

Study Material for M.A. 4th Semester, A.I.H.C and Archaeology

Course No. 403 (Indian Temple Architecture)

Unit-4: Central Indian Architecture- Khajuraho, Udaipur and Gwalior (Lecture 1)

By Professor S.K.Dwivedi

Udayesvara temple at Udaipur

1. A small village named Udaipur is situated in Ganjbasoda tehsil of Vidisha district (M.P.). It lies at a distance of about 18 kilometres to the east of Ganjbasoda railway station. The temple named Udayesvara is located in the mid of this village. The temple and village both are named after a Paramara king Udayaditya, who built this temple between A.C.E 1070-1086. An inscription noticed from this temple confirms the date of its completion in A.C.E 1080. The style of this temple is known as the **Bhumija**. The Paramara king Bhoj has already devoted a separate chapter in his the **Samaranganasutradhara** to the bhumija style of temples and laid down the executional principles. The temple style known as bhumija is a sub-style of **Nagara** temples which was originated in Malwa region. Etymological meaning of Bhumija is “born of earth” which indicates towards the physical appearance of such temples.

2. Udayesvara temple is the finest example of bhumija style. The architectural features of this temple are following:

a) This temple facing east, consists of a sanctum, **antarala** (vestibule), **sabha-mandapa** and three **mukh-mandapas** (porch), each at the east, north and the south directions, on plan.

b) The sanctum is raised on a stellate (star shaped) cum circular plan and **saptaratha** in elevation.

c) Constricted space of vestibule has a compressed wall on either sides which are projected externally. This part is known as the **Kapili** to the **vastu** texts.

d) The **Jagati** (plinth) has three bold mouldings, called **khura**, **kumbha** and **kalasa** followed by a **kapotika** and **karnika** moulding.

e) **Jangha** is highly ornate. The recess of jangha are adorned with bold lotus creepers which carry the figures of nymphs below and some secular scenes above. The jangha is divided into two parts- a **vasantapattika** and a **chhajja** (cornice). Chhajja harbours life size pigeon figures

in a queue which gives an impression of realistic kapotika. . A fringe of sculptures is installed over the jangha.

f) **Varandika** (base of the super structure) originates the **sikhara**. It is filled with the bold mouldings.

3. The **sabhamandapa** is approached through three porches, two on lateral sides and one in front, i.e. the main entrance. These porches has a **kakshasana** balustrade on either sides which is adorned with the figures of **surasundaris** externally. The doorways to the **mandapa** are decorated with five **sakhas** (five vertical bands). The **lalatabimba** shows a small figure of Ganesa. The sabhamandapa has four pillars which are shorter in size and are decorated with chain and bell design spewing out of the **kirttimukhas**. The roofs of the mandapas are flat, but the roof of the sabhamandapa is arranged in **samvarna** pattern. The ceilings of the mandapas and the sabhamandapa are of **kshipta** type, called a **kshipta vitana**. In fact it is provided with deep concentric circles depicted with danseuse and the musicians.

4. The **sikhara** is provided with a tall spire (**bhadra lata**) at the centre and also on each cardinal direction spewing out of a **grassamukha**. The space in between these **latas** is filled with the **kutas** (miniature form of sikhara) vertically starting from the lower most portion of sikhara up to the above most portion of it. These kutas are actually called the **bhumis** in the vastu texts after which these temples are called the bhumija as per Stella Kramrisch. The bhadralata (eastern) terminates into a grassamukha which is called **sukanasa** (ante-fix) in the vastu texts. This shows a figure of **Nataraja** and **Hariharapitamaha**. In fact, the number of these vertical latas shown over the sikhara ascertain the plan and elevation of the temple which are known as the **rathas**. If a sikhara has three, five, seven and nine latas, it will be called as the triratha, pancharatha, saptaratha and the navaratha sikhara respectively. Thus, this temple is a saptaratha temple on plan and elevation.

5. The above members of the sikhara are **greeva**, **amalarika**, **amalaka**, **kalasa** and the **bijapuraka**.

Note:

- 1) The words highlighted in bold letters are the indological terms.
- 2) The words occurred as **duel** and **alon** in the lectures of unit three may please be read as **along** and **deul**.