

An Epigraphical and Architectural Study of Socio-economic and Cultural Aspects of Khajuraho Temples

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Abstract: *In this context the 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 present study has dealt with the architectural development, the socio-political atmosphere and philosophical aspects of the erotic contents at Khajurāho. It also aims to have deeper insight into the role of temples of Khajurāho in various spheres of life during the Candella period. It also analyses the contribution of the sacred place Khajurāho to the origin and development of the temple cluster. Another endeavor of this paper is to trace the construction, development and patronization of temples at Khajurāho on the basis of epigraphical and architectural data. Further this paper also highlights the better understanding of the relationship of common masses, kings, nobles and temple's day to day activities.*

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Khajurāho is one of the most frequently visited monument in India. It is well known all over the world for its temple architecture and exquisite sculpture. The temples were built between the 9th and 11th centuries by the kings of the Candella dynasty. It is believed that there were 85 temples of which 25 still remaining.

Khajurāho is a small village in Chhatarpur district of Madhya Pradesh. Known as Vatsa in Epics, later inscriptions indicate that it was known as Jejakadeśa, Jejakabhukti, and Jejakamandala.¹ The most important historic place in Jejakadeśa is Khajurāho (ancient Khajūravāhaka) where these temples are preserved. The region is bounded on the west by the Betwa (ancient Vetravatī), on the north by the Yamunā, and on the east by the river Ken.²³ By the sixteenth century, Khajurāho seems to have lost all importance it was a village not known to people. It remained lost to the people until 1838, when Captain T.S. Burt rediscovered the temples. Alexander Cunningham also came to this place and has been derived the very name Khajuraho from the word 'Khajoor' and the date palm trees.

“*Kharjūra-vāhaka*”, the ancient name of Khajurāho mentions in Dhaṅgadeva’s Viśvanātha temple inscription.⁴ Meaning of the word “*khajrūra*” is date-palm tree and “*vāhaka*” means a carrier or bearer. So “*khajrūra-vāhaka*” means the bearer of date palm trees. Cunningham associates this town with *khajrura* tress at its gate. The word “*khajrūra*” also means a scorpion, and “*khajrūra-vāhaka*” could mean bearer of scorpion. That’s why numerous *sura-sundarīs* or *apsarās* with scorpion on their legs.

The group of temples at Khajurāho is a brilliant example of Indo-Aryan style of temple architecture. There are two broad clusters of temples: Western group of temples and Eastern group of temples. Western group of temples are mainly Brahmanical in nature which are dedicated to Śiva, Viṣṇu, Sun god and Devi Jagdambā. Eastern group of temples are mainly Jaina temples and dedicated to Ādinath, Paśvanath, Mahavir. Temples were built in different periods under the different rulers of Candella dynasty.

The temples built at Khajurāho during the reign of the Candellas mark the culmination of temple architecture in Madhya Pradesh. These temples are attributed to Śaivism, Vaiṣṇavism and Jainism. The well-preserved temple consists of the components such as *garbhagrha*, *antarāla*, *ardhamandapa* and projected portico, all on the same axis on a raised terrace (*adhiṣṭhāna*). These temples reveal certain distinctive peculiarities of plan and elevation. They are compact and lofty temples without any enclosure wall and are erected on a high platform terrace. All the compartments of the temple are inter-connected internally as well as externally. These temples are found to be *saptaratha* in plan and *saptāṅga* in elevation. The upward movement of the *śikhara* is given an added momentum by repetitions of miniature towers (*aṅgaśikharas*) surrounding the main tower.

There is conflict of opinion among scholars about the dating of the Khajurāho temples. S.K. Saraswati⁵ is of opinion that on stylistic and structural evidence that none of the temples at Khajurāho can be dated prior to the second-half of the eleventh century A.D. Krishna Deva⁶ is of the view that these temples were built within a hundred years from c. 950 to 1050 A.D., but a closer scrutiny reveals that the earliest temple cannot be much later than 850 A.D. and the latest may go beyond 1100 A.D. According to epigraphic testimony, the temples in and around Khajurāho had been built between the middle of the tenth century to the middle of the eleventh century A.D.

There was an older tradition of architecture in granite at Khajurāho and the tradition from granite to sandstone must have been accomplished gradually. Further, on a comparative study of the significant details of architectural design, the style and modelling of sculptures and the development of the decorative motifs and ornaments on the Khajurāho temples, together with available inscriptional evidence may be divided into two broad groups viz., (1) The earlier, consisting of Chausaṭh Yoginī, Lalguan-Mahādeva, Brahmā, Matageśvara and Varāha and (2) The latter, comprising the rest.

The Chausaṭh Yoginī temple made of coarse granite is the earliest building at Khajurāho datable to the last quarter of the ninth century A.D. Standing on a lofty terrace, it is an open-air quadrangular structure of peripheral shrines, of which the one in the back wall, facing the entrance, is the largest and constitutes the main shrine. The shrines are tiny cells roofed by curvilinear śikhara of elementary form. A few simple mouldings on the facade are all the decoration that the temple displays. It reveals some basic traits of the Khajurāho style, such as a lofty terrace and a wall divided into two registers.

Except the Chausaṭh Yoginī, which is made entirely of granite, the temples of the earlier group are normally built partly of granite and partly of sandstone. These are small structures, each consisting of a square sanctum, roofed by a pyramidal superstructure of receding tiers, a very constricted vestibule and a porch resting on two pillars and two pilasters. The vestibule and the porch have survived only in Mantageśvara, which is the largest and perhaps the latest example of its group and is constructed

of sandstone. The Varāha shrine, which is a pavilion built of sandstone, also belongs to the same conception. Although this group is characterized by a plain interior and exterior and an austerity of design and ornamentation, some of the basic traits of the Khajurāho style, viz., the inclusion of the two *amalarakas* among the crowing ornaments of the superstructure, the division of the wall into two or three horizontal registers and the accentuation and concordance of the main lineaments of the plan and the elevation are already conspicuously present there.

The latter group includes all the other temples of Khajurāho, which are constructed of sandstone entirely and are distinguished by a developed plan and design and lavish ornamentation.

On a comparative analysis of the sculptural, architectural and decorative features of the temples of the latter group, it is found that the Lakshmaṇa⁷ and Duladeo are endowed with individual features representing the two extremes. While the plastic modelling of the Lakshmaṇa is sensitive and massive, that of the Duladeo is stereotyped, crusty and angular, often showing very shallow relief. While the *śikhara* of the former has a single row of leaning spires and two rows of corner turrets, that of the latter is clustered by three rows both of leaning spires and corner turrets. Again, the individual *caitya*-dormers forming the lattice-ornament of the *śikhara* are bold, distinct and of a pristine form on the Lakshmaṇa, while those on the Duladeo are confused and complicated. The Lakshmaṇa, therefore stands at the beginning of the finer developed series of the Khajurāho temples and the Duladeo at its fag end. In between are to be placed the other temples. In fact, the typical Khajurāho style begins with the Lakshmaṇa, which is followed by the Pārśvanātha, Viśvanātha, Jagadambi and Chitragupta, marking the successive stages on the evolution of the architectural and sculptural efflorescence at Khajurāho. The peak is reached in the Kandariya Mahādeva which represents the grand finale and culmination of the architectural movement. The temples, which followed the Kandariya viz., Vāmana, Ādinātha and Javari, keep up the sculptural excellence of the style but are much less ambitious projects. The Chaturbhujā which closely follows the Javari, continues the same sculptural and architectural traditions, but the signs of decline are already evident. The Duladeo marks the last glow of the dying flame, as it shows dynamic and vigorous sculptures on the one hand and degenerate, stereotyped and lavishly ornamented figures and art-motifs on the other.

Among the finer sandstone temples of Khajurāho, the Lakshmaṇa, Pārśvanātha, Viśvanātha and the Kandariyā Mahādeva are the largest and most significant ones, with all the constituent elements of a developed plan and elevation.⁸ On grounds of sculptural and architectural styles, the Lakshmaṇa temple is the earliest of these. All its maṇḍapa roofs show a pure pyramidal *śikhara* of a straight contour and crowned by a prominent bell-member which are early features. The greater relief of scroll-work on some of its pillars and the sinuous grace, voluptuous modelling and serene expression of its sculptures are most distinctive. This is the only local temple to show a simple *makara-toraṇa* of two loops and a sanctum, *pāñca-ratha* on plan and in design. Constructed by the Candella king Yaśovarman in c. 950, it is a Vaiṣṇava temple of the *Pañcāyatana* variety and is the only one which preserves all the subsidiary shrines and the terrace-friezes, showing a moving pageant of hunting and battle scenes, and a large number of female brackets in the interior.

On the basis of sculptural, architectural and inscriptional evidence, the Pārśvanātha temple appears to have been a close successor of the Lakshmaṇa temple having been built during the early part of Dhaṅga's reign in c. 950-970 A.D. Despite its Jaina dedication, the Pārśvanātha temple bears significant kinship to the Lakshmaṇa temple in displaying among its sculptures a predominance of Vaiṣṇava themes, including scenes from the romantic life of Kṛṣṇa. Its sculptures approximate those of Lakshmaṇa in theme and modelling, but show a better proportion and poise. Architecturally, however, this temple shows an advanced *śikhara* design and a few distinctive features. It is oblong on plan with

axial projection on the two shorter sides, showing a porch in the front and an attached shrine in the rear. The transepts with the balconied windows, which are so characteristic of the developed Khajurāho style, are conspicuous here by their absence and the wall is solid and monotonously embellished with three bands and graceful sculptures, with no void at all to relieve the monotony.

Sculpturally and architecturally the Śaiva temple of Viśvanātha comes midway between the Lakshmaṇa and the Kandariyā. Its importance lies in the fact that it anticipates in plan, design and ornamentation the Kandariyā, which marks the culmination of temple architecture. The base mouldings of this temple closely resemble those of the Kandariyā. The two temples also agree in the general arrangement and disposition of sculptures. Even the *śikharas* of the two temples are essentially similar in design, though that of Viśvanātha is rather simpler. An inscribed slab found in this temple refers to the dedication of two liṅgas, one made of emerald and the other of stone in a temple built by the Candella king Dhaṅga in 1002 A.D. There is no doubt that the inscription refers to the Viśvanātha temple itself.⁹

The Kandariyā Mahādeva is the largest and loftiest temple of Khajurāho. Strikingly similar to the Viśvanātha, it is much more significant and its mature plan, design and dimensions, its superb sculptural embellishment and architectural elaboration, all mark it out as the most evolved and finished example of temple architecture. Decorated with graded and ascending series of smaller replicas of itself, the grand *śikhara* of the Kandariyā is an intricately-ornamented pile. Of all the Khajurāho temples, it has the loftiest base with several elegantly chiseled mouldings, which include two rows of processional friezes teeming with elephants and horses, warriors and hunters, acrobats and musicians, dancers and devotees and erotic couples. The largest number of sculptures appear on the three registers of its wall and represent an animated array of gods and goddesses, couples and nymphs on projections and *vyālas* and *nāgīs*. The sculptures on this temple are conspicuously tall and slender and show the richest variety of nymph-types in lively, often violently agitated postures. As this temple is slightly later than the Viśvanātha, this may plausibly be assigned to the later part of Vidyādhara's reign (c. 1025-50 A.D.). This is confirmed by the find of a short epigraph on a *maṇḍapa*-plaster of this temple, mentioning a king called Virimda, which may have been a pet name of Vidyādhara.

The remaining sandstone temples of Khajurāho are smaller structures without an ambulatory. Of these, the Jagadambi, Chitragupta, Vāmana and Ādinātha are notable, like the larger temples, for the excellence of their sculptures, including the nymphs vaunting their voluptuous charms in an infinite variety of gestures and flexions. The Jagadambi temple displays erotic couples, which are among the finest sculptures of Khajurāho, distinguished by a rare sensitiveness and expression of intense rapture and absorption, transcending from the physical to the spiritual plane.

The Duladeo is a most developed *Sapta-ratha* temple; it shows a large closed hall with the ceiling embellished with twenty *apsaras*-brackets, grouped in bunches. Its wall faces carry tedious repetitions of identical images of Śiva and Śiva-Pārvatī and conventionalized and decadent decorative ornaments. Because of these and many other features of plan, design and ornamentation, the Duladeo is assignable to the twelfth century.¹⁰

The Khajurāho temples present a wealth of sculptures which are carved on the outer and inner walls, lintels, door-jambs and bracket capital. Khajuraho sculpture is the brilliant illustration of iconography. Enormous, gracious and fascinating images of various categories have been chiseled both on interior and exterior walls of the temples. The knowledge of words and their multiple meanings was important to the Khajuraho artists, whether poets or sculptors. They displayed their love of puns or double *entendres* (*Ślesha*) in both written and visual language.¹¹ Allegory was also their favourite mode of

expression. The expression of double-meanings inherits a very deep meanings in the artist's work and design. On this basis we can unravel some of the mysteries of surrounding erotic and divine sculptures.

Ślesha has been used as far back as the 2nd century A.D. by the poet Aśvaghosha and it also used in works of Subandhu and Bāṇa. During 10th-11th century, Khajuraho temples were built and *Ślesha-kāvya*s were written with two or more meanings. Two and three stories are simultaneously narrated covering, for instance, themes of Rāma, Kṛishna and the ruling monarch.¹² Erotic-ascetic poems also used for conveying love and renunciation. On this background, Lakshmaṇa temple's inscription mentions that the scribe had studied the Sanskrit language. Its poet Mādhava proudly calls himself as a son of a grammarian. The poet Rāma who composed the eulogy of Viśvanatha temple mentions that his grandfather was also a Poet and he was of the Śabara lineage.

These sculptures of Khajurāho temples may be classified into five broad categories:

(I) These are the cult sculptures of principal gods and goddesses and their *Parivāra devatās*. These include Śiva and Viṣṇu in their different forms and incarnations with or without their consorts, Pārvatī and Lakshmī. The Varāha temple has a colossal monolithic statue of boar in carved. It has the figures of Varāha, Vāmana and Nṛisimha carved in the niches within. Another sculpture of interest is an eleven headed image of Viṣṇu enshrined in the central niche of Chitragupta. The image of Viṣṇu is carved over the entrance to the sanctum of the Jagadambī temple. The lintel of the sanctum bears on its centre a figure of Viṣṇu in the Pārvatī temple.

The image of Śiva is carved on the middle of the lintel of the sanctum of the Mahādeva temple. In the Duladeo temple, the figure of Śiva is carved on the center of the lintel over the entrance to the sanctum. A three-headed Śiva with eight hands is carved in relief in the lower niche to the western facade. At the Varāha temple is carved the image of Śiva and Pārvatī (*Kalyāṇa-sundara Mūrti*). Another image, a four-armed one, of Śiva is seen on the outer wall of the Jatkāri-chaturbhuj temple.

There are some specimens of composite sculptures also viz. Umā-Maheśvara or the ālinganamūrti; Śiva's marriage or *Kalyāṇa-sundara mūrti* and *Ardhanārīśvara Mūrti* carved on the Jaṭhārī-Chaturbhuj temple. A number of standing as well as sitting *Ardhanārīśvara* images are however seen on the walls and niches of the Khajurāho temples. The sculptural representations of *Nandin* are seen both singly and in the company of master.

On the Ajaygadh fort, there are figures of eight *Śaktis* carved in a row on the rock. Sculptural representation of Gaṇeśa may also be seen in the temples of both the cults. We find the figures of Brahmā depicted on the walls of some of the temples at Khajurāho. At Dudhai, on the lintel of the sanctum is carved a three-headed bearded figure of Brahmā with his mount, the goose, supported by Nava-grahas.

(II) The second category comprises *Vidyā-devīs*, *Śāsana-devatās* (Yaksha and Yakshī) and *āvaraṇa-devatās* besides other gods and goddesses. They occur in the niches or are figured against the walls of the temple and are executed either in the round or in the high or medium relief. These figures of divinities, which include those of the Dikpālas are less formal and more-free.

There is an image of *Sūrya* images on lintels are found in other temples at Khajurāho. Several reliefs of *Nava-grahas* are found in the Candella temples, both Brahmanical and Jaina. There is an image of Revanta, the son of the Sun-God, depicted in bas-relief on the basement of the Lakshmaṇa temple at Khajurāho. Besides, there are reliefs of *Aṣṭa-dikpālas* in some of the temples at Khajurāho. At the Kandariyā Mahādeva temple, there are representations of both Gaṅgā on *Makara* and Yamunā on *Kūrma*.

(III) The third category consists of the *apsaras* or *Sura-sundarīs* who account for the finest and most numerous sculptures executed either in the round or in high or medium relief, on the *jaṅghā* and

in the minor niches of the facades and on the pillars or brackets or recesses between pilasters in the interior.

(IV) The fourth category consists of erotic sculptures which comprise miscellaneous themes including domestic scenes, teachers and disciples, dancers and musicians and erotic couples or groups. The erotic sculptures i.e., maithuna or couples engaged in sexual acts are the sources of many attractions and most of the visitors visit Khajuraho to have a look of these sexual poses, nudity in variety of poses. These sexual postures open ways to many controversies. Numerous interpretations have been done to explain these maithuna sculptures on the temple. One such interpretation is that the major sandhāra temples where two equal squares of the hall and the sanctum overlap, which can be taken from the side of the hall as well as from the side of the sanctum, “which is here also and there also”, that the Khajurāho architects found an appropriate place for employing sexual images.¹³

During 9th-10th century the Kaula-Kapālika cults were flourishing around the area of Khajurāho. D.N. Jha mentions that the popular Tantric traditions emphasized orgiastic rites involving addiction to the five *makras* - *matsya* (fish), *māmsa* (meat), *madya* (intoxicating drink), *maithuna* (sexual intercourse), and *mudra* (physical gesture).¹⁴ It introduced a strong eroticism in the arts. Gradually, these artistic idiom and motifs were becoming unquestionable and influential. Another reason according to D.N. Jha is that patronage of high spiritualism symbolized by grandiose temple structures and of extreme sensuality seen in their sculptural ornamentation came from the feudal landed aristocracy headed by the rulers themselves, whose ideology was a curious mix of the sacred and the profane.

Explanations for the erotic sculptures have also been mentioned in texts dealing with the architecture of temples and the sculptural decoration. In other words, these sculptures are considered to be no more than decorative elements in temple architecture.¹⁵ *Varāhamihir* in *Bṛhat Saṁhita* mentions that doors should also be ornamented with carvings of couples (maithuna). The *Agni Purāṇa* (c. 10th century A.D.) similarly prescribes that the door frames should have carved on the ornamental branches above the door-keepers, and the ends of the ornamental branches should be made to culminate in the images of fairy twins (maithuna). The *Saurakāṇḍa* of the *Hayasirṣapañcarātra* (c. 7th or 8th century A.D.) recommends that the doors be decorated with leaves, branches, and couples. While these texts mention about the decoration of only doors but at Khajurāho, maithunas appear all over the body of the temples. On the other hand, *Śilpa Prakāśa I*, enjoins that *alaskanyā* (or *Kanyā bandha* or *nārībandha*) as distinct from maithuna is indispensable in architecture, “As a house without a wife, as a frolic (play) without a woman, so without (the figure of) woman the monument will be inferior in quality and bear no fruit”.¹⁶ One other interpretation is that the erotic sculptures were intended to ward off evil, to prevent the building being struck by lightning. Stella Kramrisch has derived that a man and a woman in close embrace, is a symbol of *mokṣa*.¹⁷ She considers that with this one’s desire is satisfied, he has no more desire nor pain. So, the sexual imageries on the walls of temple are depicting that *mokṣa* can also be attained by *Kāma*. One of the four goals of life in ancient India. *Śilpa Prakāśa II* also justifies that “without the action of *Kāma* (*Kāma Kriyā*) there would be no death and birth. It also mentions that Śiva himself is shown as Mahāliṅga and Śakti in the form of the Bhaga (womb) (*bhagasvarūpiṇī*). By their union the whole universe comes into being. Images of loving couples may also be seen as the basis of metaphorical level. Mulk Raj Anand coined the phrase “union of cosmic principles” and suggested that these couples represent the union of individual human soul with the divine.¹⁸

Some also believe that the erotic sculptures are present only on the outer walls, which means one should leave all his/her worldly desires outside before entering the place of worship. It also makes sense that as a means of sexual instruction for young boys who after being *brahmcārīs* had attained manhood. Some scholars also believe that these depictions are from the book *Kāmasūtra*. But *Kāmasūtra* forbid

the performance of the sexual act in a holy place and also forbid bestiality.¹⁹ So, we can say that sex was not a stigma in the society during that period. The erotic sculptures in and outside the walls of the temples were requirement of the time, it had the approval of the society and sanctions of the religion. So, these images have religious sanctity and philosophical background. Hence, the erotic sculptures should be taken as ecstasy, the beauty and the truth.

(v) The fifth category consists of sculptures of animals including the *Vyāla* which is a heraldic and fabulous beast, primarily a horned lion with a human rider on the back and a warrior counter-player attacking it from behind. There are floral and vegetable motifs as well as geometric patterns.

Other striking and pivotal image of Khajuraho is Śaiva images. In that category two Sadāśiva images are unique. One is placed in an important niche of the mahāmaṇḍpa of the Kandariyā Mahādeva temple and other larger in size, with the name “Sadāśiva” inscribed on it is in the site museum.²⁰ These Sadāśiva images have six heads topped by a *linga*, twelve arms and four legs - *chatushpādas*. Two of the legs are in *padmāsana*, and other two hang down. These images are extraordinary because it does not mention in any texts. Other images of Gods like Surya, Viṣṇu, Agni, Ganeśa, Candī and Jain Tirthankaras are carved in proper manner which attract the worshiper and the viewers.

The temple images are mainly dealing with knowledge, daily rituals, arts, activities, methods of worship and *yoga* which teaches meditation. The images of *sura-sundarīs* or *apsarās* are depicted in their erotic moods, sentimental facial expressions, seductive gestures. Sometimes these celestial images can be seen as offering flowers to deities, carrying lotus flowers, holding mirrors, applying collyriums to the eyes, picking thorn from her foot, yawning or disrobing or touching the breasts. They are also depicted as playing a flute, in dancing postures, writing a letter etc. Woman forms and moods are found in maximum places in the Khajuraho temple. Woman occupied so much importance that she is symbolized as the Śakti, goddesses, *apsaras*, *sura-sundarīs*, *Śalabhañjikas*, dancer and even ordinary women depicted on the temple walls.

Now the question arises that who were patronizing these temples. First of all, kings were at the center and head of all cultural and social activities in the society. Temples also received patronage from the nobility, ministers, merchants and the collective faith of the people. During this time, the temple itself had become a feudal organization holding big estates and had in its services a large number of functionaries such as priests of different hierarchical status, *devadasis*, musicians, tailors, barbers, garland makers etc.²¹ In the words of D.N. Jha these temples followed the general pattern of differentiation in which landed magnates were graded in a system of subinfeudation.²² The construction of *pañcayatana* temple complexes beginning from the Gupta periods and became popular from the ninth century, reflected the feudal ranks prevalent in society. These ranks found in the structural representation of deities. Viṣṇu, Śiva and Durgā were the dominant deities and had their own pantheons. They dominated over many other divinities that were placed as retainers and attendants in smaller sizes in temples. The idea of hierarchy also influenced in the organization of temples and Buddhist and Jaina monasteries.

The rich family or nobility were also indulged in building temples and donations. According to a stone inscription found in the Viśvanātha temple, a *grahapati* family of Atiyaśohala erected a temple in honour of Śiva and a set of buildings for brahmins at Khajuraho in the year V.S. 1058 (1000-01 A.D.).²³ This family also built tanks. Three inscribed Jain images at Khajurāho of which one is dated in 1205 V.S. and the other in 1215 V.S., records the names of donors such as Śreshthīn Pāṇidhara, his sons Trivikrama, Āihaṇa and Lakshmīdhara and the Sādhu Sālhe, the son of Pāhilla and grandson of Śreshthīn Dedū all of *grahapati* family.²⁴

The socio-economic life under Candella rulers constructed on the basis of these sculptures on the walls of various temples and the style of the architecture. Temple sculptures are unique harmonization of architecture. Sculptures depict social system and economy prevailing during that time. On the walls of Kandāryā temple a scene depicts a man with a small spade in his hand, it helps us in widening our understanding of the agriculturist activities. Sculptures also portray a variety of trees laden with fruits and flowers. All these evidences suggest the existence of agriculturists as an economic group. The various scenes depicting domestic utensils like kalasa, jewellery, mirrors and weapons all, suggest that metal craft was practiced in the society. So, we have goldsmiths, coppersmiths and blacksmiths. The profession of carpenter was also definitely there. The various sculptures depicted wearing sarees, dhotis and other textile items. This represents weaver proficiency and their occupation. We can get idea of other professional groups like barbers, potters, sculptor, architects and engineers, labourer by seeing the temple's images. Warfare scenes also depicts on the wall of the temples so, we can understand that the rulers also got war booty from the wars.

The Candellas rulers were great patrons of art and architecture. They built temples, forts, baolies, lakes and other buildings at Khajuraho, Mahoba, Kalinjar and other places. During this period nobility and commoners also contributed to augment philanthropic activities. Temple was the center for economic activities during this period. The land endowments of a temple consisted of villages, portions of villages or plots of cultivated lands. The land granted to temples had two functions- To yield an income with which to maintain a specified ritual service and to provide a productive place to invest funds granted to the temple for the performance of services in the name of the donor of the money. The large-scale construction of temples created work for a great number of sculptors, masons, master builders, carpenters and weavers. Temples also constituted a large market for the various industrial products. By promoting industries, the temple also improved the economic status of various artisan groups.

The temples besides encouraging the artisan classes to improve their economic status also encouraged agriculture by irrigation development. Evidences show Candella rulers constructed tanks near the temples. The stone inscription of Dhaṅga of the year 1059 A.D., renewed by Jayavarmadeva in the year 1173 V.S. at Khajuraho records that the King Yaśovarmadeva caused a large tank (*taḍāga*) to be dug.²⁵ These temples also benefitted business community because it is likely that traders and merchants followed these routes for carrying out their business. These temples were also a center for social and culture activities like fairs and festivals, hymn recital and singing in praise of God, meeting of village heads etc.

In the conclusion the greatest and the unique feature of the Khajuraho Sculpture is dynamism in static, action and movement in immovable. The sculptures and figures are dynamic and they appear to be in action and movement. Thus, these all things are the mirror of prevailing society during that time period.

Notes

1. Michael D. Willis, *An introduction to the historical Geography of Gopaksetra, Daśārṇa, Jejākadeśa*, CUP, London, 1988, p. 276.
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3. Ibid.
4. Ibid, 171.
5. R.C. Majumdar (ed.), *The Struggle for Empire*, Bharatiya Vidya Bhavan, Bombay, 1957, pp. 58-60.

6. Krishna Deva, *Temples of North India*, National Book Trust, New Delhi, 1969, p. 60.
7. Krishna Deva, *Khajuraho*, Archaeological Survey of India, New Delhi, 2002.
8. Ibid, pp. 19-28.
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