic value of Khajuraho sculptures was published in 1968. L.K. Tripathi has also written on the same. H.D. Sankalia published his paper, ‘Socio-economic background of Khajuraho’ in the Journal of Indian History in 1966. He made an attempt to discuss the factors which made it possible for these magnificent elements in its sculpture and possible reasons for the construction of temples at Khajuraho. Krishna Deva’s guide book “Khajuraho” published

Devangna Desai has made a genuine contribution to the study of Chandella art and iconography with his book “The Religious Imagery of Khajuraho” (1966). She critically discussed the importance of religious imagery of Khajuraho and placement of images. Again this book published in 1996, in which she gave a closer view of the divinities and their configurations, particularly in the major Hindu temples of Khajuraho. She concentrated on the iconic schemes and pantheons of two magnificent temples, one a rare preserved shrine of Vaikuntha-Vishnu and the other dedicated to Shiva. This book highlights the important cult of the Yogin and the synergetic role of Surya in Khajuraho's pantheon. Her outstanding book Erotic Sculptures of India (1975) is a much more sober and scientific study of erotic sculptures of Khajuraho. She made an attempt to explain the meaning of erotic sculptures on the textual basis. She also published another book “Khajuraho” in 2000 with latest information regarding temples. R. Nath (1980) published his notable monograph “The art of Khajuraho”. It is the most comprehensive and well documented work on the art and architecture of Khajuraho, lying stress on their aesthetic evaluation and interpretation of erotica. R. Nath has given detailed quotations about feminine beauty and grace and classification of the erotic figural postures. Maqbool


V.A. Smith gave a detail account of Chandella rulers, their temple architecture and art especially feminine world and eroticism in sculptures in his book “Khajuraho Unveiled” (2011). David Raezer and Jennifer Raezer's Approach Guide (2012) “India Revealed: The Temples of Khajuraho” provide a detailed review of the art and architecture of Khajuraho. It highlights the architectural advancements that
were undertaken to make its Hindu temples the culmination of the North India temple style. This guide continues with a broad discussion of Khajuraho’s sculptural legacy and delves into the unique character of Khajuraho’s sculptures, with a special focus on the religious philosophy of Tantra that inspired these masterful works.

**Need of Study**

Khajuraho represents one of the highest and most intense moments of the Mediaeval Hindu renaissance. Khajuraho temples are world famous for their magnificence, delicacy of chisel and the romance of sculptures. They form a mirror of art and contemporary life. It is strange but true that such an important temple town has not been mentioned in any text as a Tirtha are pilgrimage centre. The Puranas, the Tantras and special manuals on Tirthas such as 12th century text Tirtha kanda of Lakshmidhara of Kannauj and 15th century text Tirthachintamani are silent about Khajuraho. The Muslim traveler Ibn-Batuta was the first who mentioned Khajuraho in his traveling account. He visited this place in 1335 A.D. The British Engineer T.S. Burt rediscovered it in 1838 A.D. Since then this place is attracting many historians and research scholars. There has been a lot of research has been conducted on art and architecture of Khajuraho temples, still many aspects of this subject is still unexplored. This study attempts to collate all the existing research that has been undertaken in this field, and potentially contribute to the existing body of knowledge through a structural and sculptural analysis of Khajuraho temple architecture and especially two main temples at Khajuraho. I have been opted this topic to deal with the salient aspects of Khajuraho temples. I need this study to have deep insight of philosophical background, spiritual profundity and aesthetic appeal of the temples.

**Objectives**

The main objectives of my study are:

1. To know the historical significance of Khajuraho temples.
2. To study the role of temples in socio-cultural sphere.
3. To make a systematic study of the architecture found in temple complex.
4. To analyze sculpture of temples and their distinctive features.
5. To analyze the art and architecture of Lakshmana and Kandariya Mahadeva temple.
Period of Study
The period of present study is 10th century A.D. to 13th century A.D. Chandellas emerge as a power during the early 10th century and survived as a powerful independent royal family until the close of the 13th century. Before coming to the power they were feudatories under the empirical Pratiharas. The magnificent temples of Khajuraho were built by Chandellas. They do not illustrate a development over a long period of time. They were all erected within the relatively narrow interval of a hundred years from about A.D. 950 to 1050. The whole area was enclosed by a wall with eight gates each flanked by two golden palm trees. There were originally over 85 temples of which only 22 now stand in a reasonable state of preservation scattered over an area of above 8 sq. miles.

Scope
Many scholars have dealt with the architectural development, the socio-political atmosphere and philosophical aspects of the erotic contents at Khajuraho. The present study aims to have deeper insight into the role of temples of Khajuraho in various spheres of life from the ancient time to the modern days. It also analyses the contribution of the sacred place Khajuraho to the origin and development of the temple cluster. Another endeavor of this research is to bring out salient features of Khajuraho temples art and architecture.

Study Temples
The present study aims at art and architecture of Lakshmana and Kandariya Mahadeva temples of Khajuraho. These temples are considered the high point of architectural genius in the medieval period. These temples are situated in southern parts of western group of temples of Khajuraho (Figure 1.1) and aligned east to west, with the entrance facing east. Western group of temples spread over the 11.307 hectares area. Lakshmana temple is the earliest organised and well-planned temple of Khajuraho which was constructed in about A.D. 950 while Kandariya Mahadeva, a century later, is more magnificent and has mature plan and designs. Both the temples are biggest and tallest among the other temples of all groups of temples. These temples are richly carved internally and externally with excellent sculptures that are frequently sensual and, at times,
sexually explicit. These temples are made of fine sandstone. The builder did not use mortar; the stones were put together with mortise and tenon joints and they were held in place by gravity. This form of construction requires very precise joints. The columns and architraves were built with megaliths that weighted up to twenty tons. Lakshmana temple is situated in front of Lakshmi and Varaha temple, and Matangeshvara temple sits parallel in southern. It is 80 ft in height. Lakshmana temple is dedicated to Lord Vishnu. It houses a sacred image of Vaikuntha-Vishnu brought from Tibet. Though the temple is one of the oldest in the Khajuraho field, it is also one of the most exquisitely decorated, covered almost completely with images of over 600 gods in the Hindu Pantheon. It looks elegant and well-developed panchayatna temple. The plan of this temple is sandhara type, with two pairs of transepts. Lakshmana temple is probably the earliest and best preserved of
Khajuraho. Kandariya Mahadeva temple is situated at the distance of just 200 m from west of Lakshmana temple and southern side of the Devi Jagadambi. This temple is stands on common platform with Jagadambi. Kandariya Mahadeva is one of the largest and dedicated to Shiva in the form of Shiva-Linga enshrined in the sanctum-sanctorum. Architecturally and sculpturally it is most impressive in India owing to its perfection of design and profusion of sculptures. It marks the most evolved and finished temple of North Indian style. This is the alone temple which have two makra-toranas. Kandariya Mahadeva temple displays few number of sculptures of alluring beauty appears on the three bands on its wall and represented gods and goddesses, mithunas, apsras, surasundaries, vyalas and nagins in recesses.
**Source of Research Work**

This study work is based on archival research and other documentary, literary works and theoretical investigation on ancient treatise and modern research works on the temple architecture of India and especially on temples of Khajuraho. The archival research has helped to bring out the basic concept of architecture and how it influenced the design of Khajuraho temple architecture.

**Research Plan**

This research work is divided in eight chapters. The first chapter is introduction of the study. The second chapter deals with the physical and regional setting of Khajuraho. Khajuraho had the advantage of having the significant and natural setting with low lying hills, thriving forest and Khudar River on the southern side. This features provided an almost inimitable surroundings to the superlative temples. Environmental geography played a key role in the selection of site and construction of temples. The popularity of the Khajuraho’s art and architecture has made the place one of the most popular tourist destinations and in the UNESCO list of the World Heritage Sites in the nation. The third chapter contains an account of the political background and administration of the Chandella king- the builders and patrons of these magnificent temples. The Chandella kings are recognised as a great builders and patrons of art and architecture. The fourth chapter is related with general distribution and historical significance of these temples. From A.D. 900 to 1150, a period of 250 years, a large number of temples were built at Khajuraho. It specifies the chronology of the temples.

The fifth chapter deals with architecture patterns of temples. Every style of building construction reflects a clearly distinctive basic principle that represents a particular culture and era. Three most basic forms of temples architecture were prevailing in north as well as in the south India, the Nagara or the Northern style, the Dravida or the southern style and the Vesara or mixed style. The temples of Khajuraho built in central India are marvelous example of Nagara style of architecture. The archaeological analysis of temple architecture includes analysis of the temple plan, the ceiling architecture, construction material and sculptural contents of the temples and architecture of temples.
of Khajuraho are analysed on these grounds. The sixth chapter contains the art and architecture of Lakshmana Temple. Lakshmana Temple is one of the oldest and finest of the western group of temples of Khajuraho. Sculpturally and architecturally, this temple has remarkable features which are analysed in detail. The seventh chapter describes the art and architecture of Kandariya Mahadeva Temple. This temple has been praised as the pinnacle of the tradition of medieval Hindu North Indian temple building and is the largest and most ornate Hindu temple. The last chapter is related with the conclusions.

References
1. Prithvirajraso, Ed. By Shyamsunder Das, p. 2
3. N.S. Bose, History of Chadellas, pp. 1-2
5. S.K. Mitra, Early Rulers of Khajuraho, p. 1
6. Shobita Punja, Divine Ecstasy: The Story of Khajuraho, p. 3-4
7. S.K. Mitra, The Early Rulers of Khajuraho, p. 216
8. O.C. Ganguly, The Art of Chandella, p. 16
10. B.L. Dharma, Khajuraho Guide, pp. 7-8
12. Shyam Sharma, Ancient Indian Art, Architecture & iconography, p. 111-112
13. Devangana Desai, Khajuraho, p. 3
14. Shobita Punja, Khajuraho: The First Thousand Years, p. 4
15. A.K. Dey, Khajuraho: The immortal ancient sculpture, p. 1
17. The Journal of Asiatic Society of Bengal, Vol. VIII, Year 1839