Chapter IV

General Distribution and Historical Significance of Khajuraho Temples

The Chandella dynasty remained in existence in central India more or less at the same time as the eastern Gangas of Kalinga. In the small and lonely village of Khajuraho they built many large and small temples. These temples were built during a short span of one century. Thus they clearly do not indicate a progressive development of the architectural movement. They are the finest examples of Indo-Aryan temple architecture. The temples of Khajuraho are built on a high platform Jagati, on it is the Jangha or wall portion with bands of sculptures. Over the wall rests a magnificent Shikhara with many miniature replicas of itself—the Urisingas. Different components of these temples have affinity with the temples of other regions. But still the ingenuity of the builders of Khajuraho cannot be denied. Nor can be they stated as more 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 of theirs is supported by the group of magnificent temples at Khajuraho. These temples are of mingled faith Shaivite, Vaishnavite and Jain. By this we can judge that this was an age of extreme toleration. It was deep religious faith that promoted the creation of these great temples. But this faith was not of outer world i.e. not heavenly. It was extracted only from earthly life. What artist looked around himself pour into his work. In their structural and sculptural harmony these temples have a class of their own.

Period of Construction of the Temples
From A.D. 900 to 1150, a period of 250 years, a large number of temples were built at Khajuraho, strewn picturesquely amidst lakes and field. Displaying highly sophisticated art, they were affiliated to different religious
system. The Khajuraho temples have a definitely individual architectural character different from that in any other part of the country. These temples were built during the supremacy of the Chandella kings a dynasty noted for its structural productions. These temples not only represent. The mode in such an elegant form, but the majority of them in spite of the fact that they have weathered by the climate for thousands of years and withstood neglected for nearly as long, are still well preserved and in good condition. Having now been deserted for several centuries, no regular ritual is held within their halls. The spectacle of such noble monuments standing isolated and meaningless amidst fields and jungles is a moving one. According to Parmal Raso, the Chandellas rulers constructed as many as 85 temples at Khajuraho, but only 22 temples now stand in varying stages of preservation. Of them today, ten were dedicated to Vishnu in his various forms, eight to Shiva, one to Surya, one to the Chaunsath Yoginis and five to the Jaina faith. Figure 4.1 shows the location of these temples. Most of them occupy a site measuring approximately a square mile in extent. When built appear to have been disposed rather in symmetrically around the borders of an ornamental sheet of water.

Unlike those of Orissa the Khajuraho temples do not illustrate a development over a long period of time. As shown by inscriptive evidence, they were all erected within the relatively narrow interval of a hundred years from about A.D. 950 to 1050. They imply therefore a brilliant episode in the history of Indian temple architecture rather then the progressive course of a concerted movement representing one of those rare occasions when religious emotions end unstained patronage coincide with a flowering of artistic genius to find expression in a group of buildings of the highest aesthetic standard and the utmost significance.

**General features of Khajuraho temples Architecture**

The fascinating temples of Khajuraho, India’s unique gift of love to the World represent the expression of a highly matured civilization. The temple plans range from the simple ones to the most inspired ones. The temples stand tall and magnificent rising gradually like mountains on the surface of this earth. They are dedicated to Vishnu, Shiva, Surya, Shakti or Jain divinities but there is no difference in the architectural style of any of them. The enormous appeal of the temples at Khajuraho lies in the beauty of their proportions and contours and the liveliness of the
ornamental images all over the temples.\textsuperscript{11} The peculiar refinement of Khajuraho architecture is found in the turrets or urisingas which rise gradually at successive levels clinging to the main Sikhara and thus seems to be a rising crescendo of curves which finally lead to the crowning piece the amalaka.\textsuperscript{12} The temples are likened to the mythical mountain 'Meru' which stands like a pillar separating heaven and earth; or to the body of purusa– The Universal man.

The Chandellas of Jaijakabhukti were the greatest central Indian power during the 10\textsuperscript{th} to 11\textsuperscript{th} centuries and were known as a great builders and connoisseurs of art and letters. They decorated their kingdom with tanks forts places and temples which were namely concentrated in their strongholds of Mohoba, Kalinjar and Ajaygarh and to a lesser extent in their town of Dudhai Chandpur Madanpur and Deograh in the adjoining districts of Lalitpur and Jhansi. But the temples of these places could stand no comparison with those of the capital town of Khajuraho.\textsuperscript{13}

The Khajuraho temples have a definitely individual architectural character different from that in any other part of the country.\textsuperscript{14} They not only testify to the mastery of the craftsman, but also to the extraordinary breadth of vision of the Chandellas under whose rein these temples were constructed. One of the most refined and finished manifestations of Indian Architecture in Indo-Aryan style are to be found in a group of temples at Khajuraho.\textsuperscript{15} The crowning Amalakas is compared to a lotus or a solar halo with rays signifying the way to heaven.\textsuperscript{16} Thus the worshipper is being led ‘upwards to the centre of the magic union with the divine’.

Like the Sikhara the shrine itself is reached after crossing the successive levels of the base, the ardhamandap the Mahamandap and the antarala which are lighted by oriel windows. Around the inner and outer pradakshina there are beautiful carvings. Lovely maidens and apsaras with attractive figures and beautiful faces are depicted in dancing poses. It seems that they are trying to fascinate the worshipper just as apsaras do in the heaven.
### Summary of General Features of Khajuraho Temples Architecture

<table>
<thead>
<tr>
<th>Name</th>
<th>Dedication</th>
<th>Period</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chaunsath</td>
<td>Shakti</td>
<td>c.850</td>
<td>Earliest built temple but now in ruins. 64 miniature cells built in oblong open courtyard on a high platform. Constructed with coarse-grained granite. Facing north, ornamentation and rectangular shape. Surviving images Mahishasuramardini, Mahesvari and Brahmani.</td>
</tr>
<tr>
<td>Lalguan</td>
<td>Saiva</td>
<td>c.900</td>
<td>Facing west, pyramidal shape. Granite body, roof of sandstone. Plan and design like Brahma temple. Door frame devoid decoration.</td>
</tr>
<tr>
<td>Brahama</td>
<td>Saiva</td>
<td>c. 925</td>
<td>Sandstone Shikhara. Granite body, pyramidal roof with receding tires. A four faced Shiva-linga in sanctum. Square plan; on the frieze a few mithuna sculptures.</td>
</tr>
<tr>
<td>Parshva</td>
<td>Jaina</td>
<td>c. 954</td>
<td>Largest and best preserved among the Jaina temples. Built on high</td>
</tr>
</tbody>
</table>

(Parshva Jaina c. 954, (Origionally a high platform.)}
<table>
<thead>
<tr>
<th>No.</th>
<th>Temple</th>
<th>Architectural Style</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.</td>
<td>Chitra gupta</td>
<td>Surya</td>
<td>c. 1000</td>
<td>On high platform. Fairly good condition except porch which has been renovated. Plan, dimension and ornamentation similar to Jagadambi. Scenes of dancing, hunting, elephant fight and stone</td>
</tr>
</tbody>
</table>

Adinath, present platform. Not panchyatan, design like Hindu temple main shrine has ardh-mandapa, maha-mandapa, antrala and garbha-gariha with pardakshinapath. Sculptures contain Jain and Vaishnava images.
<table>
<thead>
<tr>
<th>No.</th>
<th>Temple</th>
<th>Religion</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.</td>
<td>Parvati Shaiva</td>
<td>c. 950</td>
<td>A.D.</td>
<td>Probably subsidiary to some other temple. Of the sanctum, plinth remains. Porch is missing.</td>
</tr>
<tr>
<td></td>
<td>(Image Gauri)</td>
<td></td>
<td>-1002</td>
<td>Masons presented on the basement.</td>
</tr>
<tr>
<td></td>
<td>on godha or iguana Vishnu on Lalata-bimba</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Built with granite and sandstone.</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>No platform, open oblong hall with tiered Shikhara.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Huge image of Varaha accompanied by serpent Shesha and earth goddess.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>674 tiny images of Gods and goddess carved on the statue of Varaha.</td>
</tr>
<tr>
<td>11.</td>
<td>Matang-Shaiva</td>
<td>c.900-925</td>
<td>A.D.</td>
<td>Only temple that is still used for worshiped and ritual ceremonies.</td>
</tr>
<tr>
<td></td>
<td>geshwra</td>
<td></td>
<td></td>
<td>It has India’s largest Siva-Lingam.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Square in plan, pyramidal roof and no ornamentation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>balconied windows.</td>
</tr>
<tr>
<td>12.</td>
<td>Vishwa-Saiva</td>
<td>c. 1002</td>
<td></td>
<td>Panchayatana temple, but only two subsidiary shrines survive.</td>
</tr>
<tr>
<td></td>
<td>natha</td>
<td></td>
<td></td>
<td>Similar to Kandariya Mahadeva in plan, in tower and in triple outer sculpture.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ceiling carved with flowers and hanging.</td>
</tr>
<tr>
<td>13.</td>
<td>Kandariya Saiva</td>
<td>c.1000</td>
<td></td>
<td>The largest and tallest in Khajuraho temple group.</td>
</tr>
<tr>
<td></td>
<td>Mahadeva</td>
<td></td>
<td></td>
<td>High platform and</td>
</tr>
</tbody>
</table>
panchayatan temple, but all four subsidiary shrines vanished. The most beautiful and artistic Sikhara with 84 replicas of itself. Largest number of sculptures. Exterior of the temple has three broad bands of sculptures. Seven mother goddess presented in the brackets. Seven segment cella door and five loop Torana at entrance. Plan sanctum with marble lingam present a sharp contrast to outer art.

<table>
<thead>
<tr>
<th>No.</th>
<th>Temple</th>
<th>Image</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Ghantai Jaina</td>
<td>c. 10th century</td>
<td>Ruined temple, design like Parshvanatha. Eighteen pillars decorated with bell and chain motif. Doorway carved with sixteen dreams of Jina Mahavira’s mother.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Shantinatha Jaina</td>
<td>c. 1028 A.D. (contains image of Adinatha)</td>
<td>Largely modernized structures around the open court. Nothing of artistic importance found.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Adinath Jaina</td>
<td>c. 11th century A.D. (end of)</td>
<td>Plan like Vamna temple, but. Shikhara is more proportionate then in Vamna. Only vestibule and sanctum without ambulatory remain.</td>
<td></td>
</tr>
</tbody>
</table>
18. Nandi Saiva c. 1002
Beautiful carvings on the roof of vestibule, three bands of sculpture on the exterior, uppermost band is smaller than lower two.

19. Chatur-bhuja Vaish- nava A.D. 1100
Square open hall, Pyramidal roof of receding tiers. Statues of elephant and lion are shown on the both sides of the steps. No ornamentation.

20. Duldeo Saiva c. 1100 - 1125 A.D.
Built on high platform, facing west. Not panchayatana, without ambulatory. Heavy and simple tower. Plan is similar to Duladeva. No erotic sculptures, three bands of sculpture on the exterior wall of sanctum. In sanctum four armed Siva is the largest sanctum idol of Khajuraho.

Classification of Temples
Khajuraho is a divine gallery housing various manifestations of sex in stone. It is one of the places in the world, displaying complete harmony between the divine and the mundane desire and devotion Khajuraho represents the feast of beauty combining art and architecture in a manner which remains unsurpassed in the history of mankind. Based on their geographical location these temples are divided into three groups-Western, Eastern and the Southern. The western group claims not only the largest
number of temples but also the one, which is most easily accessible. These haloed places of worship are variously dedicated to the Vaishnava, Shaiva and the Jaina faiths in keeping with the prevalent religious convictions of the 9th to 11th century.17

1. The western group is the largest of all the temple groups of Khajuraho. It is not compact and located in the center but also include the most renowned and noteworthy monuments built during the reign of the Chandella rulers. The prime temples of this group are the Lakshmana, Matangeshvara and Varaha temple that are a part of a single complex, the Vishvanatha, Parvati and Nandi temple situated near the above mentioned complex. The Chitragupta, Devi Jagadambi
and Kandariya Mahadeva temples a little to the west of the complex. Other temples of this group are Chaunsath Yogini and Lalguan Mahadeva,

2. The eastern group takes in five sub-groups of temples situated in and around the present town of Khajuraho. Along with the three Brāhmanical temples more commonly spoken of as temple of Brahma, Vamana, and Javari. The three Jain temples of the deities Adinath, Parsvanath and Shantinath temples fall under this group. Other temples of this group are Kakramath and Ghantai.

3. Southern group is situated at the most distant location and includes mainly the two temples of Duladeo and Chaturbhuja, and one newly discovered temple Bijamandal, which are situated near and across the Khudar nala.

Dealing with the temples in chronological order first group would be–

**A. WESTERN GROUP**

This group is one of the largest of all temple groups of Khajuraho. The main temples of western group are Chaunsath Yogini, Kandariya Mahadeva, Varaha, Matangeshvara, Lakshmana, Vishvanatha, Devi Jagadambi and Chitragupta. Other temples of this group are Parvati, Nandi and Lalguan Mahadeva. According to height picture of western group temples is showing in figure 4.2 and height of these are shown in table 4.1.

<table>
<thead>
<tr>
<th>Name of the temple</th>
<th>Chaunsath Yogini</th>
<th>Kandariya Mahadeva</th>
<th>Varaha</th>
<th>Matangeshvara</th>
<th>Lakshmana</th>
<th>Vishvanatha</th>
<th>Devi Jagadambi</th>
<th>Chitragupta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height of the temple</td>
<td>17.71</td>
<td>100.10</td>
<td>40.55</td>
<td>59.58</td>
<td>101.04</td>
<td>83.33</td>
<td>55.44</td>
<td>56.43</td>
</tr>
</tbody>
</table>

*Source: Archaeological Survey of India, Bhopal Circle, 2013.*
Fig. 4.2 Heights of Western Group Temples of Khajuraho

Chaunsath Yogini

This is the oldest surviving temple in the group (900 A.D.) This is the sole granite temple dedicated to Goddess Kali. It is situated one a massive platform south-east of the Sivasagar lake. Its length is 102 ft and breadth is 60 ft. It is surrounded by sixty four cells, each dedicated to on of the 64 Yoginis. But now only 39 have survived. All the cells are situated around the open air courtyard. The principal cell is slightly bigger then the rest. The breadth and depth of each cell is 2 ft 4½ inch and 3 ft 1 inch respectively. The cells are arranged in a rectangular form rather than circular as it is trend in the Yogini temples. The images of goddess Mahisasuramardini, Yogini, Maheshvari and the three headed Brahmani alone survived.¹⁸

This temple is not so popular because of its remote location and ruined situation. There is also lack of attractive and beautiful sculpture that the other Khajuraho temples famed for. However this temple has its own religious, historical and architectural background and individual identity. This temple represents skill of craftsman and religious faith of people in the earliest Chandella period.
Kandariya Mahadeva Temple

This temple can be graded as the grandest and loftiest of the temple cluster at Khajuraho. It surpasses its contemporary Lingraj temple in the graceful contours of its tower. It is situated to the north of Chaunsath Yogini temple. The temple is measuring about 30.5 m in length and height and 20 m in width excluding platform. It is built on an 13 ft high platform. This Sandhara style temple consists of mukhmandapa, mandapa mahamandapa with literal transepts, vestibule, antrala and garbha-gariha. All the compartments of the temple have their own roofs each higher than the other and each with a cluster of peaks around the central nucleus. The roof over mukhmandapa, mandapa and mahamandapa are of pyramidal pidhas and the highest roof over the garbha-gariha, culminates in the tallest shikhara to which are clustered four urisringas on each side. Numerous minor sringas including karna-sringas and nesta-sringas constitute minor peaks of smaller sizes producing a rhythmical effect. The presiding deity is Shiva. The image of Shiva riding on Nandi is installed in the middle of sanctum.
This temple was a panchatana temple but all the four temples that were constructed on the corners have destroyed. There are plenty of sculptures of alluring beauty. They are of Gods, Goddesses mithuna and surasundaries. This is the only temple with two maker torana. This temple was constructed just after the Vishwanatha temple. So it may be assigned to the later part of Vidyadhara reign or to c.1025 A.D. In support of this we have an epigraph which is on mandap’s plaster. It mentions a king Virinda, which may have been a pet name of king Vidyadhara.

**Varaha Temple**

Varaha temple is to the opposite of the Lakshman temple. The image of Varaha the third incarnation of Vishnu is installed in the middle. Its length and height are 8’9”
and 5'9" respectively and is constructed of one piece of yellow sandstone. It is modeled with 674 miniature sculptures of Gods and Goddesses in rows all over the body and head of Boar Ganga, Yamuna Brahma, different forms of Shiva and various avatars of Vishnu are depicted. In the front between the two nostrils an image of saraswati is depicted. A large serpent representing the Sheshnaga rests between the Boar's feats on the pedestal. All this indicate craftsmanship and art of the period. Its dimensions are 20'6" by 16'. It is constructed on an 10 ft high platform and is reached by a flight of stairs. In the construction of the temple sandstone and granite have been used. Its roof is supported by 16 pillars, octagonal at the bottom while being 16 sided in the middle and carrying a simple circular capital above. Due to its simplicity and austerity one may assume that it was built before the Lakshmana temple. But the fact is that the Lakshmana temple suggests its posterity to it.

**Matangeshvara Temple**
This is a living temple under worship and is one of the holiest of the Khajuraho temples. It is dedicated to God Shiva. It is often called Mritan Mahadeo by the local
people, which probably come from Mratunjaya Mahadeva. It means the great God, victorious over death.

This temple is constructed on the northern bank of Sivasagar tank and to the south of Lakshmana or Vaikunthanath temple. It is about 30 ft from Lakshmana temple. It shows that the temples of Khajuraho are very close to each other. There are many, which like Matangeshvara have very little open space around them. It stands on a lofty platform Jagati and a tall adhisthana. It has a number of steps leading to a high sanctum floor 24'6" square inside and 35' outside. It is built purely of sandstone. The sanctum is occupied by a large Gauri-Patta 20'4" in diameter 4'5" in height. There is a polished colossal stone Shiva-linga of 1 m diameter and 2.5 m height. A characteristic feature of this temple is the absence of decoration on the outside. Entire temple was covered by a thick coating of plaster. The body of the Linga has two inscriptions in Nagari and Persian script. These later pilgrim records prove the continuity of worship in this temple.

**Lakshmana Temple**

According to the inscription this temple was constructed by King Yashovarman in circa 930 A.D. and dedicated for worship in 953-54 A.D. This temple represents all the elements of a developed temple style. The measurements of temple are 98' by 45'3". It stands on a large and high Jagati. The four subsidiary shrines are placed at the corners of Jagati. So it is panchayatana. The friezes at the Jagati depict a panorama of hunting and battle scenes and miscellaneous representations of royalty, nobility and day to day domesticity. The sanctum of the temple is triangular and is adorned with idol of Vishnu with a human head and the heads of boar and lion at the centre and sides respectively. The heads of boar and lion represent, Varaha and Narasimha incarnations of Vishnu. On the doorway of the sanctum various incarnations of Vishnu have been carved. Scenes from Raas-lila are presented in the interior of the temple. The Lakshmana temple represents Khajuraho art, architecture and craftsmanship at its peak.
Vishwanatha Temple

Another fine example of the well-developed temple architecture is Vishwanath temple (Figure 4.7). It is situated on the eastern bank of Shivasagar. Its measurement is 87' by 46'. The four subsidiary shrines but now ruined were placed at the four corners, so like Lakshmana temple it is also a panchayatana temple. The plan and design of this temple are similar to that of Kandariya Mahadeva temple, but smaller in dimension. It is dedicated to Lord Shiva and sanctum is adorned with a Shiva-Linga. Due to its style and architecture it is one of the finest temples of Khajuraho. The Brahmanical sculptures are depicted on the outer as well as inner wall of the temple. The main niches of the outer adhisthana present various forms of Shiva including dancing Saptamatrkas with Ganesha on one end and Virbhadra on the other. The shape of the superstructure of mukhamandapa mandapa and mahamandapa is pyramidal. The shikhara over the sanctum is tall and curvilinear. The roof of the assembly hall is supported by four pillars. These pillars show stenciled carvings. All these carvings differentiate this temple from the other. The temple has plenty of sculptures and all are well proportionate and gracefully poised notable among these is a figure of
surasundari who is plucking thorn from her foot. According to an inscription this temple was constructed in 1000 A.D.

**Devi Jagdambi Temple**

This temple is situated to the north of Kandariya Mahadeva temple. The planning of this temple is much like Kandariya Mahadeva temple and belongs to the same period as well as 10\textsuperscript{th} and 11\textsuperscript{th} century’s.\textsuperscript{30} There is no pradakshina path around the mandapa and sanctum. The temple excluding the steps is 73’3’’ long and 42’1’’ wide. In style this temple is slightly different from other temples at Khajuraho. A striking feature of this temple is that vestibule and varandha are common. Originally the temple is dedicated to Vishnu. On the entrance of the sanctum an image of Vishnu has been installed who’s right and left sides are the images of Shiva and Brahma respectively.\textsuperscript{31}
In the sanctum is a colossal image of Goddess Luxmi. Probably that’s why it is called Jagadambi temple. The sculpture embellishment of the Jagadambi temple is as rich as that of the best temples of Khajuraho. It displays various forms of Shiva and Vishnu on the outer walls and in the inner niches of the temple. On the south of sanctum the figure of Yama is remarkable for its expression.32

**Chitragupta Temple**

This temple is situated towards northern end of the western group of temples dedicated to the Sun-God Surya. This temple faces eastwards to the rising sun, although it is popularly known as Chitrgupta temple. The measurement of the temple is 74’9” by 51’8”. The main components of temple are Mukhmandapa, Mahamandapa, Antarala and Garbha-gariha. It seems that this temple is more ornate and developed than the Jagadambi temple and slightly later in date. 5’ tall image of sun
god wearing top boots and driving seven horses chariot is placed in the sanctum. The other group scenes depict royal processions group dance, elephant fight, hunting, typical of the Chandella court-life. A scene of a party of stone carrier is remarkable.

When was this temple constructed can not be said certainly? But it may have belonged to the 10th and 11th centuries like others. The Chopra tank with flight of steps on all the four sides is situated about two hundred yards to the north-west of this temple. A small four storey ad pavilion supported on pillars from all sides only two stories of which have survived can be seen in the midst of the tank.33

**Lalguan Mahadeva Temple**

This temple is built on the eastern bank of Lalguan Sagar Lake, from which it derives its name. It is about half a mile to the west of Chaunsath Yogini temple. It is dedicated to Lord Shiva or Mahadeva.34 This temple is built partly of sandstone and partly of granite, so it marks a transitional phase. It faces west and stands on a 2.43 m
high Jagati. It is of modest size with pyramidal superstructure of receding tiers of piddhas simple plan and design with few ornaments and belongs to the transitional phase. It is time between A.D. 900 - 925.\textsuperscript{35}

**Brahma Temple**

This temple is situated on the eastern bank of Khajur Sagar or Ninora Tal. Its name Brahma is the result of an old misunderstanding. In the centre of sanctum chaturmukh linga was installed but people took it to be that of Brahma. In its construction both granite and sandstone have been used. So it supports the conclusion that it belongs to the later half of 9\textsuperscript{th} or first half of 10\textsuperscript{th} century.\textsuperscript{36} The roof is made of sandstone while the structure below the roof is made of granite. The superstructure of the temple is very good. There is no carving on the outside of it but decorative frieze runs all around the building. The door of the sanctum is decorated in a characteristic style of Khajuraho.\textsuperscript{37} On the doorways and on the doorjambs there are figures of Vishnu. The external shape of the temple is of cross with projection on each side while internally it is in the form of square. On the north and south of the lateral projections there are latticed windows.\textsuperscript{38}
Nandi Temple
Right in front facing the Vishvanath temple is the Nandi temple. This temple is dedicated to Bull Nandi. The bull is vehicle of Shiva. The statue of Nandi is 7’3” long 6’ high and the face of Nandi is towards its master Shiva. The measurement of temple is 31’3” by 30’9”. It is contemporary of Vishvanath. 39

Parvati Temple
This temple is built to the south-west of Vishwanath temple. It is a small temple dedicated to Parvati. It is constructed on a high platform Jagati and is a completely restored temple. It seems that interior part of the temple has been built with old materials. In the sanctum a beautiful image of parvati with four arms has been installed.

Devi Temple
This is a small temple near to the Lakshmana temple. Facing west, it was a panchayatama temple but now it stands alone. Here is an image of four armed Parvati, Shiva’s consort. Perhaps because of this image this temple is called Devi temple. But
the fact that Vishnu is represented in the centre of the lintel above the door leading into the sanctum with Brahma on his right side and Shiva on his left proves that the image worshipped there was not Devi’s.\textsuperscript{40} This temple lacks of carving and ornamentation. The main part of the Shikhara and the wide flat layers which form the superstructure are without ornamentation and so is the Jangha. Certain decorative designs are found at roof of Antarala. The doorway leading into the sanctum is elaborately ornamented. The base of the porch, the columns and the pillars with their respective capitals belong to the original construction. But the roof of the porch is product of restoration and belongs to the recent times.

\textbf{B. EASTERN GROUP}

\textbf{Parshvanath Temple}

It is the largest temple in the group of three Jain temples. Its dimensions are 68’2” by 34’11”. It has an additional sanctum to the south, unlike any other temple of Khajuraho. In the sanctum formerly there was an image of Parshwanatha.\textsuperscript{41} This fact
is supported by an image of bull carved on the pedestal, but the black marble image of Parshwanatha was installed there in 1860. The sculptures on northern wall depict everyday activity, in awesome detail. A woman sits bent pensively on a letter

Fig. 4.13 Parshwanatha Temple

a lovely young girl removes a thorn from her foot. All this depict the skill of craftsmen and their deep understanding of the trifles that make up human life. Besides these images there are depictions of many Jain and non-Jain gods and goddesses. Parashurama, Balram, Rama, Sita with Hanuman, scenes of Krishna legend various forms of Shiva are depicted here. The Lakshmana temple and Parshwanatha temple are the two temples at Khajuraho displaying scenes of Raas-lila. According to the inscripotional evidence the temple belongs to the reign of Dhanga i.e. 954 A.D. The architectural and sculptural styles of the temple show a remarkable affinity with Lakshmana temple.
Shantinath Temple
This temple is situated to the south of Parshwanath temple. In the sanctum a colossal image of Adinath with a bull is placed. This image is 14' high. There is an inscription dated 1085 Vikrama year means 1025 A.D now this inscription is hidden under the plaster. The out structure of this temple is modern with several cells enshrining old images of the Tirthamkara.

Adinath Temple
This Jain temple is situated to the north of Parshvanath temple within the same great enclosure which contains the entire Jain temple. The temple stands on a high platform, Jagati. It is a small Nirandhara prasad with antrala and garbha-gariha while the mandapa and mahamandapa are entirely vanished. The temple is saptartha in plan as well as in elevation and each bhadra shows additional projection. Another Nirandhara prasad temple with saptaratha shikhar is Vaman. The temple enshrines...
an image of Adinatha but it is not original one. On the gateway to the sanctum there is an image of Jain Goddess with four arms. On the frieze of lintel sixteen auspicious dreams of mother of Mahavira have been depicted. There are three bands of sculptures. Hindu Gods and Goddesses are depicted here. Neither number nor the quality of art is according to the size of temple.

**Vamana Temple**

This temple stands a furlong east of Khajuraho sagar and to the north of Khajuraho village. It is constructed on a high platform Jagati facing east. The temple is nirandhara prasad and in plan and design it resembles to Devi Jagdambi and Chitragupta temples. The dimensions of temple are 62'9" and 45'3'. The Vamana temple enshrining Vaman, the fifth dwarf incarnation of Vishnu. The statue of Vishnu is 4' 8" high. The temple displays various forms of Vishnu and Shiva. The main niches of the sanctum contains in the lower row, the god Vishnu in three aspects his incarnation Narsimha, Varaha and Vamana. The above row represents three groups which are most important from iconographical point of view. They are the marriage of Shiva and Parvati on the west Vishnu and his consort Lakshami on the north while on the south is a very rare representation of Brahma accompanied by Brahmani. Apart from these divinities there are many sculptures of apsaras. Their bodies are very slender.

**Kunwar Math**

To the south of Jain group, near the Kudar Nala is situated Kunwar Math temple. Externally its measurement is 66 ft and 33 ft. It is composed of usual five compartments and is designed and decorated in traditional Khajuraho style. Its remnants are the entrance to the sanctum and the four pillars of the transept. On the door of sanctum is an image of Shiva and on its both sides are Brahma and Vishnu. Probably it is built by some of Chandella prince that’s why it is called Kunwar Math.

**Javari Temple**

This temple is situated to the north-east of Khajuraho town. It derives its name from the fields, Jabar which surround it. From the point of view of design and plan this temple is similar to the Chaturbhuja temple. It is a gem of architecture for its remarkable proportions makara-torana of twenty four loops and decoration of the
ardhamandapa and mandapa roof. In sanctum four-armed image of Vishnu has been placed. It is a Nirandhara Prasad and consists of ardhamandapa, mandapa, antarala and garbha-gariha. Its dimensions are 39 ft and 21 ft. In spite of its smallness it is one of the most finished architectural works of Khajuraho. It is covered with rich architectural and sculptural ornamentation of complicated design.

**Ghantai Temple**

This temple is called Ghantai by the local people on account of the chain and bell ghanta motifs. They are prominently carved on its tall elegant pillars. This temple is in ruined condition. In plan and design it is similar to Parshwanatha temple. The original roof of the temple has now been replaced by a new one. It faces towards east and has an ardhamandapa and mahamandapa still surviving. The doorway of mahamandapa is of seven sakhas decorated with dancing ganas playing on musical instruments and mithunas. The sanctum enshrined 2.75 m high image of four armed Shiva. The image
is standing on a pedestal and is in tribhanga pose. This image is remarkable for its rare iconography and face expressions. The iconography of the temple includes Shiva, Vishnu and Surya, composite figures like Ardhanarisvara, Hiranyagarbha and Narsimha.\textsuperscript{50}

This temple anticipates the Duladeo in many features of plastic style and ornamentation. It is datable to 1180 to 1200 A.D. The temple is dedicated to Digambara sect. It is clear from numerous Jain images that are found during excavations around this temple. An inscription in Nagari script is also found, engraved on the lion pedestal of a large Adinath image.\textsuperscript{51} The walls and doorframe of the temple are decorated with numerous sculptures of lotus stalks, garland loops, elaborately carved chain and ball motifs, processional scenes in all their splendor and extravagance.\textsuperscript{52}
C. SOUTHERN GROUP

Duladeo Temple

This temple is in the south of Ghantai temple. An interesting story is related with the name of this temple. Once, a bridegroom came in this temple. Suddenly he fell down and died and became a God. After his this temple named holy bridegroom or Duladeva. It is a Shiva temple and its measurements are 69'2" by 40'3". It is developed sapta-ratha temple. It has three bands of sculptures on the outer surface. The iconography of this temple shows some distinctive traits. The temple sculptures desk plays Shiva, Vishnu, Surya, Hiranyagarbha etc. It has a large closed hall with ceiling decorated with twenty apsaras grouped in bunches. On its Jangha there are repetitions of images of Shiva and Shiva-Parvati. In its top row are the bands of sculptures of flying Vidyadharas. On the basis of its design style
ornamentation and plan this temple is assignable to the 11\textsuperscript{th} or the beginning of 12\textsuperscript{th} century.

**Chaturbhuja Temple**

Three furlongs to the south of Jatkari village stands the Chaturbhuja temple. An inscription of Lakshmana temple shows that Yashovarman installed the image of Vaikunthanath in the sanctum of a temple at Khajuraho. Unlike other temples of this temple facing west. It is a nirandhara type temple its main components are

mukhmandapa, mandapa, antrala and garbha-gariha. The doorway of the sanctum has seven shikhars. They depict scrolls mithun and dancing ganas.\textsuperscript{54}
NEWLY DISCOVERED TEMPLE

Bijamandal Temple

Bijamandal is recently discovered temple. This temple is very rich in terms of architecture and sculptures. It also highlights the social and religious life of Chandella dynasty. This temple is also called Vaidyanatha. It is situated in Jatkari Village. The architectural and Sculptural wealth of this temple throws much light on the social and religious scenario of 10th to 13th century period. Perhaps it was a panchayatna temple because at each of the four corners of the platform stone architectural fragments were found.55

Fig. 4.19 Bijamandala Temple

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