CHAPTER III

EARLY MEDIEVAL ARCHAEOLOGY OF CHANDERI
The early-medieval archaeology of Chanderi can be reconstructed based on cultural materials that have been recovered in the form of temple architecture, sculptures and inscriptions. A review of the previous chapter on the distribution of sites in Chanderi suggests that the settlements in the region during the early-medieval period were centered around the religious establishments affiliated to both Brahmanical and Jaina religious ideologies. This archaeological evidence of the nature of settlements at Chanderi conforms to the prevailing trend of habitation growing up around temples etc. Since these religious edifices were constructed of the more durable material like stone, they have withstood the vestiges of time and draw attention of scholars as sentinels of settlements that have long ceased to exist. At Chanderi also it is precisely the presence of temples in different stages of ruins and their associated sculptural remains that helped us in identifying the different settlements during the early-medieval period.

Temple Architecture:

The early-medieval and medieval periods in Chanderi is well represented by a number of sites yielding evidences of temples and sculptures, architecturally and stylistically datable from around the 7th-8th century AD to the 12th-13th century AD. From the evidence of the extant temples and the scattered architectural members at the different sites it is clear that two different styles of temple architecture were followed in the region under study- the *mandapikā*-type and the *sikhara*-type of temples.
No extant temple of the *sikhara*-style has so far been found from the region. However, the debris of many temples, notably at the site of Budhi Chanderi, suggests their original presence in the region under study. The finds of *āmalakas* among the architectural debris lends credence to our postulation. From the recovered architectural pieces we may postulate that the *sikhara*-type of temples generally followed the trend of the Imperial Pratihara style of temples known from the neighbouring areas like Deogarh (Lalitpur, UP)\(^1\), Jaina temple-12 and 13, Terahi (Shivpuri, MP)\(^2\), Umari and Madkheda (Tikamgarh, MP)\(^3\), Mahua (Shivpuri)\(^4\), Nareshar (Murena)\(^5\), Chaturbhuj Temple (Gwalior)\(^6\), etc.

**Thubonji:**

The presence of temples at the site was first reported by M.B. Garde\(^7\), the Archaeological Department of the Gwalior State in the early decades of the last century. However, after this initial reporting the site more or less forgotten and the temples were engulfed by wild vegetation. Later on, C.B. Trivedi\(^8\) of the Archaeological Survey of India revisited the site and published articles delineating the general characteristics the temples in this region. Unfortunately, on account of the brevity of the published reports detailed architectural survey of the individual temples was lacking. Temples, clustering in groups of three or more, are in varying stages of preservation. The temples have not only been ravaged by the forces of nature and the wild vegetation around but in recent years have also been vandalized by the local populace. Although, the temples already bear numbers indicative of the earlier surveys, for the present study they have grouped in different clusters and then numbered accordingly.
Group A
Temple 1:

The temple is located along the road within the present day village of Thubonji. Architecturally, the temple confirms to the mandapika style and is rectangular in plan (Pl. 3.1a). It comprises of a garbhaṅga fronted by a pillared porch. One rear corner of the sanctum is no more extant. Presently, the garbhaṅga is empty but on the basis of the depiction of Viṣṇu seated on his mount, Garuḍa, on the lalāṭa-bimba of the lintel of the sanctum it can be surmised that the temple was originally a Viṣṇu shrine. The right and the left corners of the lintel depict seated figures of Brahmā and Śiva respectively. The space on either side of the lalāṭa-bimba is divided into two tiers. The upper tier contains figures of Saptamāṭkā and Ganeśa while the bottom tier depicts, on either side, a seated deity flanked by female attendants. The deity to the right may be identified as Balarāma on the basis of the snake-hood and plough in his right hand. The seated figure to the left is difficult to identify. The door frame of the sanctum is decorated with vyāla-sākhā and mithuna-sākhā. The images of the pratihārīs accompanied by attendants and nāga figures are depicted on the lower portion of the doorjambs on either side. The mandāraka (central part) of the door-sill (udumbara) depicts the seated figure of a four-armed female deity, difficult to identify. The central figure is flanked on either side by three standing figures of attendants, both male and female. The corners of the door-sill bear depictions of an elephant and a lion attacking each other. In front of the udumbara is the candrasilā.

The garbhaṅga opens into a small maṇḍapa which appears to be resting on four pillars and two rear pilasters. This is because of the kaksāsana wall which surrounds the maṇḍapa on all three sides except for the front entrance. The top of the wall acts as a bench which extends inside the maṇḍapa. This seating arrangement is supported from below by the lower halved of the pillars and pilasters. While their upper halves rest on the top of the slabs. Of the two central
pillars only one is extant, it has a polygonal shaft which becomes round as it rises up. An ornamental \textit{pattika} surrounds the round shaft surmounted by a plain bracket capital. The remaining pillars and pilasters bear intricately carved floral motifs and figures of \textit{Vaiśṇavadvārapālas} surmounted by bracket capitals with figures of \textit{bhāra-vāhakas}. The \textit{dvārapālas} on the pilasters stand facing the front while those on the front pillars face the entrance. The lintel resting on the two front pillars show a saw-tooth awning pattern on the front side and a \textit{kīrtimukha} emitting scrolls on the interior of its broader side. The broad \textit{kantha} above it shows perforated triangular \textit{ardha-padma} pattern followed by the moulded slab of the roof.

The temple stands on the \textit{jagati} made up of undressed stone blocks and topped by the \textit{kṣudrapadma} (moulding with lotus-petal motif). Externally, the sanctum of the temple has a series of mouldings or \textit{vedibandha} comprising of \textit{khura}, \textit{kumbha}, \textit{kalaśa} and \textit{kapotikā}. The \textit{jaṅghā} or the wall portion of the sanctum is \textit{paṇica-ratha} in plan- the central \textit{bhadra} followed by two lateral \textit{prati-rathas} and finally the \textit{karṇa-rathas}. The walls are horizontally divided into two parts by a thick ornamental band, \textit{pattika}. The \textit{bhadra} is occupied by a sculptural niche framed by pilasters followed by \textit{gajā-sārdula} motifs. The niches occupy the bottom tier of the walls and are separated from the top tier by the protruding \textit{danḍā-chhādyā}. The upper tier above the niche depicts the \textit{udgama}. Similar sculptural niches are also found on the \textit{kapilī}. The \textit{prati-rathās} flanking the \textit{bhadras} are in a slightly receding position. They comprise of plain walls divided in to two by the carved \textit{pattika}. The \textit{karṇas} are again at a slightly receding position and bear sculptural representations on both the tiers. The end of the \textit{jaṅghā} is also marked by a \textit{pattika}. Above the \textit{jaṅghā} is the \textit{varaṇḍikā} comprising of two \textit{karnikā} (knife-edged) mouldings and the \textit{tulā-saṅgrha}. Over this rests the flat roof of the temple. The short wall around the porch rests directly on the platform without any mouldings. The base of the wall has a frieze of diamonds. The main body of the wall sows narrow vertical bands decorated with carved scrolls and floral motifs.

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The walls bear images of gods and goddesses within niches or otherwise. The different deities of the Brahmanical pantheon that are represented on this temple are Viṣṇu, Gajendramokṣa form of Viṣṇu, Nṛvarāha, Ganesa and Dīkṣṭālas-Agni, Iṣāna, Vāyu etc. The interior walls and ceiling of the sanctum and the porch are bereft of any sculptures or other decorative motifs (Pl. 3.1b).

Temple 2:

This temple is situated a little away from the above temple on the opposite side of the road. As it stands today, Temple no. 2 consists only of the garbhagrha which is empty and the front porch is no more extant. The temple stands in direct contrast to the above temple due to its complete lack of decoration, the walls and the door frame are devoid of any carved ornamentation. A large rectangular stone slab suffices for the roof over the sanctum and this is also bereft of any decorative motif. The only decoration that exists is a band carved with scrolls along the external wall of the sanctum (Pl. 3.2a).

Temple 3.

This temple stands 0.5 km away Temple 1 by the side of the road. This maṇḍapikā style of temple is affiliated to Jaina ideology (Pl. 3.2b). The temple, as it stands today, comprises of the door frame of the destroyed garbhagrha and the front pillared maṇḍapa. The unique feature of the temple is the alignment of the garbhagrha and the pillared maṇḍapa. The pillared porch is at right angles to the lintel of the sanctum and therefore, on plan the temple was originally 'L'-shaped. The lalāṭa-bimba depicts the figure of a seated Jina within a niche framed by pilasters. Two lateral niches depict standing images of Jinas. The spaces between these three niches are filled up with representations of the navagrahas, standing in
sets of two. Another sculptural panel above it depicts musicians and mithuna figures. The depiction of the latter in Jaina temples, that too in the lintel, is quite interesting. The door-jamb is profusely ornamented with the stambha-śākhā in the centre and other carved motifs. The lower portions of the jambs depict standing pratihārīs within niches framed by pilasters and accompanied by attendants. The door-sill depicts lotus scrolls in the centre flanked by kūrimukha. The corners have the usual representations of rampant lions and elephants.

The porch rests on six pillars, each comprising of a ghatapallava base, octagonal shaft and plain bracket capitals. The surrounding wall of the porch depicts of a number of male and female figures in different attitudes- dancing, standing holding pots etc, Tīrthaṅkara in kāyotsarga-mudrā, alternating with pilasters having ghatapallava motifs. The roof of the temple is covered with plain stone slabs.

Temple 4:

This temple is situated at a distance of approximately 0.5 km from Temple no. 3 (Pl. 3.3a). It is consists of the usual combination of the rectangular garbhagrha and the front pillared porch. The door-frame of the sanctum is incomplete. The lintel shows the Brahmānical triad with Viṣṇu, seated on Garuḍa, occupying the lalāta-bimba. The depiction of the navagrahas on recesses are incomplete- while to the right, the crude outline of the figures are delineated, the left side is completely plain. The door-jambs show only the mithuna-śākhā. The door-sill of the sanctum is similar to the above temple except for the absence of the kūrimukhas.

The front porch has four rucaka pillars and pilasters. The two front pillars and the two rear pilasters have square pedestals with ghatapallava at the top and the bottom. As in the case of the above temple, here also the bracket capitals are plain. Unlike Temples 1 and 3, this temple does not have kakṣāsana walls. The
sanctum stands on a low jagafī and does not show any ratha projections. The vedbandha of the sanctum shows the usual combination of khura, kumbha, kalaśa and kapotikā mouldings. The centre of the walls show a sculptural niche framed by pilasters and surmounted by udgama. The rest of the walls are adorned with rucaka pilasters showing darpana design. The lower halves of these pilasters are plain while the upper half depicts a full lotus medallion followed by a half-lotus medallion. A broad, slightly projecting, paṭṭikā on the top of the jaṅghā depicts palmette above the pilasters and a frieze of diamonds above the niches. The varaṇḍikā above the sanctum and the pillared porch shows a ribbed khura-chādyā and a broad recess depicting a frieze of diamonds. A plain flat stone slab suffices for the roof.

The sculptural niches on the two lateral walls and the rear wall depict sculptures of dancing Gaṇeśa, Kārttikeya and Śūrya.

Temple 5:

This temple, located near the village, is represented only by its pillared maṇḍapa (Pl. 3.3b). The arrangement of the porch is similar to that of Temple-1, however, here the numbers of pillars are more and there are no pilasters. The bench of the kakṣāsana wall is supported from below by six short pillars, three on each side. Similar numbers of pillars are seen on the top of this wall. The pillars are placed in such a way that the entrance to the temple is flanked by two pillars on either side, both at the top and at the bottom. The remaining pillars are at the rear.

The pillars differ stylistically as well as in their ornamentation. All the pillars supporting the horizontal slabs confirm to the same style. They are rucaka pillars having ghaṭapallava on the top. The shafts are decorated with carved scrolls. The bracket capitals have depictions of four-armed bhāravāhaka. Two pillars on the top,
in the front right and left corners, are also similarly decorated. The other four pillars on the top, two each in front and rear, have *ghatapallava* bases followed by circular shafts. The abacus of the pillar depicts the *āmalaka* followed by the *padma* and finally the bracket capital depicting four-armed *bhāravāhaka*. A noteworthy feature of these pillars is the depiction of miniature figures of *bhāravāhaka* above the *ghatapallava* base. The two pillars in the front, flanking the entrance, have only one figure of *bhāravāhaka* facing the entrance, while the pillars at the rear corners have four on the four sides.

The interior of the *varanḍikā*, above the pillars, comprises of three separate friezes- the *mala*, followed by a frieze of diamonds and rosettes and finally by the frieze of diamonds within niches. Contrary to all other temples that we have documented so far this temple has an ornamented ceiling. The centre has a large lotus medallion in four tiers and the four corners have depictions of *kīrtimukhas*. This entire composition is framed by a square frieze of diamonds and rosettes. This central motif is flanked to the right and left by two similar lotus medallions each. The periphery of the entire ceiling has a running frieze of diamonds.

**Group B:**

A group of three temples are situated at a distance of about 1.5 km east of Temple 1 of Group A across the Suḍa *nālā*. All the three temples belong to the *maṇḍapikā* style.

**Temple 1:**

Temple 1, rectangular in plan, comprises of a *garbhagrha* and a pillared *maṇḍapa* in front (Pl. 3.4a). The *lalāta-bimba* of the sanctum depicts an image of Viṣṇu seated on his mount, Garuḍa, thereby suggesting the *Vaiṣṇava* affiliation of the
The right and left corners of the door frame bear seated figures of Brahmā and Śiva respectively, thus completing the Brahmanical triad. Smaller figures of the navagrahas are depicted on recesses of the lalāta-bimba. The door jambs of the sanctum depict mithuna-śākhā and vyāla-śākhā. The bottom portions of the door jambs bear figures of the pratiḥāris. They are accompanied by serpent figures and attendants. The mandāraka of the door-sill depicts lotus scrolls flanked by human figures. The corners have representations of a rampant elephant and a lion attacking each other.

The pillared maṇḍapa in front of the sanctum rests on two front pillars and two pilasters at the rear. The composition of the porch is similar to that of Temple 1 of Group A. The pillars and the pilasters are tri-ratha in plan and are carved with palmette, medallion and scroll motifs. The lower parts of the pillar have overflowing ghatapallava motif and are surmounted by bracket capitals depicting bhāravāhakas. The broad kanthā above the pillars and pilasters, on the three sides of the porch, depict perforated triangular ardhapadma motif. The central projections on the kanthās have saw-tooth pattern. Above it is a recess followed by another, similarly carved, kanthā. The roof of the porch rests on top. The kanthās in the interior of the porch also have the same perforated triangular ardhapadma motif.

The temple stands on a low jagatīr platform which can be divided into three portions- the plain base, followed by a frieze of diamonds alternating with rosettes and finally by a kapotikā moulding. The vedibandha of the sanctum shows the usual combination of khura, kumbha, kalaśa and kapotikā mouldings. The jarīghā is divided into two tiers by the grāsa-paṭṭikā. The individual ratha projections of the wall are separated from each other by plain salilantarās. The bhadra niches, framed by pilasters, have prominent ribbed khura-chādyā surmounted by the udgama. Similar sculptural niches are also depicted on the kapilī but here the khura-chādyā are not so projecting. The broad varanḍikā of the sanctum comprises of two
karnikās, followed by a kapotikā and a tulā-saṅgrha with recesses in between. The curved flat roof of the sanctum rests on top (Pl. 3.4b).

The exterior wall of the temple is adorned with the images of dancing Gaṇeśa, Kārttikeya, Śūrya, Trivikrama, Nṛsimha, Nṛvarāha and Dīkpalas-Vāyu and an unidentified.

Temple 2:

Temple 2 is represented by the garbhagrha and the front pillared porch (Pl. 3.5a). The back wall of the sanctum has been reduced to a heap of debris. The lintel of the temple is plain except of the standing images of the Brahmanical trinity, Viṣṇu in the centre flanked by Brahma to the right and Śiva to the left. The door-jamb of the sanctum has only the mithuna-śākhā along with the images of the pratihārīs with attendants in their usual position at the base of the door-frames.

The porch is supported on two front pillars and two rear pilasters. Both, the pillars and the pilasters, have ghaṭapallava motifs on their lower and upper parts and are topped by plain bracket capitals. The maṇḍapa is open all sides with no kakṣāsana walls. There are two broad kanthās, with a recess in between, resting on the pillars and pillars and supporting the flat roof above. Only the upper kanthā has the perforated ardhapadma pattern.

The jagaṭī or the platform of the temple is composed of uneven stone blocks. The vedībandha of the sanctum has the usual series of mouldings. Externally, the sanctum is tri-ratha in plan. Both the bhadra and the karṇikā-rathas have similar depictions, i.e., rucaka pilasters. The pilasters have ghaṭapallava motifs at their bases as well as on the top. The central portions of the shafts are bereft of any

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ornamentation. The top of the jāṅghā has a band of māla. The varandikā of the sanctum has a single kapotikā moulding followed by a kantha replicating the ardhapadma design. Finally the sanctum is covered by the plain flat roof.

Temple 3:

This temple is only survived by its garbhagrha of which only the two lateral walls and the front door-frame is extant (Pl. 3.5b). Heaps of architectural and sculptural fragments of the original structure lie all around the extant portion. The door-frame of the sanctum is similar in composition to that of the preceding temple. However, the lintel here is not plain and has representations of the navagrahās on the bottom tier and Saptamātrakās accompanied by Ganeśa in front and Viṭrabhadra at the back on the upper tier of the recesses flanking the lalāṭa-bimba. An interesting feature here is the arrangement of the navagrahās. The usual series begins with Surya depicted at the right end of the lalāṭa-bimba and ends with the combined figures of Rāhu-Ketu at the extreme left end but in this temple the series starts with the depiction of Rāhu-Ketu on the extreme right and ends with that of Surya on the extreme left.

On plan, the vedibandha of the sanctum does not show any ratha projections. The jāṅghā shows a large central niche framed by rucaka pilasters with ghatapallava on their lower and upper parts. This central niche covers the entire length of the jāṅghā. The rear parts of the lateral walls along with the back of the temple are no more extant. The extant parts of the walls, apart from the central niches, depict rucaka pilasters. The jāṅghā is surmounted by a projecting kanthā depicting māla. The varandikā comprises of the khura-chhādyā followed by the kanthā depicting the perforated triangular ardhapadma pattern. The plain flat roof rests on top.
Group C:

Another group of the temples, occupying a large walled enclosure, is situated on the right bank of the Suda-nālā. The enclosure is approached by a low flight of steps. Beyond the flight of steps, the ground is paved with rectangular stone slabs. There are six temples which are in more or less good state of preservation, besides, there are other structures with rudimentary features which suggest that they were meant to be temples but were unfortunately left incomplete.

The six temples stand to form a rectangle of which the front is open. The back of the rectangle is formed by two sanctums at either end joined together by a common pillared porch. This pillared porch is directly opposite the main entrance to the walled enclosure. The remaining two arms of the rectangle are formed by three temples each of which the first temple on the extreme left is no more extant. For the following study the temples have been numbered from 1 to 6 beginning with the first temple on the right.

Temple 1:

Temple 1, rectangular in plan, comprise of the garbhagriha and the pillared porch (Pl. 3.6a). The ceiling of the sanctum has, unfortunately, caved in. The door-frame of the sanctum depicts the seated images of the Brahmaṇical triad, with Viṣṇu occupying the lalāṭa-bimba. The seated figures of the navagrahas are depicted on the bottom tier of the recesses on either side of Viṣṇu. The upper tier depicts possibly the Saptamāṭkās panel. The architrave above the lintel depicts carved scrolls and a frieze of diamonds on top. The door-jambs depict the mithuna- sākhā. The pedyas bear figures of river goddesses Gaṅgā and Yamuna accompanied by attendant figures, to the right and left respectively. The head of the makara, the
mount of Gaṅgā, is seen at the bottom, however, mount of Yamuna is no more extant. The door-sill has the usual depictions.

The front pillar is supported on two pillars at the front and two pilasters at the rear, on either side of the door-frame of the sanctum. All the pillars and pilasters stand on a square base of mouldings. The front pillars have ghatapallava base from which arise the polygonal shaft which at half way becomes round and has a mala all around it. Above the shaft are two mouldings which support the bracket capitals depicting bharavāhaka. The rucaka pilasters have more or less similar composition. Here, the shafts bear in front the representation of Vaisnava dvārapālas. Above it is the ghatapallava motif followed by two mouldings and bhāravāhaka bracket capital.

The temple stands on a low jagatī comprising of a plain course followed by the ksudrapadma moulding. The temple proper rests on this prepared platform. The vedibandha of the sanctum shows the usual combination of khura, kumbha, kalaśa and kapotikā mouldings. The sanctum is pañca-ratha in plan and the bhadra has a sculptural niche framed by pilasters and a daṇḍā-chhādyā at the top. The jaṅghā is divided in to two tiers by an ornamental pattikā. The prati-rathas are plain wall portions with no sculptural embellishments while the karnikā and the kapīḷi have sculptures, on both the tiers.

The superstructure of the pillared porch comprises of a kanthās with saw tooth pattern along the edges. A karnikā moulding separates two recessed kanthās, the lower being plain and the upper one having a frieze of diamonds. Flat roof with curved edges rests on the top.

Since much of the jaṅghā portion has been damaged by the collapsed ceiling, only few sculptures are still extant on the temple. Of the few extant sculptures Gajendramokṣa form of Viṣṇu, Nṛsiṁha and Vāyu can be identified.
Temple 2:

This temple is second in line, adjacent to the above temple (Pl. 3.6b). It is similar in composition and plan to the earlier temple. The door-frame has similar decorations as was noted in the above temple. The navagrahas here are depicted as standing and the upper tier of the lintel shows seated figures of the Saptamātrkās accompanied by Gaṇeśa. The bottom portions of the door-jambs have figures of the river goddesses accompanied by their attendants on both sides. The door-sill has the usual composition of central lotus-scroll, flanked by human figures on makara-vyāla and rampant figures of elephants and lions. A candraśilā, absent in the above temple, is seen in front of the door-sill. A Śiva-līṅga is currently placed within the maṇḍapa. Besides, the garbhagṛha also has two rectangular jaladhari, pedestal of Śiva-līṅga, evidently not in their original position. The left side of the pillared maṇḍapa has now been closed by a wall made of dismembered architectural members.

The pillars in the front have ghaṭapallava base from which rises the polygonal shaft. The circular shaft above it shows a grāsa-paṭṭikā followed by two mouldings and the plain bracket capitals. The rucaka pilasters have ghaṭapallava both on the lower and upper parts.

The sanctum above the jagati is paṅca-ratha in plan and has the usual combination of the mouldings. However, in this temple only the bhadra and the kapālī bear sculptural niches surmounted by udgamas. The jaṅghā is horizontally divided in to two parts by an ornamental paṭṭikā. The upper part of the sanctum appears to be much disturbed suggested by the presence of numbers of different architectural members. However, some postulations regarding the original superstructure may be made here. The jaṅgha had another ornamental paṭṭikā on the
top, extant in some parts. The varandikā had two karnikā mouldings followed by the tulā-saṅgrha depicting the kīrtimukhas. On top of this was the flat roof.

Of the extant sculptures on the jaṅghā figures of dancing Gānēśa, Nṛsimha and Nṛvarāha can be identified.

Temple 3:

This temple stands adjacent to the above temple in a straight line (Pl. 3.7a). The plan, composition of the temple and the details of the door-frame of the sanctum are a repetition of the above temples. The details of the front pillars are similar to that of Temple 2 except for the presence of the bhāravāhaka on the bracket capitals. The rear pilasters are similar in composition to those of Temple 1 except for the plain bracket capitals here. The sanctum currently houses a life-size figure of a Vaiṣṇava dvārapāla, evidently a later inclusion.

The jagati of the temple is no longer visible. Externally, the plan and composition of the sanctum is similar to the above temples. The bhadra projections on the three sides have sculptural niches with danḍā-chādyā followed by the udgama. Sculptures were also found on the karnikā and the kapīli, on both the tiers, however, not all are extant. The varandikā comprises of the tulā-saṅgrha in between two kapotikā mouldings with recesses in between.

The deities represented on the jaṅghā include Nṛvarāha, Vāmana and the Dikpālas.
Temples 4:

This temple is a unique example in this region of two sanctums, facing each other, joined together by a common pillared porch in between, open to the front (Pl. 3.7b). Both the sanctums are rectangular in plan and have identical depictions on their door-frames. The composition of the door-frames is similar to that found in Temple-2. The heaps of fallen architectural and sculptural specimens make it difficult to see the rear portion of this temple. Even the front lateral wall of the sanctum to the left is also covered by stacks of architectural members.

The front row of the pillared mandapa has two pilasters and five pillars in between. One pillar and one pilaster, the latter placed independently and evidently a later addition, stand in the second row. Thereafter, the back wall of the temple has a series of pilasters. The sanctums are also flanked by pilasters, one each forming part of the above mentioned front row, and the other inside the porch but not part of the back wall. The base and the top of the pilasters have ghatapallava motif and an octagonal shaft in between. They are finally surmounted by plain bracket capitals. The pillars also have ghatapallava base followed by a polygonal shaft which becomes round in the upper part. The round shaft has a pāṭṭikā all around it; this pāṭṭikā is plain in case of the pillars in the front row while the single pillar in the middle row has a grāsa- pāṭṭikā. The pillars also have plain bracket capitals. Plain rectangular slabs of the ceiling are placed on the large rectangular beams that span the space between the pillars.

The entire temple rests on a low jagatī. Both the sanctums have similar plans as noticed in the above temples. Here also the janghā shows two ornamental pāṭṭikās, one in the centre and other on the top. The salilantaras in between the rathas projections are adorned with cequer pattern in relief. The varaṇḍikā has two karnikā mouldings and a tulā-saṅgrha with kirtimukhas on top. The roof of the
sanctum is disturbed. The pillared mandapa has a prominent danda-chhadyā followed by a number of plain kanthās. Here, again, the roof is disturbed.

The sculptures adorning the outer walls of the sanctum are of Gaṇeśa, Nrvarāha, Dīkpaḷas etc.

**Temple 5:**

This temple stands in front of the above temple as a part of the left arm of the rectangle. Seen from far the temple seems to comprise of the standard combination of the garbhagrha and the pillared porch in the front (Pl. 3.8a). However, a closer inspection will reveal that the only original members of the temple still standing are the pillared porch and door-frame of the sanctum. The walls of the sanctum have been re-created by stacking up several architectural and sculptural pieces.

The doorframe of this temple is one of its kind in this entire region. The lalāṭa-bimba shows the figures of Śiva and Pārvatī standing facing each other. Śiva is standing to the right and Pārvatī to the left. A miniature figure of seated Brahmā is seen at the bottom in the centre. The scene may represent the marriage of Śiva and Pārvatī. The right corner of the lintel is occupied by the figures of Brahmā and Saraswatī standing side-by-side while the left corner is similarly occupied by Viṣṇu and Lakṣmī. The space on either side of the lalāṭa-bimba is also occupied by couples. The composition of the door-jambs is similar to the above temples. The two front pillars and two rear pilasters of the mandapa are identical to those of Temple 1 except for the presence of the grāsa-paṭṭikās on the shafts of the pillars.

In front of the door-frame of the sanctum is placed one yoni-pitha and a jaladhari. Even the entrance to the original sanctum has been closed by placing two sculptural niches. The vedibandha of the sanctum which still retains its original
position shows that it was pañca-ratha in plan. The jarighā portion has almost been re-created except for the bhadra niche on the rear wall. Stone slabs, sculptural pieces and architectural members have been placed one on top of the other to give some sort of stability to the ceiling and some part of the varāṇḍikā surviving on the rear wall (Pl. 3.8b).

Temple 6:

This temple stands adjacent to the above temple and is only survived by its garbhagrha (Pl. 3.9a). From the remnants of the super-structure still extant on the roof it appears that the temple originally had a sikhara. The door-frame of the temple does not have much ornamentation except for the images of the Brahmanical trinity. The lalāṭa-bimba has the figure of Naṭaraja flanked by Brahmā and Viṣṇu to the right and left respectively. The bottom portions of the door-jambs have figures of Śaivadvarapālas flanked by attendants.

The sanctum having the usual combination of the mouldings is plain rectangle in plan without any ratha projections. While the back wall of the sanctum has a single sculptural niche the lateral walls have two each, one in the centre and one towards the front. The rest of the jarighā portion is occupied by number of pilasters having ghatapallava, both at the base and also at the top. The jarighā is surmounted by the mala followed by the cornice. On top of the cornice is a running frieze of diamonds within niches. The extant portion of the sikhara stands on the flat slabs which form the ceiling of the sanctum below. From the extant portion sikhara, it appears that it was tri-ratha in plan. The central projection is composed of series of caitya arch motifs flanked by bhumi-āmalakas. The corner projections, in a slightly receding position, replicate similar composition.
The sculptures adorning the external wall of the sanctum are of Cāmunda, Karttikeya, dancing Gaṇeśa, Śiva and a goddess.

Besides the above temples, the enclosure also has three more rudimentary structures which were possibly intended as sanctums. Interestingly, all the three stand in a line touching each other. In one of them the lalāta-bimba has the depiction of Gaṇeśa. Large heaps of architectural members found in the enclosure also include architectural pieces similar to those found on the extant part of the śikhara above Temple-5. This suggests the possibility that some of the temples still standing, if not all, may have had similar super-structures that are no more extant due to the vagaries of time.

Group D:

Temple 1:

The first temple within this group is represented by a rectangular pillared porch (Pl. 3.9b). The extant structure stands on a low jagatī. The pillared maṇḍapa is surrounded by kakṣāsanas. Only three pillars and one pilaster are still standing. They do not bear any ornamentation and have bracket capitals on top. The solitary pilaster of the maṇḍapa stands adjacent to a plain door-frame formed of rectangular stone blocks. The external surface of the kakṣāsanas is decorated with projecting pilasters having ghaṭapallava at the top. The shaft of the pilasters are decorated with a floral medallion in the centre and carved ornamentations. The remaining wall surface is decorated with carved scrolls (Pl. 3.10a).
Temple 2:

This is the single largest structure among all temples in Thubonji and is also unique in its plan and composition. On plan, the temple comprises of a large square *mandapa* with the square sanctum projecting outwards from the centre of the rear wall (Pl. 3.10b & Pl. 3.11a). Contrary to all the temples that have been described so far, this temple does not have an open pillared *mandapa*. The large square *mandapa* in front of the *garbhagrha* is closed on all sides, with possible entrance in the front, directly opposite the sanctum.

Internally, the *mandapa* has four pillars alternating with four pilasters arranged in two rows thus forming a nave in the centre and two lateral aisles. Another interesting feature of this temple is presence of two ornamental door-frames, one in front of the other. The first door-frame is placed between the two pilasters in the centre while the second doorframe is attached to the sanctum in the centre of the rear wall, again flanked by pilasters. The first doorframe depicts on the lintel the figures of the Brahmanical triad. The *lalāṭa-bimba* has the seated image of four-armed Viṣṇu. He is flanked to his right and left by standing images of Brahmā and Śiva, respectively. The *navagrahas* are depicted on either side of the *lalāṭa-bimba*. The bases of the door-frames depict the figures of *pratihāris* accompanied by attendants. The door-sill also has the usual decorations of lotus scrolls flanked by human figures on the *mandāraka* and the pair of lion and elephant attacking each other at the corners. The second door-frame of the sanctum also has similar decorations. Here, however, the Brahmanical triad is depicted as seated. Viṣṇu, again, occupies the *lalāṭa-bimba*, seated on his mount Garuḍa. The depictions on the *sākhās* are also different. The central *sākhās* on either side depict seated images of four handed deities, three on each. However, their identification is not possible. The sanctum has two *jaladharis*, evidently, not in original position.
The pillars and pilasters of the mandapa have similar composition. Both show ghaṭapallava at their bases and also at the top, finally surmounted by plain bracket capitals. The shafts of the pillars are octagonal while those of the pilasters are tri-ratha in plan.

The entire structure stands on a low jagati followed by the vedibandha having the now usual combination of khura, kumbha, kalaśa and kapotikā. The walls do not show any ratha projections. They are adorned with some sculptural niches framed by pilasters and crowned by pediments of caitya arches. The rest of the surface is covered with a series of pilasters having ghaṭapallava at their bases and on the top. The jaṅghā is crowned by the varāndikā comprising of a cornice and mouldings finally covered with flat slabs of the roof.

The different sculptures depicted within the niches are of Viṣṇu, Nṛśimha, dancing Gaṇeśa, Lakṣmī, Nṛvarāha and Kārttikeya (Pl. 3.11b).

Temple 3.

Only the garbhagrha of the temple is still standing (Pl. 3.12a). The lintel depicts the image of Viṣṇu seated on his Garuḍa on the lalāṭa-bimba with standing images of Brahmā and Śiva on the right and left corners respectively. The space on either side of the lintel is divided in two tiers- the top tier bears the representations of the Saptamāṭrkās, accompanied by Virabhadra and Gaṇeśa. The bottom tier has figures of the navagrahas. The door-jambs depict the nara-sakha with usual arrangement of the pratihārīs accompanied by attendants at the base. Below the door-frame is the door-sill. The ceiling of the garbhagrha is decorated with a large lotus medallion.
The sanctum, pāṇca-ratha in plan, stands on a low jagati. As the bhadra-ratha itself is tri-ratha in plan it has a prominent projection compared to the other ratha projections. The vedībandha, having the usual combination of the mouldings, is more ornamented in this temple. The high khura moulding has an ornamental paṭṭikā at the centre. The kapotikā also depicts caitya arch motif at the centre. The mouldings of the bhadra-rathas also bear a sculptural niche. Sculptural niches are also present on the kapī, the wall surface adjacent to the kaṃıkā-rathas of the lateral walls. These niches are framed by pilasters having miniature śikhara on the top. An ornamental arch spans the space in between. The central bhadra niches have deep spaces framed by pilasters and wall portions. They are topped by a cornice. The jaṅghā also shows two ornamental paṭṭikās, one in the centre and the other at the top. The remaining rathas as well as the intermediate wall portions also show sculptural depictions. The varandikā of the temple comprises of a series of mouldings topped by the flat roof (Pl. 3.12b).

The different deities represented on the jaṅghā are Viṣṇu, Gaṇeśa, Sūrya and the Dikpālas.

Temple 4:

Here again, only the garbhagrha of the temple, standing on a low jagati, is extant (Pl. 3.13a). The door-frame depicts the seated images of the Brahmanical trinity with Viṣṇu occupying the lalāṭa-bimba and Brahmā and Śiva on the right and left corners, respectively. The door-jambs depict the nara-sakha. The rest of the details of the bases of the door-jambs and the door-sill confirm to the usual compositions, already noted above.

The sanctum is pāṇca-ratha in plan and the sculptural depictions of the jaṅghā are restricted to the niches on the bhadra and the kapī. The jaṅghā is
divided into two tiers by an ornamental patṭikā. The jaṅghā is crowned by a mala. The sculptural niches are framed by pilasters and their udgamas are depicted on the upper tier of the jaṅghā. The varanḍikā comprises of a single course of moulding topped by two rows of tulasāṅgrha. On this rests the flat roof. A sculptural niche is seen on the roof, no doubt a later addition (Pl. 3.13b).

Temple 5:

This temple is similar in composition and plan to the above described temple and therefore, does not require detailed descriptions (Pl. 3.14a).

Temple 6:

This temple is a dilapidated structure that does not warrant much description except for its door-frame. The lālāṭa-bimba depicts the figure of Viṣṇu seated on Garuḍa. The right and left corners depict the standing figures of four-armed Brahmā and Śiva, respectively. The recesses of the lintel bear figures of the Saptamāṭrīkās accompanied by Virabhadra and Gaṇeṣa on the top tier and the navagrahas on the bottom tier. The architrave of the lintel bears scroll design. The door-jambs show the mithuna-śākhā with the usual arrangement of the pratihārīs and attendants at the base. The door-sill below has the usual composition (Pl. 3.14b).

Temple 7:

This is another dilapidated structure represented by its plain tri-ratha, garbhagṛha. The only sculptural depiction here is that of Gaṇeṣa within a niche, framed by pilasters and surmounted by an udgama (Pl. 3.15a & Pl. 3.15b).
At Sita Mani is a dilapidated temple of medium size. It is a śikhara type of temple. The temple has a small rectangular projecting entrance in the form of a pillared porch. It gives way to the covered mandapa which is a large rectangle having balcony projections along the centre of the lateral walls. Opposite the pillared porch, across the manḍapa, is the narrow antarāla leading to the door of the garbhagrha. The adhiṣṭhāna of the temple is not clearly seen amidst the debris of the fallen śikhara but it appears to have comprised of a minimum of three mouldings - karnikā, antarapaṭṭa and kapotikā. The jaṅghā or the wall of the temple appears to have been tri-ratha on plan. The basal part of the jaṅghā is marked by a series of mouldings and decorated with niches having sculptures and other decorative motifs. The central portion of the jaṅghā has a one large sculptural niche on the bhadra projection while the lateral projections have niches with decorative motifs. These niches are surmounted by projecting daṇḍā-chhādyā followed by a pediment of caitya arches. The upper part of the jaṅghā along with the varanḍikā is much dilapidated to delineate their architectural features satisfactorily (Pl. 3.16a).

The balcony projections of the temple remind of the similar kakaṣāsana balconies of the Khajuraho temples. The balconies have short walls on three sides on which rests two bhadra pillars at the front and two pilasters at the rear. The sloping seat backs are extant on the two lateral walls of one balcony alone. The pillars and pilasters have different decorations in the two balconies. In one balcony the bhadra pillars have arched niches on their central projections on one side alone. These niches depict a decorative motif. The pillars and pilasters on the other balcony have carved scrolls and palmette motifs on them. The short walls around the balconies have been divided into niches by pilasters and depict figures of women engaged in different activities like toiletry, playing on musical instruments, dancing etc. The pillars
and pilasters of the balconies hold the ceiling which has some mouldings followed by the projecting *danḍā-chādyā* (Pl. 3.16b).

The projecting entrance porch rests on two front pillars and two rear pilasters. The pillars in the front are of *miśraka* variety. They have a square base which gives way to the polygonal shaft and the circular top over which rests the bracket capitals. At present a figure of Nandi is seen within the porch, evidently a later addition. The *maṇḍapa* also has six pillars of *miśraka* variety arranged in two rows. The lintel of the *garbhagrha* depicts the seated images of the Brahmanical triad with Śiva occupying the *lalāṭa-bimba* and Brahmā and Viṣṇu respectively depicted on the right and left corners. The recesses on either side of Śiva bears standing figures of male divinities. The upper tier of the lintel depicts images of seated *Saptamāṭkās*. All the images on the lintel are flanked by pilasters. The doorjambs have a prominent *Stambha-śākhās* along with rows of scrolls and lotus petal motif. The lower portions of the jambs depict *trī-ratha* arched niches. The central niche depicts standing figures of four-armed Śaiva *dvārapālas* flanked by pilasters. The pilasters are joined together at the top by a *kiṛtimukha* which simulates the arch. The projections facing the sanctum depict a standing female figure with a *nāga* on top. The other lateral projection depicts a standing male figure. The *garbhagrha* at present houses a Śiva-*liṅga* of a later period (Pl. 3.17a).

The core of the *śikhara* still stands tall above the temple. From the arrangement of the stones it appears that the original *śikhara* was a tiered pyramidal structure.

Apart from the above described temple there are few other temple structures in the vicinity that have been so much ravaged and despoiled that hardly anything remains worthwhile to describe. However, it is worthwhile to add that the other temples in the vicinity appear to have been of the *maṇḍapikā* style (Pl. 3.17b).
Budhi Chanderi:

As has been mentioned earlier, German historian Claus Boon and M.B. Garde of the Archaeological Department of the Gwalior State documented the ruins of 55 Jaina and Hindu temples all surrounded by a fortification wall. The site in its heydays possessed quite a large number of temples clustering in three main areas. However, with the exception of only two temples the rest have now been reduced to mere heaps of debris. Judging from the architectural and the sculptural style they can be dated between 9th-11th centuries AD.

The architectural fragments help us to understand that the Budhi Chanderi was a centre of the *Nāgara* style of temple. Here, we have evidence of *śikhara* and *maṇḍapikā* style of temples. The fragments of *śikhara* like *gandā*, *āmalaka* and fragments of *ratha* projections, etc. have been documented from the heap of debris (Pl. 3.18a). The flat stone slabs lying among the heap of temple ruins suggests that they were parts of the roof. At present only one temple is still standing, though in a dilapidated condition, inside the complex on a high platform (Pl. 3.18b). The *śikhara* style of the temple is survived by the core of the *śikhara*, the main entrance to the *garbhagrha* and the *adhiṣṭhāna*. The visible extant portion of the *adhiṣṭhāna* is *tri-rathā* in plan and comprises of a series of different mouldings. From bottom to top it comprises of *padma-cippikā*, *maṇi-bandha*, *kaṃṇikā*, *padma-cippikā*, *kaṭoli-kā*, *kaṃṇikā* and finally *grāsa-patṭikā*. A sculptural niche is extant on the centre of the *bhadra-rathā*. The *bhadra* niche is *tri-rathā* on plan and has a pediment of *caitya*-arches on top. The central projection of the niche bears an image of a seated divinity flanked by pilasters. The corner projections bear figures of standing attendants. There after rises the *jaṅghā* of the *garbhagrha* but unfortunately it is no longer extant except for the entrance to the *garbhagrha* and the *karna-rathas* at the rear. From the depiction of *Yakṣi* Cakreśvarī on the *lalata-bimba* of the *garbhagrha* it can be postulated that the temple was dedicated to the first Tīrthaṅkara, Rṣabhanātha (Pl. 3.19a). *Yakṣi*
Cakresvarī is depicted seated on Garuḍa. The door also bears figures of two more Yanśis, one on each end. Of these two one figure can be identified as that of Yanśi Saraswati. The recesses of the lalāta-bimba on either side of the central figure bears row of sthānaka images of Jinas (Pl. 3.19b). The top row depicts the minute figures of seated navagrhas. The doorframe is decorated with a central tri-ratha mithuna-sākhā. The bottom portions of the doorframes depict the figures of three pratiḥāris (Pl. 3.20a & Pl. 3.20b). The udumbara is adorned with mandāraka in the center and lion and elephant on the either side. A candraśilā is still extant in front of the entrance of to the sanctum (Pl. 3.21a).

The composition of the jangha can be ascertained from the extant portion of karna-rathas which depict a series of mouldings at the bottom above the adhsithana. The wall was divided in to two portions by a grāsa-paṭṭikā and a karnikā. The wall portion at the top and the bottom bears images of divinities. The varandika above the jangha also has a series of mouldings. Above the varandikā rests the flat ceiling of the garbhagrha and thereafter rises the śikhara of the Nāgara style. However, only the core of the śikhara, comprising of rectangular stone blocks, is still standing. The veneer of the śikhara appears to have comprised of series of caitya-arches, bhumi-āmalakas, āmalakas, kalaśa etc which were noted lying around the temple in the debris.

Nearby is seen another temple which exists only at the level of the adhiṣṭhāna (Pl. 3.21b). Here again the adhiṣṭhāna is tri-ratha in plan and comprises of a series of mouldings. The mouldings from the base onwards are maṇibandha, karnikā, kapotikā and the grāsa-paṭṭikā. The jangha, also tri-ratha in plan, rises above the adhiṣṭhāna. Only the khura-kumbha moulding of the jangha is extant.
Hasari:

As mentioned earlier, there are a number of mounds in the village having architectural and sculptural remains of ruined temples\(^{10}\). However, only at the mound locally known as \textit{Sabari-ka-madh\(a\)}, can be seen the \textit{adhi\(\mathring{s}\)th\(\tilde{a}\)\(\mathring{n}\)a} of a temple (Pl. 3.22a). It measures 19m in length (of the total 19m, 13m belongs to the temple proper and 6m is the length of the Nandi pavilion which is joined to the temple proper), 10m in width and 70cm in height. The \textit{adhi\(\mathring{s}\)th\(\tilde{a}\)\(\mathring{n}\)a} comprises of \textit{khura}, \textit{kumbha} and \textit{kala\(\tilde{s}\)a} mouldings. A flat roof slab decorated with lotus medallion in the centre was also found on the mound (Pl. 3.22b).

Potsherds and brick bats are also collected from the agriculture filed near the temples. In the pottery mostly is red ware. However, the shapes and sizes could not be identified due to their minute sizes (Pl. 3.23a).

Baishra:

There is only one temple in this village which is located on the western side\(^{11}\). The temple is in dilapidated condition (Pl. 3.23b). It is a \textit{ma\(n\)d\(\mathring{a}\)pi\(k\)\(\tilde{k}\)} style of temple with a flat roof comprising of a pillared porch and the \textit{garbhag\(\mathring{r}\)\(\tilde{h}\)\(\tilde{a}\)} (Pl. 3.24a). It stands on a plain \textit{tri-ratha adhi\(\mathring{s}\)th\(\tilde{a}\)\(\mathring{n}\)a} of dressed stone. The mouldings of the low \textit{adhi\(\mathring{s}\)th\(\tilde{a}\)\(\mathring{n}\)a} comprises of \textit{khura}, \textit{kumbha}, \textit{kala\(\tilde{s}\)a} and \textit{kapotik\(\tilde{a}\)}. The \textit{ja\(n\)gh\(\tilde{h}\)} of the temple has a series of \textit{khura-kumbha}, \textit{kala\(\tilde{s}\)a} and \textit{kapotik\(\tilde{a}\)} mouldings (Pl. 3.24b). The \textit{vara\(n\)\(\mathring{c}\)k\(\tilde{i}\)k\(\tilde{a}\)} has a \textit{kapotik\(\tilde{a}\)} moulding followed by the flat and featureless roof. The doorway of the \textit{garbhag\(\mathring{r}\)\(\tilde{h}\)\(\tilde{a}\)} is no more extant. The porch stands on six square pillars, three in two rows, and two pilasters. The porch is surrounded on three sides by short walls. Five pillars, the three on the front and two at the back, stand on the surrounding short walls on the three sides. The \textit{rucaka} pillars are decorated with \textit{gha\(\tilde{t}\)apalli\(\tilde{a}\)} motif at the base and the top. The pillars have bracket capitals on the top; some of
them have depictions of bhāravāhakas while others are plain. The roof is similar to manḍapikā style with a projecting daṇḍā-chhādyā.

Silwara:

The village of Silwara has an extant manḍapikā style temple (Pl. 3.25a). The temple is in dilapidated condition. The extant portion of the temple shows the pillared porch and the doorframe of the garbhagṛha. The porch stands on a low adhīṣṭhāna showing only the kapotikā moulding. The pillared porch has two front pillars and two rear pilasters. The two front pillars are of the misraka variety. The square mouldings of the base give way to the ghaṭapāliṭa base. The pillars are topped by bracket pillars having depiction of bhāravāhakas. The pilasters at the back flanking the sanctum doorframe are of bhadraḫa variety depicting a standing attendant above the basal mouldings. The doorframe of the sanctum depicts the seated images of the Brahmanical triad with Śiva occupying the central portion. The lintel is unfinished. The bottom recess of the lintel bears seated figures of the navagrhas. The bases of the doorjambs depict the standing figures of pratihārīs flanked by male and female attendants. The entrance has currently been closed by placing another doorjamb and cementing it (Pl. 3.25b). The roof above the pillared porch has a projecting daṇḍā-chhādyā and the flat stone slabs for the ceiling.

Mani Chanderi:

The village has a temple which is currently occupied by a local priest12. The temple has been painted in white colour by the villagers (Pl. 3.26a). Architecturally, the temple confirms to the manḍapikā style and is rectangular in plan and comprises of the garbhagṛha and a pillared porch in the front. On the basis of the depiction of Viṣṇu seated on his mount, Garuḍa, on the lalāṭa-bimba of the lintel of the sanctum it can be surmised that the temple was originally a Vaiṣṇava shrine. The central image
is flanked by miniature depictions of flying *vidyādharas* and standing images of *mithunas* at the corners. The upper tier of the doorframe depicts the seated figures of *navagrhas* with standing female figures at the corners. The doorjamb comprises of a *mithuna-śākhā* and a *stambha-śākhā*. The bases of the doorjambs depict figures of *pratihārīs* accompanied by attendants and Nāga figures. The *mandāraka* of the *udumbara* depicts a lotus scroll. The corners of the door-sill bear depictions of an elephant and a lion attacking each other (Pl. 3.26b).

In addition to these architectural members of temples have been documented from a number of villages where no extant temples have been found.

**Sculptures:**

Another distinctive feature of the early-medieval archaeology of the region under study is the relatively large numbers of sculptures that have been recorded from the different villages. Sculptures of divinities of both the Brahmanical and Jaina pantheon abound in the region under study. Despite their prolific numbers in the Chanderi site museum many beautiful and unique sculptures still lie in the villages. Some of them are being worshipped under trees on recently constructed platforms while others still lie amidst the ruins. The sculptures of deities belonging to the Brahmanical pantheon out number their Jaina counterparts.

**Thubonji:**

The temples of Thubonji\(^{13}\) have contributed to the presence of large number of sculptures. There is a sculpture-shed at the site which houses some of the more important and well preserved specimens. Of the Brahmanical pantheon, the Vaiṣṇava sculptures recorded from the site include the images of Viṣṇu (both seated and standing), Gajendramokṣa, Vaiṣṇavī, a Daśāvatāra panel, the different
incarnations of Viṣṇu - Varāha, Yajña-Varāha, Nṛṣimha, Trivikrama, Vāmana, life-size images of Viṣṇu’s door keepers Jayā-Vijayā etc. Śiva and his family is represented by sculptures of Gajāsurasamhārmūrti, Naṭaraja, Umāmaheśwara, Gaṇeśa, Nṛtya Ganapati, Gaṇeśa with his consort, Kārttikeya, Pārvatī, Cāmunda, Mahiśāsuramardanī etc. Of the other deities mention may be made of Gajalakṣmī, Saraswatī, Sūrya, Brahmā, Hanumān, Dikpālas like Varuṇa, Vāyu, Kubera etc.

The Jaina pantheon is represented at the site by solitary a lintel. The lintel depicts a Jina seated in the center and a panel of the miniature Jina figures on either side.

Budhi Chanderi:

The sculptures that have been documented from Budhi Chanderi may be divided on the basis of their religious affiliation into Jaina and Brahmanical. As is to be expected the sculptures of the 24 Tīrthankaras are the most numerous of the Jaina sculptures found from the sites. The individual Tīrthankaras images that could be identified on the basis of their cognitive symbols are Rṣabhanātha, Ajītānātha, Padmaprabhu, Candraprabhā, Suvidhinātha, Śreyamsunātha, Vimalanātha, Kunthunātha, Arānātha, Munisuvrata, Naminātha, Neminātha, Pārśvanātha and Mahāvīra. Among the images of the other Jaina deities mention may be made of Dharendra-Padmavati, Yakṣa-Yakṣī of Pārśvanātha, Ambikā, Yakṣī of Neminātha and Bāhubali.

The Brahmanical pantheon is represented by the sculptures of Viṣṇu (both seated and standing), Vaiṣṇavī, Lakṣmī—Nārāyaṇā, Varāha, Nṛṣimha, Trivikrama, Vāmana, Śiva and his various forms like Umāmaheśwara, Gajāsurasamhārmūrti, Rāvaṇānugrahaṇamūrti, Ardhānārīśvara, Naṭaraja, etc, Pārvatī, Pañcatapas- Pārvatī, Gaṇeśa, Nṛtya-Ganapati, Gaṇeśa with his consort, Kārttikeya, Cāmunda,
Mahiṣāsurārdanī, Gajalakṣmī, Sarasvatī, Brahmā, Sūrya, Hanumān, Dīkṣālas like Varuṇa, Vāyu, Kubera.

Hasari:
The sculptures found from the site are those of Durgā, Ganeśa, Śiva, Śiva-liṅga, Umāmaheśwara of Brahmaṇical pantheon. Three unidentified images of Jinas were also found from the site.

Silwara:
An image of Viṣṇu seated on his mount, Garuḍa, and Gaṇeśa were found from the site.

Mani Chanderī:
The images of Śiva, Gaṇeśa and Pārvatī were noticed.

Singh Sagar:
Two images of Umāmaheśwara, Cāmuna, Śiva-liṅga etc were found from the site.

Surail
The images of Viṣṇu, Ganeśa, Śiva-liṅga, Hanumān and Mahiṣāsurārdanī were documented. An image of a Nāga couple was also found from the village. It was made on buff sand stone. Some potsherds were collected from the surface.
Inscriptions:

Another important source material that plays an important role in the reconstruction of the early-medieval archaeology of Chanderi are the epigraphic records. Around the middle of the 10th century AD the region around Chanderi was included in the dominions of the Imperial Gurjara-Pratihara rulers of Kanauj. An inscription engraved on a rock and written in old Nagari script in Sanskrit language was found from the village of Rakhetra. The inscription written in five lines bears the date of VS 1000 i.e., 942-43 AD. It mentions the irrigation works that were provided on the river Urrvasi (i.e., modern Orr) by 'Vinayakapaladeva'. It also mentions a ruler of Gwalior by the title 'Gopagirindra' but does not name the king17. The genealogical position of Vinayakapala in the Imperial Gurjara-Pratihara lineage is clearly delineated in the Siyadoni inscription of the time of Gurjjara-Pratiharas18. The inscription consists of two parts. The first section of the inscriptions deals with the different donations that were made by the different rulers of the Gurjjara-Pratihara dynasty in the name of Viṣṇu and other deities at Siyadoni. While delineating these donations the name of the ruling monarchs along with their dates are enumerated in the inscription. It starts with Bhojadeva (Mihir Bhoja) and gives his donation years as 863, 876, 882 AD. Thereafter, it mentions his successor Mahendrapala in 997-8 AD. He was succeeded by his son Mahipala also known as Vinayakapala with a date of 917 AD. Mahipala was succeeded by his son Devapala and his date is given as 948 AD. The last date of Vinayakapala is known from yet another inscription i.e., the Pratapgadh stone inscription of the time of Mahendrapala II. The inscription describes Mahendrapala as the son of Vinayakapala. The VS date for the inscription is 1003 i.e., 946 AD. Therefore, from the combined evidence of the above inscriptions we may safely postulate that the Vinayakapala was the Gurjjara-Pratihara ruler of Kanauj from 917 to 946 AD. T may also be inferred from the inscriptions that during this time the dominions of the Gurjjara-Pratiharas included modern Sironj in Lalitpur district, UP, Chanderi in the present Ashokanagar district and Ujjain and Mandasaur in the west.
After the decline of the Imperial Gurjara-Pratiharas local feudatory rulers under them started to assume independence and created their own small kingdoms. One such kingdom appears to have come up in the region comprising modern Bundelkhand and the region around Chanderi. The Chanderi inscription of Jaitravarman mentions that this Pratihara dynasty traces its origin from Laksmana, the younger brother of Rama\textsuperscript{19}. The Kadwaha stone inscription of the time of Kirtipala mentions the Pratihara family as belonging to the solar dynasty. There is also some ambiguity regarding the founder of this branch of the Pratihara family. In the inscription of Jaitravarman the Pratihara dynasty traces its origin from Nilakantha. Kadwaha fragmentary stone inscription states that Hariraja of the Pratihara dynasty belonged to the family of the powerful ruler Durbhata\textsuperscript{20}. However, while Nilakantha’s position in the family table is clearly delineated in the inscription of Jaitravarman, Durbhata is mainly referred to as an ancestor of Hariraja. Whoever may have been the first ruler of the family it is fairly certain that Hariraja was an independent ruler. Therefore, we may surmise that the ancestors of Hariraja served as feudatories under the Imperial Gurjara-Pratiharas and after their downfall somewhere around the second half of the 10\textsuperscript{th} century Pratihara family of Candrapura (Chanderi) rose to prominence as an independent ruling dynasty. The above-mentioned fragmentary stone inscription from Kadwaha records the name of Hariraja as paramount ruler who belonged to the Pratihara family. He bears the titles of \textit{nripacakravarti} and \textit{maharajadh\textit{\textsuperscript{a}tra}} which indicates his position as an independent ruler. Thubonji inscription of Hariraja, VS 1055\textsuperscript{21} states that the famous king Harirajadeva born in the Pratihara family, had Sri Harsha and Dhanga as his subordinates (\textit{karada}).

There are a number of inscriptions that provide us with the genealogical list of this family. The most important and longest list is provided by the Chanderi inscription of Jaitravarman. It reveals the names of the different rulers of the Pratihara dynasty, commencing from Nilakantha it includes Hariraja, Bhimadeva, Ranapala, Vatsaraaja, Svnapala, Kritipala, Abhayapala, Govindaraja, Rajaraja, Viraraja and finally
Jaitravaraman—ruler over ‘Candrapura’ i.e., modern Chanderi. Kirtipala is credited with constructing a fort, Kirtidurga, a temple, Kirtinarayan and a pond, Kirtisagar. All the three are still in existence at Chanderi in varying degrees of preservation. A Chanderi Inscription of V.S. 1100, mentions Ranapaladeva and records a prasasti of the Śiva ascetic Prabodhaśiva. Pacharai inscription of V.S. 1122 records the name Pratihara rulers Hariraja, Bhima and Ranapala. The name of Pratihara ruler Bhima and Ranapala, Vatsaraja, Suvarnnapala, Kirtiraja and his brother Uttama are mentioned in Kadwaha inscription.

Even today the ruins of this abandoned town still gives an idea how rich this place might have been. German historian Claus Boon and the historian from Gwalior Heritage Society M.B. Garde documented the ruins of 55 Jain and Hindu temples. Most of these temples resemble the style of the Chandela dynasty, not unlike those at Khajuraho and Deogarh. Today nearly all of the temples of Budhi Chanderi lying complete ruin. At present old Chanderi stands amidst dense forest with no roads of trails leading to lost of the temple sites. The Indian Archaeological survey of India has collected as many of these temple fragments as they could find and has saved in sculpture shed in present Chanderi site museum. A sati pillar was found in this area with an inscription dating the year 1488 and denotes Budhi Chanderi as being called Nasirabad.
CONCLUSION:

The early-medieval archaeology of Chanderi is based on the above discussed cultural materials which were documented during the course of the present study. The failure to identify secular structural remains of the early-medieval period at the different settlement sites in Chanderi can be attributed to the fact that there has been continued habitation at these sites running down to the present times. Hence, while the temples owing to its durable nature of material have continued to stand, the more humbler structures, however, having fallen prey to the vicissitudes of time required continuous reconstruction thereby each time obliterating the antecedent evidence. The architectural style of the temples and the sculptures show the influence of Kachchhapaghata style as noted from the neighbouring site of Kadawaha. Artistically, the sculptures found from the different sites betray the Imperial Pratihara style. The flat roofed maṇḍapikā temples are representative of the architectural style at Chanderi. The maṇḍapikā style of temples found from Chanderi in particular and from the other sites in central India in general is reminiscent of the Gupta temple architecture which continued to flourish alongside the fully evolved śikhara type temples of the Nāgara style during the early-medieval period. The earliest temples of this style are assignable to c. 600 AD and continued to exist till c. 12th century AD. These flat-roofed structures of modest dimensions are referred to as 'siīa-maṇḍapikā' in the Mahua inscription. Scholars agree that ancient Dasarnadesa, comprising of the modern districts of Vidisha, Guna, Ashokanagar, Shivpuri, Sagar, Damoh and Jabalpur, all in Madhya Pradesh, and Lalitpur, in Uttar Pradesh, was the original homeland of the maṇḍapikā style of temples. They also opine that these diminutive shrines were constructed for local purposes reflecting local traditions and customs. Architecturally, the temples at Chanderi appear to belong to the later phase of this style.
Beside art and architecture, we have some key evidence in the form of epigraphic records to reconstruct the political history during the early-medieval period at Chanderi.
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5. Ibid., p.41.
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Pl. 3.1

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