

Cunningham was of opinion that there was a temple in the centre of the courtyard consecrated to Kali herself or to Siva. This, however, seems extremely unlikely, as recent excavations in the courtyard did not reveal any trace of a structure on the spot. There is no dated inscription to show the precise age of the temple, but there is no doubt that it is the earliest of the temples that have survived at Khajuraho. To judge from the style of the three images and the character of the ~~two~~ short epigraphs referred to, it cannot be assigned to a later date than 900 A.D.

Less than half a mile due west of the Chausath Jogini there is a small temple dedicated to Mahadeva and situated on the embankment of the lake called Lalguan Sagar. The temple is built partly of granite and partly of sandstone and probably belongs to the 10th century A.D. It consists of a sanctum and a portico, the latter of which is missing.

This temple is situated to the north of the Chausath Jogini temple and is the largest of all the Khajuraho temples now existing (Plate V). Originally it was a temple of the Panchayatana type, but the four subordinate temples which occupied the corners of the platform have perished, together with the stone benches between them. For the rest, the temple is in perfect preservation with the four chambers preceding the sanctum intact, as well as an ambulatory passage around it. In length it measures 102 feet 3 inches excluding the steps in front of the portico; in width 66'-10"; and in height 101'-9". The platform differs from those of the other temples at Khajuraho in that it has projections on the north, south and west sides corresponding to the advanced oriel windows of the temple. Observe, at the entrance to this temple, the graceful *torana* or triumphal arch decorated with figures of deities, musicians, horned gorgons and the like. And observe, too, in the portico (*ardhamandapa*) and the nave (*mandapa*) the richly carved and coffered ceilings. The ceiling of the four pillared hall (*mahamandapa*) is of a different style, being composed of concentric overlapping circles. The entrance to the sanctum is enriched with floral carvings interspersed with figures of ascetics engaged in