

राजास

# Gwalior & Khajuraho (Madhya Pradesh)

# Tour Details & Map

4 Days  
Feb 2013

Gwalior –Jhansi –  
Khajuraho



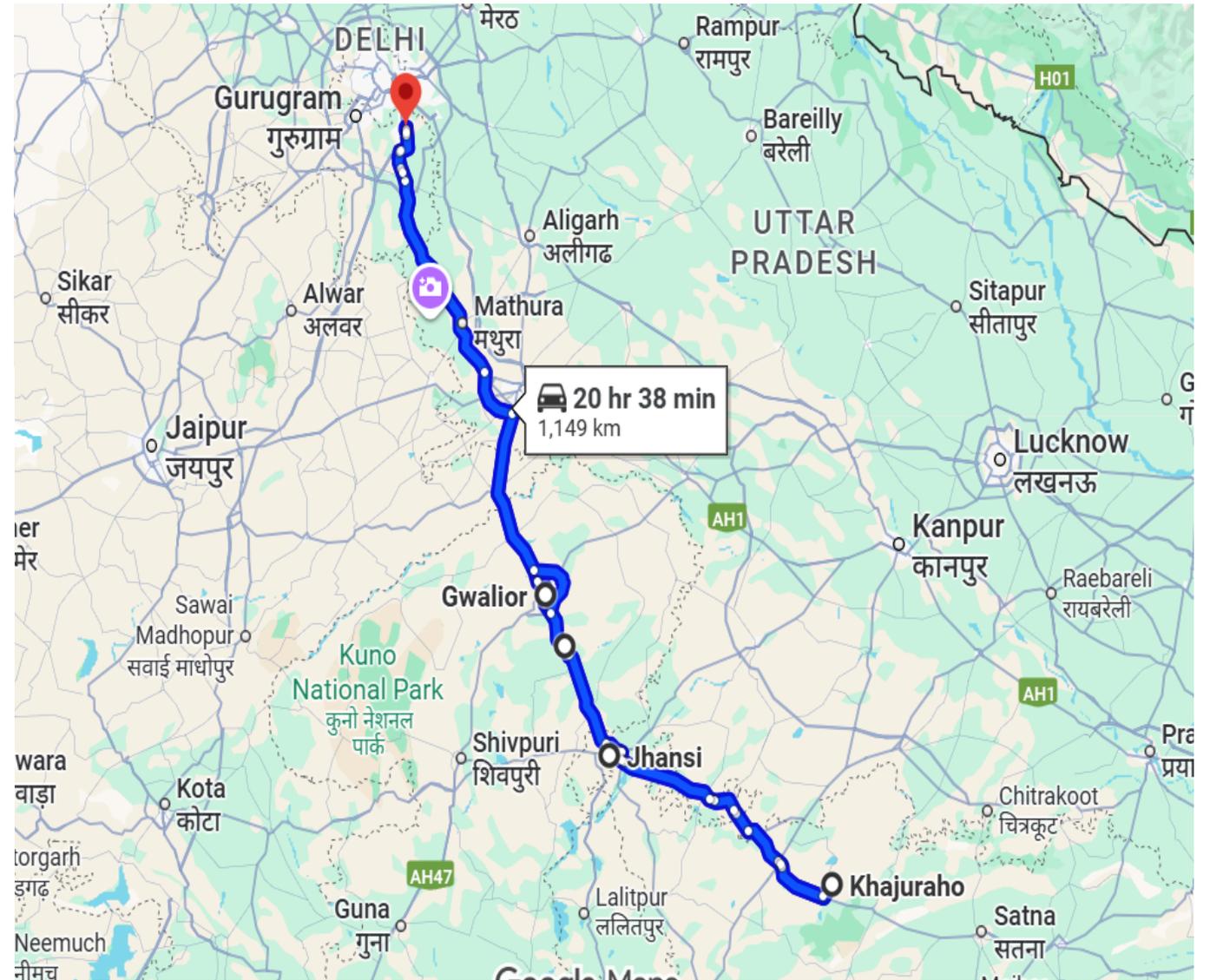
Sector 14, Faridabad, Haryana 121007

Gwalior, Madhya Pradesh

Jhansi, Uttar Pradesh

Khajuraho, Madhya Pradesh 471606

Sector 14, Faridabad, Haryana 121007



# Tomb of Akbar, Sikandara



The tomb of Akbar was built by his son prince Salim also called Jahangir. Akbar planned the tomb and selected a suitable site for it. After his death, Akbar's son Jahangir completed the construction in 1605–1613.

During the oppressive and religiously intolerant reign of Akbar's great-grandson, Aurangzeb, the rebellious Jats rose against him under the leadership of Raja Ram Jat, they took the control of Agra fort after defeating Mughal forces. Mughal prestige suffered a further blow when Jats ransacked Akbar's intricate tomb, plundered and looted all the beautiful gold, jewels, silver and carpets, whilst destroying other things. He even, in order to avenge his father Gokula's death, plundered Akbar's tomb, looted it, opened Akbar's grave and dragged Akbar's bones and cremated them in retaliation.



# Tomb of Akbar, Sikandara



The south gate is the largest, with four white marble chhatri-topped minarets which are similar to (and pre-date) those of the Taj Mahal, and is the normal point of entry to the tomb. The tomb itself is surrounded by a walled enclosure 105 m square. The tomb building is a four-tiered pyramid, surmounted by a marble pavilion containing the false tomb. The true tomb, as in other mausoleums, is in the basement.



The buildings are constructed mainly from a deep red sandstone, enriched with features in white marble. Decorated inlaid panels of these materials and a black slate adorn the tomb and the main gatehouse.

# Sun Temple, Gwalior



The Surya Mandir or Sun Temple is one of the most spectacular shrines as well as an architectural wonder that adorns the city of Gwalior. As the name suggests, the temple is dedicated to the holy Sun God and was constructed in the year 1988 by the famous industrialist G.D. Birla. Built on the lines of legendary Sun Temple at Konark, Orissa, the Sun Temple of Gwalior is a magnificent amalgam of exquisite architecture in red sandstone and pearly white marble.

The temple building is created in the shape of a chariot pulled by seven horses, four on one side and three on other each one depicting seven days of the week. One can also see total 24 wheels, 12 wheels on either side representing the 12 hours of day and night respectively. There are total 365 idols of Gods around the temple for 365 days in a year.

# Sun Temple, Gwalior



The enchanting exterior of the temple is crafted out of red sand stone while the interior adorns white marble adding charm to its beauty. As you encounter the outer edifice, you will see the red sandstone exterior of the Sun Temple built in the manner of gradual slots that reach up to the peak of the facade. The temple sits in the midst of a lush green garden that stands in a beautiful contrast to the meticulous architecture.

The interior of the temple is a serene construction in white marble and will surely fill you with a sense of calm. A splendid idol of the Sun Lord is enshrined in the temple.

# Jai Vilas Palace, Gwalior



The Jai Vilas Mahal, also known as the Jai Vilas Palace), is a nineteenth century palace in Gwalior, India. It was established in 1874 by Jayajirao Scindia, the Maharaja of Gwalior and is still the residence of his descendants the former royal Maratha Scindia dynasty.

# Jai Vilas Palace, Gwalior



It is a fine example of European architecture, designed and built by Sir Michael Filose. A combination of architectural styles, the first storey is Tuscan, the second Italian-Doric and the third Corinthian. The area of the Jai Vilas palace is 1,240,771 square feet and it is particularly famous for its large Durbar Hall. The interior of the Durbar Hall is decorated with gilt and gold furnishings and adorned with a huge carpet and gigantic chandeliers.

# Jai Vilas Palace, Gwalior



It is 100 feet long, 50 feet wide and 41 feet in height. Bizarre items fill the rooms: cut-glass furniture, stuffed tigers and a ladies-only swimming pool with its own boat. The cavernous dining room displays the pièce de résistance, a model railway with a silver train that carried after-dinner brandy and cigars around the table.

Supposedly, eight elephants were suspended from the durbar (royal court) hall ceiling to check it could cope with two 12.5m-high, 3.5-tonne chandeliers with 250 light bulbs, said to be the largest pair in the world.

# Gwalior Fort, Man Mandir Palace



Gwalior Fort is an hill fort near Gwalior, Madhya Pradesh, central India, who surviving elements are from various periods, stretching back to the 8th century. The fort consists of a defensive structure and two main palaces, Gujari Mahal and Man Mandir, built by Man Singh Tomar (reigned 1486-1516 CE).

The fort has been controlled by a number of different rulers in its history. The Gujari Mahal palace was built for Queen Mrignayani. It is now an archaeological museum. The second oldest record of "zero" in the world was found in a small temple, which is located on the way to the top. The inscription is around 1500 years old.

# Gwalior Fort, Man Mandir Palace

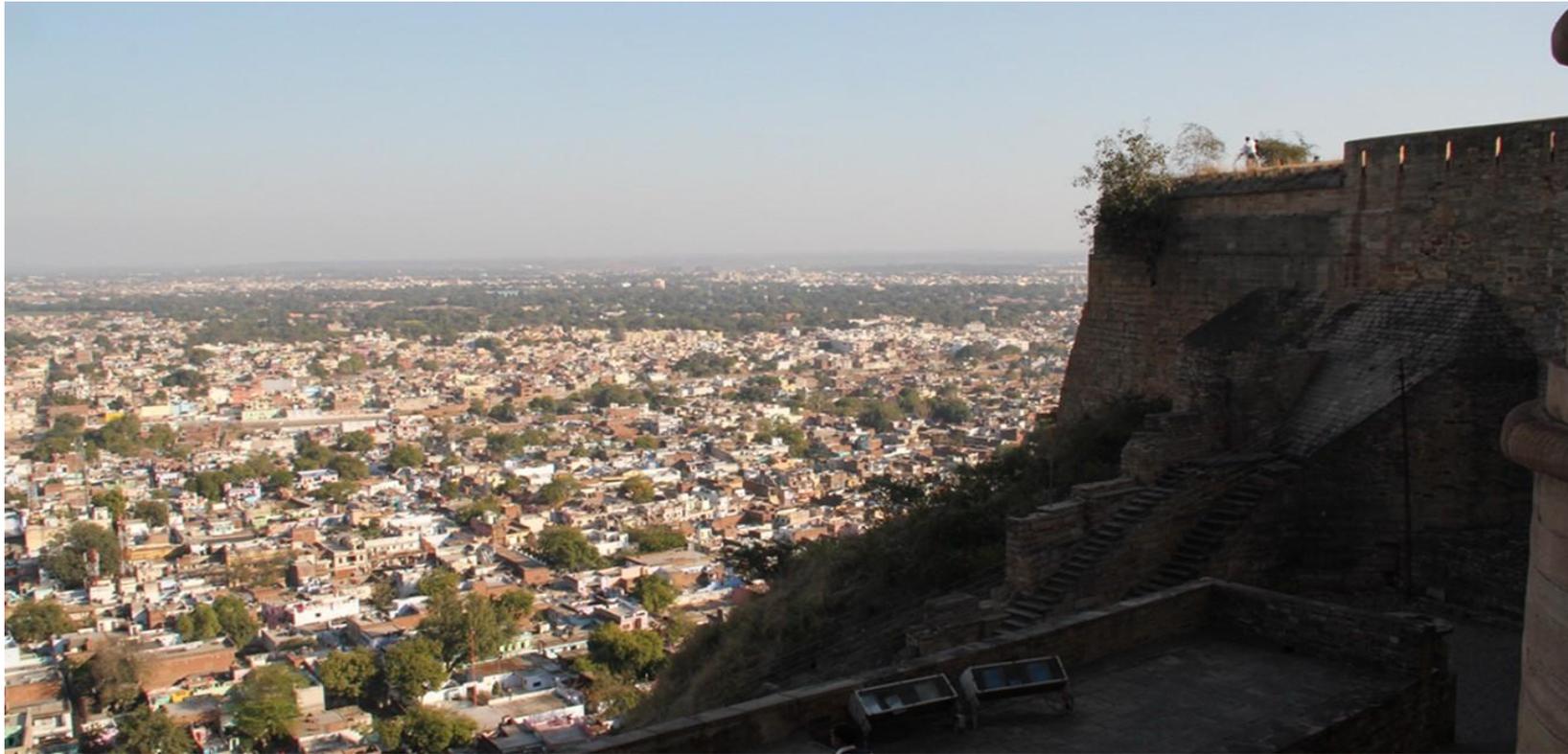


The fort is built on an outcrop of Vindhyan sandstone on a solitary rocky hill called Gopachal. This feature is long, thin, and steep. The geology of the Gwalior range rock formations is ochre coloured sandstone covered with basalt. There is a horizontal stratum, 342 feet (104 m) at its highest point (length 1.5 miles (2.4 km) and average width 1,000 yards (910 m)). The stratum forms a near-perpendicular precipice. A small river, the Swarnrekha, flows close to the palace.



There are number of palaces including the Man mandir, the Gujari, the Jahangir, the Karan, and the Shah Jahan. The profile of the fort has an irregular appearance due to the undulating ground beneath.

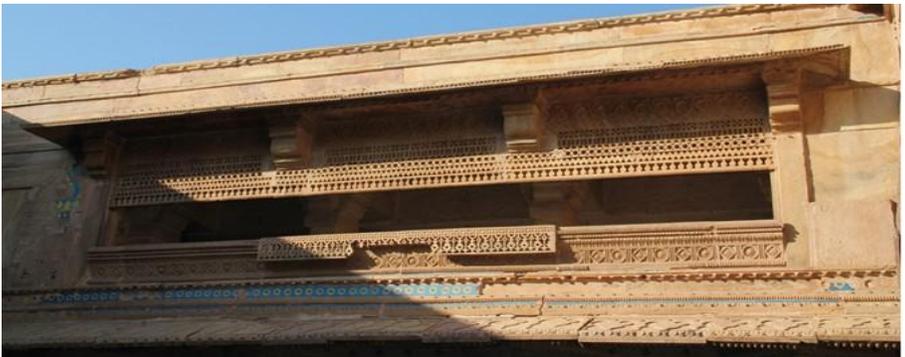
# Gwalior Fort, Man Mandir Palace



There are two gates; one on the northeast side with a long access ramp and the other on the southwest. The main entrance is the ornate Elephant gate (Hathi Pul). The other is the Badalgarh Gate. The Man Mandir palace or citadel is located at the northeast end of the fort.

It was built in the 15th century and refurbished in 1648. The water tanks or reservoirs of the fort could provide water to a 15,000 strong garrison, the number required to secure the fort.

# Gwalior Fort, Man Mandir Palace



Gwalior Fort has a rich long history from 3 CE, built by king named Suraj Sen. In the 10th century, Kachchhapaghatas controlled the fort at this time, most probably as feudatories of the Chandelas. In 1022 CE, Mahmud of Ghazni besieged the fort for four days. In 1398, the fort came under the control of the Tomars. The Delhi Sultan Sikander Lodi tried to capture the fort in 1505 but was unsuccessful. The Tomars ultimately surrendered the fort to the Delhi Sultanate after a year-long siege. The Mughal emperor Babur captured the fort from the Delhi Sultanate. After the death of the Mughal emperor Aurangzeb, the Rana chieftains of Gohad held the Gwalior Fort. There were frequent changes in the control of the fort between the Scindias and the British between 1808 and 1844. The British took control of the fort in June 1858, handed over the fort to the Scindia family. The Scindias continued to rule Gwalior until the independence of India in 1947.

# Teli ka Mandir, Gwalior



The Teli ka Mandir is a Hindu temple variously dated to the 8th to 9th century.

It is the oldest part of the fort and has a blend of south and north Indian architectural styles. Within the rectangular structure is a shrine with no pillared pavilions (mandapa) and a South Indian barrel-vaulted roof on top. It has a masonry tower in the North Indian Nagari architectural style with a barrel vaulted roof 25 metres (82 ft) in height. The niches in the outer walls once housed statues but now have chandrashalas (horse shoe arches) ventilator openings in the north Indian style. The chandrashala has been compared to the trefoil, a honeycomb design with a series of receding pointed arches within an arch.

# Teli ka Mandir, Gwalior



The entrance door has a torana or archway with sculpted images of river goddesses, romantic couples, foliage decoration and a Garuda.

The vertical bands on either side of the door are decorated in a simple fashion with figures that are now badly damaged. Above the door are a small grouping of discs representing the finial (damalaka) of a Shikhara. The temple was originally dedicated to Vishnu, destroyed during a Muslim invasion, restored into a Shiva temple by installing a linga while keeping the Vaishnava motifs such as the Garuda. It was refurbished between 1881 and 1883.

# Saas Bahu Temple, Gwalior



Sasbahu Temple, also called the Sas-Bahu Mandir, Sas-Bahu Temples, Sahastrabahu Temple or Harisadanam temple, is an 11th-century twin temple in Gwalior, Madhya Pradesh, India. Near the Gwalior Fort and dedicated to Vishnu in his Padmanabha form, like most Hindu and Jain temples in this region, it is mostly in ruins and was badly damaged from numerous invasions and Hindu-Muslim wars in the region. It was built in 1093 by King Mahipala of the Kachchhapaghata dynasty, according to an inscription found in the larger of the twin temple.

# Saas Bahu Temple, Gwalior



The temple's tower and sanctum has been destroyed, but its architecture and damaged carvings can still be appreciated from the ruins. The jagati platform is 100 feet (30 m) long and 60 feet (18 m) wide, on a square plan. The temple was three-storeyed, followed a central cluster concept, states Adam Hardy. The surviving elements of the temple are the entrance porch and the mandapa. Though the prasada (tower, spire) no longer exists, the triple storey plan with a cruciform foundation and balconies suggests that it had a North Indian Bhumija style architecture.

# Saas Bahu Temple, Gwalior



The Sas temple is typically the larger older temple of the twin. Only the Sas temple has survived in some form, the Bahu temple is a shell structure of the original one storey with a highly ornate door frame and its defaced wall reliefs surviving. The Sas temple has a square sanctum attached to a rectangular two storey antarala and a closed three storey mandapa with three entrances. The Bahu temple also has a square sanctum with 9.33 feet (2.84 m) side, with four central pillars. Its maha-mandapa is also a square with 23.33 feet (7.11 m) side, with twelve pillars

# Tomb of Tansen, Gwalior

Tansen (c. 1500 – 1586), also referred to as Tan Sen or Mian Tansen, was a prominent figure of North Indian (Hindustani) classical music. Born in a Hindu family, he learnt and perfected his art in the northwest region of modern Madhya Pradesh. He began his career and spent most of his adult life in the court and patronage of the Hindu king of Rewa State, Ram Chand, where Tansen's musical abilities and studies gained widespread fame. This reputation brought him to the attention of the Mughal Emperor Akbar, who sent messengers to Ram Chand requesting Tansen to join the musicians at the Mughal court. Tansen did not want to go, Ram Chand encouraged him to gain wider audience, and sent him along with gifts to Akbar.



# Tomb of Tansen, Gwalior

In 1562, about the age of 60, the Vaishnava musician Tansen joined the Akbar court, and his performances became a subject of many court historians. Tansen was a composer, musician and vocalist, to whom a large number of compositions have been attributed in northern regions of the Indian subcontinent. He was also an instrumentalist who popularised and improved musical instruments. He is among the most influential personalities in North Indian tradition of Indian classical music, called Hindustani.



His 16th century studies in music and compositions inspired many, and he is considered by numerous North Indian gharana (regional music schools) as their lineage founder. Tansen is remembered for his epic Dhrupad compositions, creating several new ragas, as well as for writing two classic books on music Sri Ganesh Stotra and Sangita Sara.

# Tomb of Ghaus Muhammad, Gwalior

Muhammad Ghaus (or Ghawth) was a 16th c Sufi saint and teacher of the Mughal emperor Humayun as well as Tansen, the famous musician in Akbar's court. The saint's large tomb, built in the second half of the 16th c during Akbar's rule, is the main structure in the garden complex located about a kilometer away from Gwalior Fort's main eastern approach, and is surrounded by graves and smaller pavilion tombs, including that of Tansen. Saint Muhammad Ghaus, who assisted Babur when he conquered the fort of Gwalior in 1526.



# Tomb of Ghaus Muhammad, Gwalior

The building is square in plan and topped by a squat dome decorated with blue ceramic tiles. It has hexagonal domed kiosks at its corners together with sloping eaves that project from exterior, features both taken from the Hindu architectural tradition. The tomb walls are made of pierced stone screens carved in geometric designs which allow light and air to filter into the interior chamber and create a cool, meditative atmosphere.



The large central dome of the saint's tomb tops the actual enclosed and walled large single room that houses the tomb, and the surrounding structure is more like a verandah with jaalis (perforated stone screens), which gives the structure a larger "enclosed" appearance than it actually has. The central dome with four small chattris (domed pavilions) resting on a prominent rectangular base has a shape much like many domes found in central India, for example similar to the domes of Hoshang Shah's tomb in Mandu and the Mandu Jami Masjid.

# Rani Laxmibai, Gwalior



Lakshmi Bai, the Rani of Jhansi; 19 November 1828 – 18 June 1858, was the queen of the princely state of Jhansi in North India currently present in Jhansi district in Uttar Pradesh, India. She was one of the leading figures of the Indian Rebellion of 1857 and became a symbol of resistance to the British Raj for Indian nationalists.

Lakshmi Bai or Manikarnika (Manu Bai) was born on 19 November 1828 in the holy town of Varanasi into a Marathi Brahmin family. Manikarnika was married to the Maharaja of Jhansi, Raja Gangadhar Rao Newalkar, in May 1842 and was afterwards called Lakshmi Bai (or Laxmi Bai) in honour of the Hindu goddess Lakshmi. She gave birth to a boy, later named Damodar Rao, in 1851, who died after four months. The Maharaja adopted a child called Anand Rao, the son of Gangadhar Rao's cousin, who was renamed Damodar Rao, on the day before the Maharaja died.

# Rani Laxmibai, Gwalior



After the death of the Maharaja in November 1853, because Damodar Rao (born Anand Rao) was adopted, the British East India Company, under Governor-General Lord Dalhousie, applied the Doctrine of Lapse, rejecting Damodar Rao's claim to the throne and annexing the state to its territories. When she was informed of this she cried out "I shall not surrender my Jhansi" (Mai meri Jhansi nahi doongi).

From August 1857 to January 1858 Jhansi under the Rani's rule was at peace. The British had announced that troops would be sent there to maintain control but the fact that none arrived strengthened the position of a party of her advisers who wanted independence from British rule.

# Samadhi of Rani Laxmibai, Gwalior



When the British forces finally arrived in March they found it well defended and the fort had heavy guns which could fire over the town and nearby countryside. Sir Hugh Rose, commanding the British forces, demanded the surrender of the city; unless it would be destroyed. On 17 June in Kotah-ki-Serai near the Phool Bagh of Gwalior, a squadron of the 8th (King's Royal Irish) Hussars, under Captain Heneage, fought the Indian force commanded by Rani Lakshmibai which was trying to leave the area.

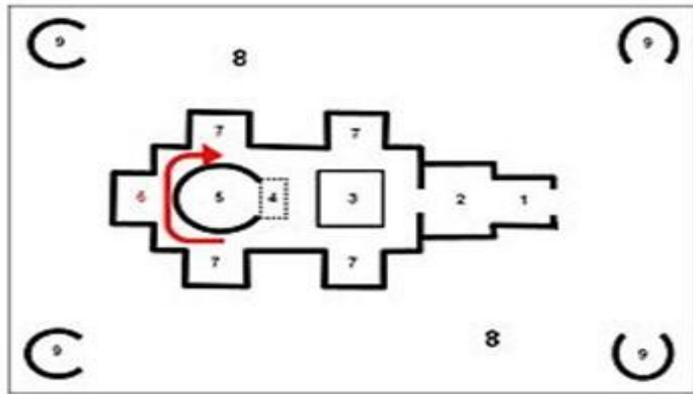
# Samadhi of Rani Laxmibai, Gwalior



The 8th Hussars charged into the Indian force, slaughtering 5,000 Indian soldiers, including any Indian "over the age of 16". They took two guns and continued the charge right through the Phool Bagh encampment. In this engagement, according to an eyewitness account, Rani Lakshmi Bai put on a sowar's uniform and attacked one of the hussars; she was unhorsed and also wounded, probably by his sabre.

Shortly afterwards, as she sat bleeding by the roadside, she recognised the soldier and fired at him with a pistol, whereupon he "dispatched the young lady with his carbine" British captured the city of Gwalior after three days. In the British report of this battle, Hugh Rose commented that Rani Lakshmi Bai is "personable, clever and beautiful" and she is "the most dangerous of all Indian leaders". Rose reported that she had been buried "with great ceremony under a tamarind tree under the Rock of Gwalior, where I saw her bones and ashes". Her tomb is in the Phool Bagh area of Gwalior.

# Khajuraho



1. Ardha mandapa
2. Mandapa
3. Maha mandapa
4. Antarala
5. Garba griha

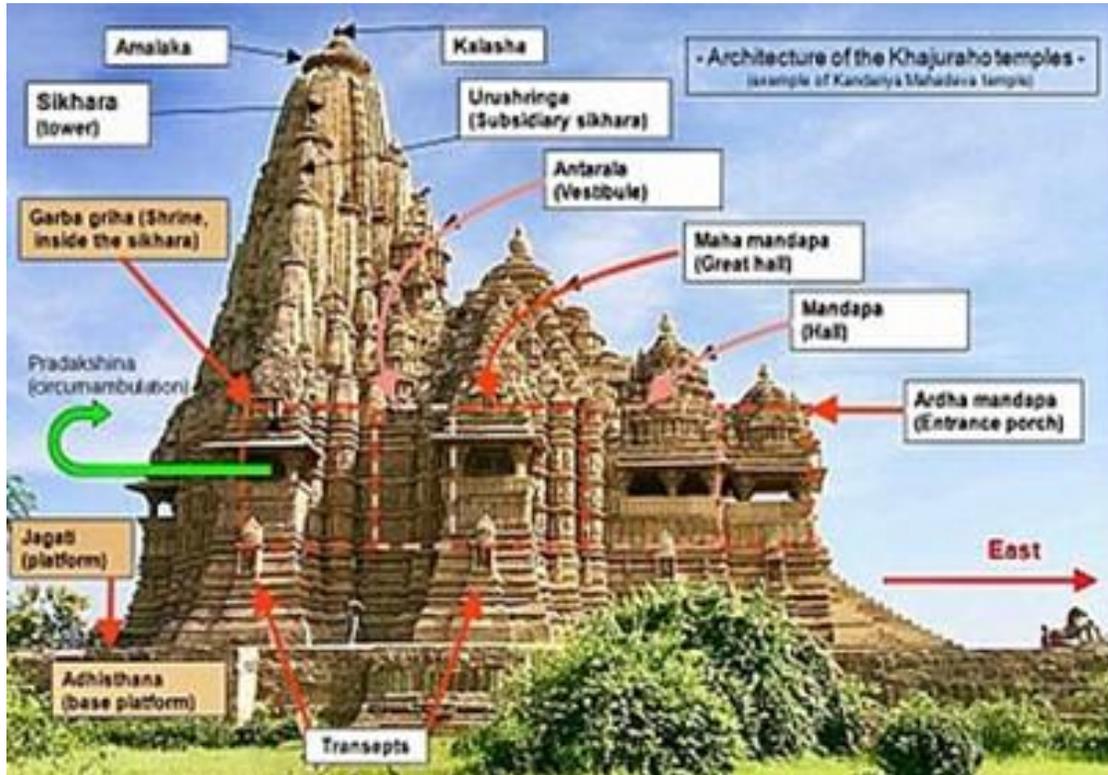
6. Pradakshina
7. Transepts
8. Jagati
9. Subsidiary shrines

Plan of Kandariya Mahadeva Temple

The Khajuraho Group of Monuments is a group of Hindu and Jain temples in Madhya Pradesh, India, about 175 kilometres (109 mi) southeast of Jhansi. They are one of the UNESCO World Heritage Sites in India. The temples are famous for their nagara-style architectural symbolism and their erotic sculptures.

Most Khajuraho temples were built between 950 and 1050 CE by the Chandela dynasty. Khajuraho temple site had 85 temples by the 12th century, spread over 20 square kilometres. Only about 25 temples have survived, spread over 6 square kilometers. Temples; Chausath Yogini (885), Lalgun Mahadev (900), Hanuman (922), Brahma (925), Laxmana (939), Varaha (950), Parshvanatha (954), Ghantai (960), Mahishasuramardini (995), Vishwanatha (999), Matangeshwar (1000), Vishnu-garuda (1000), Ganesha (1000), Devi Jagadamba (1023), Chitragupta (1023), Aadinath (1027), Shantinatha (1023), Kanariya Mahadev (largest 1029), Vamana (1062), Javeri (1090), Chaturbhuja (1110), Duladeo (1125).

# Khajuraho



The building activity started after the rise of their power, kingdom to be later known as Bundelkhand. Most temples were built by Hindu kings Yashovarman and Dhanga. Yashovarman's legacy is best exhibited by The Lakshmana Temple. Vishvanatha temple best highlights King Dhanga's reign. In ancient and medieval literature, their kingdom has been referred to as Jijhoti, Jejahoti, Chih-chi-to and Jejakabhukti.

Abu Rihan-al-Biruni, the Persian historian who accompanied Mahmud of Ghazni in his raid of Kalinjar in 1022 CE; he mentions Khajuraho as the capital of Jajahuti. The raid was unsuccessful, and a peace accord was reached when the Hindu king agreed to pay a ransom to Mahmud of Ghazni to end the attack and leave.

# Khajuraho



The temple site is within Vindhya mountain range in central India. An ancient local legend held that Hindu deity Shiva and other gods enjoyed visiting the dramatic hill formation in Kalinjar area. The temple complex reflects the ancient Hindu tradition of building temples where gods love to play. The current water bodies include Sib Sagar, Khajur Sagar (also called Ninora Tal) and Khudar Nadi (river). The local legends state that the temple complex had 64 water bodies, of which 56 have been physically identified by archeologists so far.

# Khajuraho



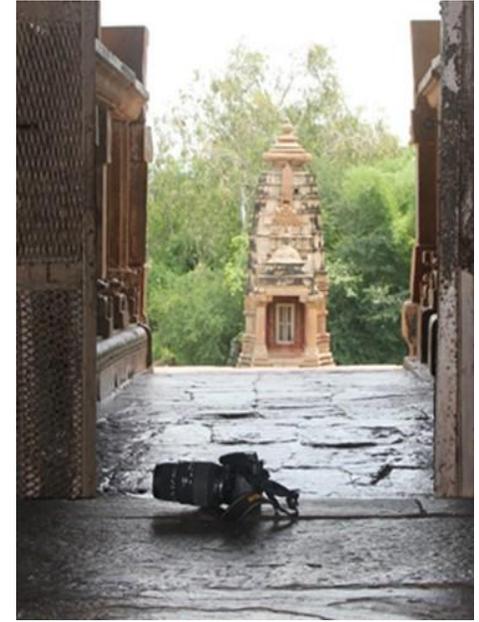
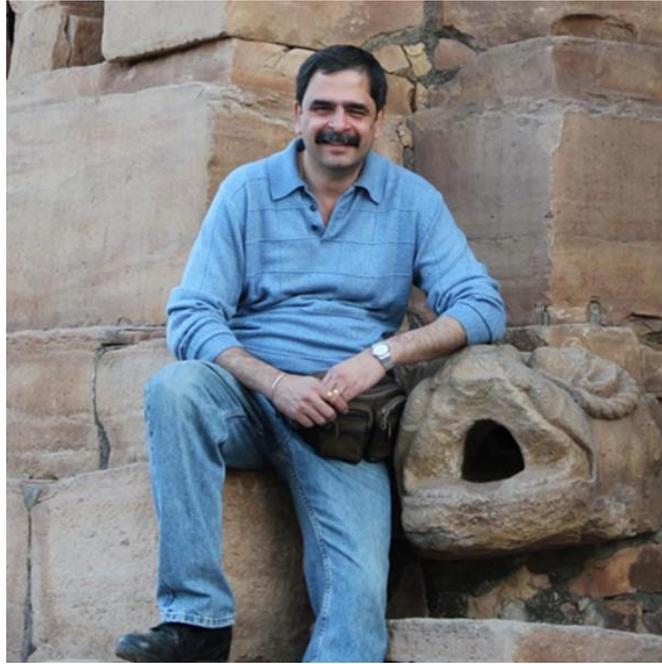
All temples, except one (Chaturbhuja) face sunrise - another symbolic feature that is predominant in Hindu temples. The relative layout of temples integrate masculine and feminine deities and symbols highlight the interdependence. The art work symbolically highlight the four goals of life considered necessary and proper in Hinduism - dharma, kama, artha and moksha.

Of the surviving temples, 6 are dedicated to Shiva and his consorts, 8 to Vishnu and his affinities, 1 to Ganesha, 1 to Sun god, 3 to Jain Tirthankars.

# Khajuraho

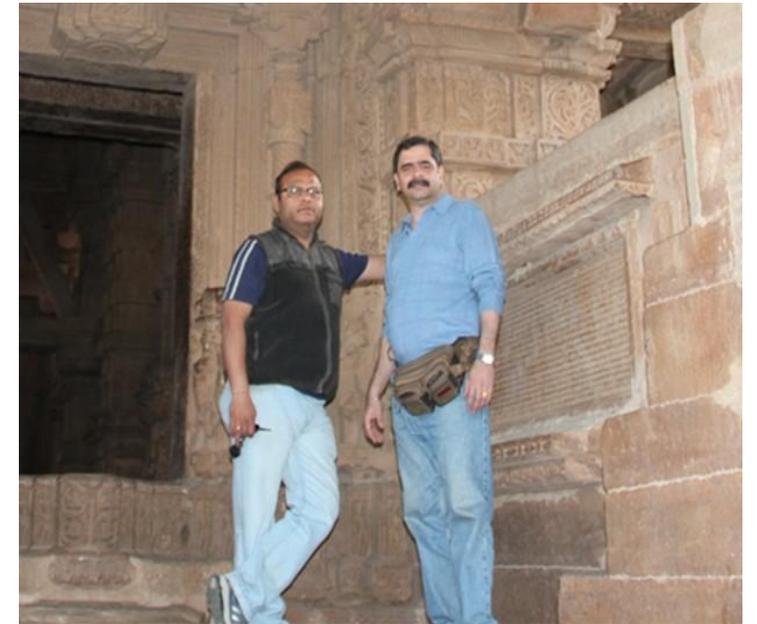


The temples have a rich display of intricately carved statues. While they are famous for their erotic sculpture, sexual themes cover less than 10% of the temple sculpture, the viewer has to look closely to find them. The arts cover numerous aspects of human life and values considered important in Hindu pantheon. Further, the images are arranged to express three central ideas of Hinduism, Āgamas are richly expressed in Khajuraho temples - Avyakta, Vyaktavyakta and Vyakta.



## Khajuraho

Stay: Madhya Pradesh Tourism  
Development  
Corporation, Khajuraho



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