CHAPTER II

EXPLORATION AND EXCAVATION
Vidisha has a glorious past. Its contribution to Indian culture, particularly to plastic art, was remarkable. Relics found in and around Vidisha have thrown ample light on the history and culture of eastern Malwa.

Several scholars, such as A. Cunningham, John Marshall, H.H. Lake, D.R. Bhandarkar, M.B. Garde, D.R. Patil and M.D. Khare, have conducted field work in and around Vidisha.

Cunningham surveyed the area in the year 1875 and again in January, 1877. He wrote an account of Vidisha and its remains in Vol. X of his Survey Reports.

The antiquity of the city was confirmed by the discovery of ancient coins. Out of 90 coins found there, six were of the old punch-marked class, and 50 of the types without inscriptions common at Ujjain and Eran. Eight specimens were of the Satraps of Saurashtra, eight of Nagas of Narwar and one coin of Chandra-Gupta Vikramaditya.

On eastern side of Bemagar Cunningham found several parts of a Buddhist railing, which once surrounded a Stūpa. These consisted of one coping stone (length 7 feet 4 inches), one railing and two rail bars. He assigned the construction of
the Stupa to third century B.C.² The coping stone is eleven inches in height. On the inner face there is a procession of four elephants and four horsemen placed alternately, with a footman between each pair. The outer face is divided into ten panels. Beginning from the right, No. 1 panel has an elephant, No. 2 shows a pair of musicians, Nos. 3 and 4 have a female bearing a tray, and a man carrying streamers, Nos. 5, 6, 7, and 8 have each a single female carrying a tray in hand, No. 9 has two musicians and No. 10 a Stupa. Above, there is engraved a short record, in Asokan Brahmi characters mentioning names of the donors. There is a Swastika at the beginning and Dharma Chakra at the end. The railing pillar is 10½ inches by 7½ inches in section, and 3 feet 9 inches in height. On each side the pillar has three sockets for the reception of the bars. At the top there is a Bodhi tree and below three rows of men standing in devotion. All of them wear heavy head-dress and ear-rings. There are two rail-bars each 3½ inches thick. Each bar is 14½ inches long and 11 inches broads. On each face there is a large lotus flower.³ A broken bell capital, 2 feet 6 inches in height, with a square abacus of 1 foot 6½ inches was also noticed by Cunningham. He also found a colossal female statue, 7 feet high. On the pedestal there are two lions seated back to back, with a buffalo's head between them.

Half a mile to east, Cunningham found a stone figure of an elephant with its rider. The hands, feet and the head of the rider were broken and also the trunk of the elephant. A miniature lion figure and a large image of Ganga on Makara was also found,
Two fan palm capitals, and Kalpa-druma and a crocodile (Makara) capital were also seen by Cunningham at Besnagar.

**MAKARADHVAJA (CROCODILE PILLAR) Plate II, Fig. 23:**

This pillar was traced by Cunningham near the fan-palm capital. It is now exhibited in the Gwalior Museum. It is of the Sunga period and is 22 feet high. The whole of the capital, which is cut out of one block with the crocodile, is broken on one side. The diameter of the bell is 2 feet 3 inches, and the height of the capital with its abacus is 4 feet 10 inches. The figure of the Makara is 3 feet high, the end of the tail is broken off. The lower part of the abacus is circular and is ornamented with flowers and miniature figures of crocodiles. The upper part of the abacus is square with the railing decorated on all the four sides. The Makara has four fins and two in front but they have been broken off.

**KALPA-DRUMA (Plate II, Fig. 4):**

About one km. to the north-east of the Betwa river, there was noticed a stone capital crowned with Kalpa-drums. It has long roots from which money in the shape of square pieces is dropping in large quantities. The vessels placed below are full. The upper part of the tree is spherical in shape. It is covered with large leaves and small berries. Stems and pendent roots are represented on a cylindrical portion; below is divided into eight panels. In these are placed alternately four vessels of
riches and four full of wine. The open vessels are all different. One is a large shell standing on its end. The second is a full blown lotus flower and the third is water vessel.

Diameter of the upper part of the tree is 3 feet 3 inches. The roots and pendant roots are 2 feet 2½ inches in diameter.

One colossal female statue, 6 feet 7 inches in height, was also found near this pillar. One Buddhist railing pillar 5 feet 7½ inches in height and 1 foot 5 inches square was found west of the Makaravedhavaja, and the walls of a brick temple were excavated.

FAN-PALM CAPITAL (Plate II, Fig. 5):

The standing pillar is a single shaft, 17 feet 11 inches in height. It has capital of 3 feet 4 inches, with a square pinnacle formed in the shape of the fan palm, 2 feet 7 inches in height. The lower part of the shaft is octagonal, the middle has sixteen sides, and the upper part is circular. Between the last two, there is a band of flowers. The shaft is crowned by a bell capital, above which is a massive abacus. The lower half of the abacus is octagonal and the upper half square. On the abacus stood the fan palm, 2 feet 7 inches in height. It is now broken in two and is preserved in the Ovalior Museum. The total height of the pillar is 20 feet 7 inches.

PILLAR OF HELIODORUS:

Cunningham discovered this pillar, known as Khāmbābā in the exploration of the site in the year 1877. Its significance was
brought to light later on by Marshall in 1909. The importance of the Heliodorus pillar was revealed after the inscription incised on it was deciphered. This inscription records the erection of a Garuda-dhvaja (column surmounted by Garuda) in honour of the god Vasudeva (Vishnu) by Heliodorus, son of Dion.

In the inscription he is called worshipper of god (Vasudeva), and a citizen of Taxila. He came from there to Vidisha as an envoy from the Indo-Bactrian King Antialkidas to the court of King Bhagabhadraka of Vidisha. The date of Antialkidas is the 2nd half of the 2nd century B.C. The pillar is made of quartz sandstone and is of pinkish brown colour. It has the characteristics of the Asokan pillars. The pillar as it stands rises from a platform 15 feet 7 inches long, 11 feet 10 inches broad and 3 feet 2 inches high. To the east, near the village of Sompura, he found a broken pillar of a Buddhist railing with medallions in front. One abacus of a Buddhist pillar, 2 feet 6½ inches square and 1 foot 9½ inches high, and some other fragments found from Udaigiri are bell-capital, pilasters, and lion capital.

After Cunningham, in 1910 Mr. H.H. Lake published his excavation report in the Journal. Most of the mounds dug into by him proved that the place had not contained remains of a period earlier than the Guptas. No exploration work was undertaken till the year 1913.

Near Kham Baba and the temple of Ganesa earthen jars were noticed. A small scale excavation conducted near the site by D.R. Bhattach...
yielded several fragments of stone sculptures, architectural pieces and other materials. Three main trenches was taken up.

In trench A, two copper coins of Naga dynasty were discovered, and an earthen drinking vessel with a spout and a carved band running round the centre was found.10

In trench B, a few minor antiquities, including coins and toys were brought to light. Except for one Karshapana and few bones nothing was found.

In trench C, ten fragments and one coping stone were discovered. Near one of these pillars, a four handed image was discovered.

The minor antiquities found in the excavation include clay balls of small size flat pieces cut out of post shreds, some spindle whorls and clay beads.

The number of terra-cotta figurines unearthed was large. Most of them belong to the later Gupta period.

Of the human figures nearly half are male and half female. Backs of most of them are flat. Other terracotta figurines of birds, ducks, parrot, and animals such as elephants, horses, bulls, rams, fish and tartoise also found.

Fine miniature wheels of clay-carts were also discovered.

The copper wire roods were found in the houses unearthed behind the temple of Ganesa. Some of them have thick ends.
Fragments of bangles of shell and soapstone were also found.

There is one pot noteworthy for its gloss and the decorative band and for its shape, which is that of a modern tea pot. Of stone-ware only three specimens were found; one of these looks like a saucer. The second is a lid with a cylindrical neck, and the third looks like to be the lower portion of a casket without its lid.

Some coins are also unearthed. Sixty eight were discovered near Khambaba, and near the temple of Genesa. All these thirty are copper coins, and are Karshapanas, two belonging to the Kshatrapa and five to the Naga dynasty. Of the remaining, one is of lead, and the rest ten are silver coins, of which the latter three are Kshatrapa and seven Kalachuri. Four Kshatrapa coins were found of which two were copper and two silver. Five Naga coins were brought to light from Khamb Baba, two of these are much worn out. Of the three, two belong to Genapati Naga and one to Bhima Naga. They are all copper coins.

Terra-cotta and stone human and animal figures, decorative objects, shell bangles and ivory objects, metallic objects, pottery, stone-ware, iron weapons and implements were unearthed from Kham Baba and Geneshpura and were described by D.R. Bhandarkar. In the year 1939-40 excavation was conducted at Besnagar under the supervision of Shri M.D. Khare of the Central Archaeological Circle, Bhopal. Habitational deposit of five periods was unearthed.
PERIOD I (CHALCOLITHIC)

Yielded painted red and black and red wares. A few pieces of painted grey-ware recovered from the upper levels of thin period.

PERIOD II (7th-6th C. B.C.)

From the lowest levels of this period (B. S.W.2) were found red ware and grey ware shreds of P.G.W. while in B. S.N.1 black-and-red black slipped and red ware was unearthed.

PERIOD II B (6th C. B.C. to 2nd Cent. B.C.)

A few shreds of M.B.P. along with wares of period II - A were discovered.

PERIOD III (1st Cent. A.D. to 3rd Cent. A.D.)

This stratum yielded red and black-and-red ware.

PERIOD IV (1st Cent. A.D. to 3rd Cent. A.D.)

Clues of a ceramic industry with red ware, and painted black-and-red ware were found.

PERIOD V (4th-5th Cent. A.D.)

The earlier traditional painted pottery, incised, stamped and impressed decorated motifs were found in this period.

From the excavation conducted in 1963-64 at Bsnagar by M.D. Khare\textsuperscript{17} were found black and black slipped wares along with plain
red ware, animal bone, and iron objects. Terracotta heads and bone objects, votive tanks and punch-marked coins were also found.

In 1965-66 were discovered some fragments of capitals and an inscribed stone capital mentioning the Garuda-dhavaja. It is possible that out of the seven pillars in a row, two pillars had Garuda capitals. At extreme end was the Heliodoras pillar in the north and the other pillar beams in the south. 17

In 1971-72 during a clearance work at Vijaya Mandal Mosque at Vidisha, A.P. Sagar, brought to light approximately 2 metre high adhijithana with seven steps on the southern side. 18 Several architectural pieces, fragmentary sculptures were found. One standing eight-handed figure of the twelfth century A.D. was also discovered. 19

COINS:

Professor Bajpai discovered and deciphered the following coins from Vidisha. 20

1. Coins of King Satakarni: - This rare coin was prepared by punch-marking method. It has the inscription at the top rasa girj Satakarni.

2. Biga type coin of Vimayadphises made of silver alloy.

3. Coin of Sivagupta: - This cast copper coin has been assigned to 1st century B.C. It has given the name of new ruler of Vidisha with Gupta ending name.
4. Sixteen copper coins of Rama Gupta from Vidisha - four are of lion type and twelve of Garuda type.

5. A clay sealing with the legend Varahadatta written in the Gupta Brahmi character.

Three inscriptions of the 4th century A.D. were deciphered by him on the pedestals of the Tithankara images (Chandraprabha and Pushpadanta) discovered at Durjanpur, near Vidisha. 21

INSCRIPTIONS:

There are in all twelve inscriptions at Udaigiri, of which four are more important. Out of the remaining, several of them are fragmentary and illegible.

The inscription in the Cave No. 6 of the Gupta Era 82 is the earliest dated inscription of the Gupta period. It was noticed in 1854 by Cunningham. 22 The importance of the inscription lies in the fact that it proves that practically the whole of north-eastern Malwa was conquered by Chandragupta II before 402 A.D. 23

Another inscription is found in the Tawa cave. It was discovered by Cunningham and first published by him in 18880. 24

The third inscription was found in Cave No. 20 (Jaina Cave). It refers to the year 106 of the Gupta era (428-9 A.D.).
The fourth inscription is in the cave No. 19. It records that a pilgrim named Kenha visited the cave in the year 1093 of the Vikram Samvat (1036-7 A.D.)

The chief sites of art in the Vaisali district are as follows:

I. Vidisha - Besnagar.
II. Udaigiri.
III. Badon.
IV. Pathari.
V. Gyaraspur.
VI. Udaipur.

I. Vidisha-Besnagar have already been discussed above.

II. UDAIGIRI:

The sand stone hill of Udaigiri in Vidisha district is situated 7 kms. north-east of Sanchi, the famous Buddhist site and 3 kms. to the south-west of Besnagar is an isolated ridge about 2 kms. in length.

As to the ancient name of the hill, there is no definite evidence found yet. There is reference in one of the ancient Buddhist works stating that Prince Mahendra, son of the Mauryan emperor 'Aśoka, stayed with his mother in a monastery on Vedisagiri near Vīsidīśā before his departure for Ceylon. Vedisagiri might probably have been the same as Udaigiri. It is the only hill near to the Vidisha.
There are twenty caves and 3 caves possess inscription, of which two caves have inscriptions of Chandragupta II and a third has an inscription in the year 106 of the Gupta period.

Out of twenty caves, only Nos. 1, 2, 4, 6, 7, 8, 16, 17 and 19 show distinct features of architectural value.

First descriptive record of the hill and its monuments is found in Cunningham's Archaeological Survey Reports. 27

After Cunningham, Smith has elaborated Cunningham's main points on the Gupta Architecture. 28

A brief description of the Udaigiri caves is given hereunder.

CAVE NO. 1:

This cave is simple in appearance. It has no ornamentation of the doorways. The design of its pillars is impressive. It is located on the top of the hill. It consists of a rock-cut sanctum which measures 7 feet x 6 feet. The portico is supported on four pillars. It measures 7 feet by 7 feet. The ceiling is 7 feet high. The interior of the cave is plain except for the enshrined figure which was originally cut out of the rock of the back wall. It has been roughly chiselled off but the outline of the standing figure can be seen under the thin layer of Sindura which is laid by the local people.
It is the only cave shrine at Udaigiri which has a real lintel over its door-way. This cave is known as the false cave as it is made out of the natural ledge of the rock. 29

CAVE NO. 2:

This cave measures 7'11" x 6'1½", is on the level of the ground. This cave shrine does not contain any sculpture and is too much weather-worn.

CAVE NO. 3:

It is a rock-cut sanctum measuring 8' x 6'2". The interior is plain except for the enshrined image of a male deity carved on the inside wall of the cave opposite the entrance.

The standing deity has a 'danda' in the right hand. The left hand is damaged but it certainly rested on the hip as the damaged portion indicates. The image has only two hands and one face. A loin cloth covering the secret part of the body, the armlets, an ornamented necklace, and a turban-like head dress with its tufts coming down on shoulders. It is probably an image of the god Skanda Kartikeya. 30

Cunningham did not describe this cave and his Cave No. 3 is our cave No. 4. 31

CAVE NO. 4:

Cunningham has named it as "the Bina Cave" from the figure of a man carved on the door way who is represented as playing on
the Vina.

The cave is an ordinary cell cut out of the rock with dimensions 13'1" x 11'8". Entrance of the cave is ornamented. The doorjams consist of four vertical bands of richly carved mouldings.

Excepting the figures of human beings and animals in the circular panels on the lintel of the doorway and the very much damaged figures of the two door-keepers or dvarapālas on both sides of the entrance and the Ekamukha linga in the sanctum, there are no sculptures in the Cave.

In the open cave to the right are the sculptures of the Ashṭa-Śakti or the eight female energies, but they are so severely damaged that nothing can be made out of them.

The Ekamukha linga with one face carved on it in the sanctum is 2 feet 5 inches in height and one foot two inches in diameter. The face is round. The arrangement of hair is an ushnīsha and is in the centre of the head and some of them flowing in locks down on the shoulders. Figure is wearing only an ornamented necklace.

CAVE NO. 5 :

(Cunningham's Cave No. 4)

It is simply a large open cutting 22 feet in length, 12 feet 8 inches in height and 3 feet 4 inches in depth. It is a
very simple cave, but its chief and important feature is a famous Vāraha incarnation scene carved on the face of its rocky walls. It has been briefly described by Cunningham in his report. It is also described in Vaishnava Chapter of this thesis.

**CAVE NO. 6 :**

Adjoining the cave no. 5 to its left is the cave No. 6. It has not been numbered separately by Cunningham.

It is well known from its Gupta inscription of the year 62 of the Gupta Era. It is also known as Chandra Gupta Cave.

The cave measures 14 feet and 12½ feet broad. The verandah in front is 23 feet 8 inches in length by 5 feet 10 inches in breadth. The door-way is richly carved.

On each side of the door the face of the rock is divided into fine sculptured panels, two to the left and three to the right. The two panels to the left contain two figures, one of a dvarapala (Plate III, Fig. 9), the other of Vīṣṇu and the third of the Goddess Mahishāśārdini. One figure of Gāṇeśa is crudely carved on the southern wall of the verandah.

The interior of the cave is plain. Several short inscriptions are found on the ceiling of the cave.

Near the present cave and at right angles to this there is another open cave. It is 8½ feet in length and 3 feet in depth. It contains the sculptures of the Ashtā sakti or the
eight female energies, six in front and two on both sides carved on rock surface.

CAVE NO. 7:

At a short distance to the left of the Cave No. 6, there is a Cave No. 7. It is crowned by a large and flat stone which looks like a tawa or "griddle". It present name is the "Tawa Cave". The entrance of the sanctum is crude rock-cut door-way without any ornamentation.

The interior of the cave is plain except that its ceiling is decorated with a conventionalised lotus flower 4 feet 6 inches in diameter. The inscription in the cave states that the cave was dedicated to the god 'Sambhu'.

There are only two sculptures in the cave, those of the dvarapalas at the entrance but they are damaged very badly.

CAVE NO. 8:

It is an open cutting 10 feet 10 inches in length and 2 feet 4 inches deep. There is no sculpture or carving in the cave.

CAVE NO. 9:

It is a small rectangular cell 3 feet 8 inches by 3 feet 4 inches with an elevated pedestal at the back wall.

The image is a standing figure of the four armed god Visnu.
CAVE NO. 10:

It is a small cell 2 feet 10 inches by 2 feet 8 inches. Here too the enshrined image is of the standing Vismu.

CAVE NO. 11:

This is also a small rectangular cell 4 feet 3 inches by 3 feet 3 inches with a pedestal and an image of Vismu.

CAVE NO. 12:

It is small and open cutting. The figure of Vismu is carved inside on the face of the rock. There are two figures of dvarapalas carved on both sides just below the niche. They are weather-worn.

CAVE NO. 13:

It is a large and open cutting with the colossal sculpture of Šeshāsayi Vismu carved on its rock surface. The figure measures 12 feet in length.

CAVE NO. 16:

It is a square cell 6 feet 9 inches by 6 feet 9 inches. The interior of the cave is plain.

CAVE NO. 17:

Cunningham numbered this as Cave No. 8 and he called it by name 'Kotri'. The sanctum is 10 feet 10 inches by 10 feet.
Inside the cave there is a rock-cut platform with a linga standing at its centre.

Doorways of the cave were ornamented but are now damaged badly. There are in all four sculptures in this cave: two of the door keepers, the third of Ganesa and the fourth of Mahishā-mardini.

CAVE NO. 18 :

It is an ordinary rectangular cell 9 feet by 7 feet. There is no striking feature in this cave.

CAVE NO. 19 :

Cunningham numbered it as Cave No. 9. He named it as "The Amrita Cave" after the scene of the Amrita manthan, carved above the entrance. It is the largest of the Udayāgiri caves and it measures 22 feet long and 19 feet 4 inches broad.

The roof is supported by four massive pillars 8 feet high and 1 foot 7 inches square. The pillars are richly ornamented and also have ornamented capital and at the four corners there are four horned and winged animals standing upright on their hind legs and touching their mouths with the forefeet. The door-way is ornamented.

The Amritamanthan scene with the incomplete panel of the figures above it, the damaged figures of the two door-keepers, and the female figures on the door-frame are carved nicely. There is incomplete panel of Nava-grāhas.
CAVE NO. 20:

Cunningham numbered it as Cave No. 20 and called it a 'Jaina Cave'. Because there is one inscription which is dedicated to Parvanatha, Jain Tirthankar.

The main cave runs from east to west, is 60 feet by 16 feet. It is divided into five rooms by cross walls of rough stones. The two innermost rooms are respectively 17½ feet by 6½ feet and 16½ feet by 8 feet. The other three rooms 14 feet by 11 feet.

There are in all four sculptures, two each on both sides of the entrance to the main shrine.

At a short distance south-west of the Cave No. 20 are seen the ruins of an ancient Gupta temple, which Cunningham explored. He noticed traces of buildings at several places. It is near the place where the ruins of the temple are now seen that he first noticed the massive end of a shaft of a pillar still standing. Apparently this was one of the great lion pillars which had stood for centuries on the top of the hill. A lion capital is now kept in the Gujri-Mahal Museum in Gwalior.

The above description of the cave gives a glimpse of the religious and artistic fervour of the people of Vidisha. Chandragupta II of the Gupta dynasty was responsible for this art creation of Udaigiri. It shows that the worship of Visnu in his various incarnations, Siva, Mahisamardini, Saptamatrikas,
Ganesha and Karttikeya was prevalent in this age. Their idols were carved in a spirit of religious tolerance. They were the characteristic of the golden age in which equal emphasis was laid on the worship of Siva and Vishnu. The sculptural representations of the Puranic stories like Varaha redeeming the Earth from the cosmic convulsion, Vishnu resting on the primeval serpent Ananta, the devas and asuras churning the ocean and the goddess Durga killing the buffalo-demon are faithfully portrayed at Udaigiri.

The architecture of these caves indicates a gradual evolution and development. Cave No. 1 is the most simple and primitive in appearance. It has no ornamentation, and the design of its pillars is simple but impressive. Cave No. 4 and 6 are more ornate. Cave No. 19 represents a still further stage in the growth of temple architecture.

The caves were not suited to the ritualistic needs connected with the image worshipped. The earlier small shrines could not provide proper space for the deities.

In order to fulfil religious needs, the building of the structural temple was started and the cave art fell to the background.

III. B A D O H:

It is a small village in the Vidisha district about 80 kms. to the north-east of Vidisha town. It is 20 kms. to
the east of Kulhar railway station on the main line of the
Central Railway. Badoh was a prosperous town in ancient times
as it testified by the numerous monuments here. Badoh is close
to another ancient site of Pathari.

The ancient name of the place according to a local
tradition was Badanagar (Vatanagar) which is not mentioned in
any known inscriptions. As far as history is concerned very
little is known about the rulers of this city or about the
builders of the old monuments.

The ancient and important monuments at Badoh are:

1. Cadarnat Temple.
2. Sola-Khambi Hall.
3. Dassavatara Temple.
4. Satmadhi Temples, and
5. Jain Temples.

1. Cadarnat Temple:

This is the largest and most commanding of all the
temples at Badoh.

A fine large sculpture of a mother goddess with a baby
was found lying in the shrine. It is now kept in the Gwalior
Museum. According to scholars it is the figure of Mayâ Devi
with the infant Buddha. Others have identified it with Yasoda
and Krisna. It most probably represents a mother goddess with
the child. The four armed female figure on the lalatavimba of the lintel over the entrance in this temple represents Parvati.

The interior of the shrine has a continuous line of pedestals running along its back and side walls. There is a series of socket holes in this line of pedestals indicating that a row of idols was installed there.

These idols of goddesses found in the debris are provided with tenous at the bottom. These figures are those of yoginis.

2. **Sola-Kambli**:

It consists of a sixteen pillared hall. It belongs to the 9th century A.D.

3. **Dasavatara Temple**:

The group consists of shrines dedicated to one or another of the ten incarnation of Vishnu.

There is also a temple in the shape of a ball which once sheltered the images of the ten incarnations (Dasavatara). The temple all of which are now in ruins range in date between the 8th to the 10th century A.D.

4. **Satmadhi Temples**:

This popular name implies the existence of seven shrines in this group. The sculptures in the ruins indicate that most
of them were Vaishvanite and others Saiyate. One shrine was
dedicated to Ganesa. The sculptures include three seated idols
of Buddha, the ninth incarnation of Visnu.

These temples situated to the north-east of the
Dashavatara temples are contemporaneous with them.

5. **Groups of Jain Temples** :

The group consists of twenty five different shrines, to
the north-west of the great temple and near the foot of the hill.
The cells shelter images of Jain Tirthankaras of different sizes.

The different cells of temple appear to have been con-
structed at different times ranging in date from the 9th to 12th
century A.D. Some were constructed even after 1200 A.D.

IV. **P A T H A R I** :

Pathari is an old walled town situated on the neck of a
low hill near Badh. It is 24 kms. south-east of Baran (Dist.
Sagar)

The principal monuments at Pathari are :

1. A rock cut panel of the 'Sapta Matrikas'.
2. A monolithic pillar.
3. An important huge unfinished image of Varaha.
4. Siva temple.

1. The panel of Sapta-Matrikas is assignable to about 400 A.D.,
other art relics range in time from the 9th to 11th century A.D.
2. A contemporary Sanskrit inscription is engraved on a rock cut piece under the panel of the Saptā Matrikās. This inscription mentions a King called Jagatśena, who was the ruler of the area about 400 A.D.

2. **A Monolithic Pillar**

   This pillar was set up as a Garuda-dhvaja by the chief minister of a Rashtrakuta King Parabala in v.s. 917 (A.D. 851).

3. The unfinished sculpture of Varaha is carved in a huge boulder.

4. **Siva Temple**

   This early medieval Siva temple stands in a grove near the village Patheri.

V. **GYARASPUR**

   It is a village in the Vidisha district located at 230 40' N. and 78' 70" E; in a gorge of some low steep hills 38.64 km, north-east of Vidisha on the Vidisha-Sagar road.

   Though little is known about the history of this place, the extensive monuments and ruins lying scattered around the village show that it was a place of considerable importance in the early medieval period. The place passed through the influence of Buddhism, Brahmanism and Jainism. It was situated on the routes between Vidisha and Kausambi via Eran. "It commanded
Gyaraspur contains ruins of monuments which range in date from the seventh to the eleventh century A.D. There are traces of temples and buildings of this period near the Mandakini tal which show that Gyaraspur must have been a place of considerable importance.

The principal monuments of Gyaraspur are the following:

1. **The Athakamba in the west.**
2. **Bairamatha in the south-west.**
3. **Maladevi temple on the crest of the cliff to the south of the town.**
4. **Traces of a few Buddhist stupas and images and remnants of the temples to the north of the village.**
5. **Hindola- inside the village there are sculptures ranging in date from the seventh to the eleventh century A.D.**

1. **Athakamba:**

The most important is the group of eight pillar known as Athakamba (eight pillared hall). Four of these are the central pillars of the Sabha-Mandapa. Two pillars are of the antarala carrying a beautifully carved torana, the remaining two pillars are jambas of the door frame of the shrines room. All the pillars and the ceiling slab are exquisitely carved. The temple belonged to the eight-nineth century A.D. It was dedicated to 'Siva'. An inscription mentions the idol of the temple as Krameswara which was the name of Siva.
The figures over the doorway also indicate that it was a Siva temple.

2. **Bajra Matha**:

Another monument at Gyraspur is the Bajra Matha temple. It is an example of a rare class of temple with three shrines in a row. In the shrine there are several Jaina images put at a later date. The door frame of the shrine and the niches on the basement of the temple clearly show that it was originally a Brahmanical one.

According to D.R. Patil, the central shrine was dedicated to god Surya, while the southern and northern ones were for Visnu and Siva respectively. Baglar believes, on the basis of Buddha figure on the architrave that the temple was a Vaishnava one with Buddha as the central deity. Baglar cites another such example at Makarbai near Mahoba. The central shrine is sacred to Surya, who is often substituted for Brahma, the southern to Visnu, and the northern to Shiva.

3. **Mala Devi Temple**:

The largest and the finest temple at Gyraspur is that of Maladevi. It comprises an entrance, porch, a hall and a shrine surrounded by a Pradaksinapatha and is crowned with a lofty Sikharas, all bearing rich carvings. Though a number of Jaina images are enshrined in the temple, yet the figure of a Hindu goddess on the outer door frame and the name of the temple
as well indicates that it was originally the temple of a Brahmanical goddess. Some writers consider it to have been a Vaishnava temple originally and later on appropriated by the Jains.

Beglar believes that the original Brahmanical temple was appropriated first by the Buddhists and later by the Jains. Stylistically the temple appears to belong to about the middle of the 9th century A.D.

4. Buddhist Stupas and Images:

On the hill to the north of the village area a few ruined platforms built of dry rubble masonry which may possibly be the remnants of Buddhist Stupas.

Two images of Buddha are carved in the face of a hill about two miles to the west of Gyaraspur.

5. Hindola:

Another interesting monument is the torana gateway in front of a large temple. It is known as Hindola from its general resemblance to the stand of a swing. The fragment of a figure of Visnu and the opening of an inscription with an obeisance to Visnu and his ten incarnations carved on the pillars of the torana tend to show that it was a Vaishnava temple. A fragmentary inscription states that it was built in the year 936 V.S. (879 A.D.).
These religions developed around the Vidisha city. Cyaraspur was one of the country whose art developed for centuries along with the Brahmanical, Buddhist and Jaina pantheons.

VI. **UDAIPUR**

Udaipur is situated at a distance of 55 kms. to the north of Vidisha. It owes its name and probably its foundation to the Paramara King Udayaditya, the son of illustrious Bhoja of Dhara. The legend connects Udayaditya with the spot.

The principal monuments at Udaipur are the following:

1. **The Temple of Udayasvara Siva.**
2. **Bhamandal.**
3. **Barakhambi.**
4. **Pismari-Ke-Mandir.**

1. **Udayasvara Temple**:

One of the old Sanskrit inscriptions of this temple records that the Paramara King Udayaditya of Malva founded a town and built a temple of Siva. There along with a tank, all these three were designated after his own name as Udayapura, Udayasvara and Udayasapura respectively.

It is known from two inscriptions on this temple that it was connected in V.A. 116 (A.D. 1089), and that the flag staff was built by the order of the King between the years 1089 and 1090 A.D.
The temple has been described by Fergusson who rightly admires its great beauty and elegance. This is indeed the finest and the best preserved example of the Medieval Hindu temple in Vidisha district and possibly in the whole of Malwa.

The idol enshrined in the temple is a large Siva linga set on a high pedestal.

The three porches in the temple are carved with numerous Sanskrit inscriptions, some of which are of historical interest and others are pilgrim records.

The exterior of the temple is adorned with sculptures representing various gods and goddesses of the Hindu pantheon, including Brahma, Vishnu, Ganesa, Kartikeya and the eight guardians of the quarters placed in their proper positions. Figure of Siva and his consort Durga in various forms are numerous.

2. Bijamandal:

This is the remnant of an interesting two storied house, contemporary with the Udayeshvara temple. There is one sanskrit inscription on the wall which opens with the praise of Surya.

3. Barakhambi:

This is the ruin of a temple belonging to the 11th century A.D. It stands on the outskirts of the village.
4. Pismari-Ka-Mandir :

This is yet another old Hindu temple in the village. It is a much later structure.

There are some rock sculptures in the vicinity of Udayapur. Mention may be made of a huge but unfinished image of 'Śiva' carved in a boulder and a panel of Saptā-matrikās on the side of an adjoining hill.

All the sites mentioned above are located in the Vidisha district. From the monuments and sculptural remains it is obvious that these centres made immense contribution to the renaissance of the art and culture of the Gupta and the Post-Gupta age.
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