INTRODUCTION
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The early medieval period marks, in many ways, a culmination of the cultural achievements of Hindu civilization. A synthesis of the Chief religious cults had been achieved during the Gupta period. This synthesis further developed and ripened during the Early Medieval period. Brahmanism revived and was purified and purged of much of recent accretions and was reoriented to bring its numerous historical affluents into a sort of harmony, wide enough to accept even the major concepts of Buddhism in its own all-embracing discipline and hagiology. Hindu culture in this period tended to become more solid, compact and complete as if preparing to face the continuous foreign inroads of subsequent years. But it did not succumb to foreign pressure; instead, its revival as a cosmopolitan and wide receptacle of faiths was wrought on this very anvil of national calamities.

"This was India's great age of temple building"\(^1\) and temple construction had gained that stage of perfection by this period in North India that not only religious but also social and cultural study of India during this period would be complete without a careful study of contemporary temple architecture as repositories of religious and academic lore, and as a picture gallery depicting on their outer walls the entire panorama of individual and social practices, interests, occupations and activities. Thus, these temples form a solid background to the study of artistic and social history of the period.

\(^1\) Foreword by Shri K.M. Munshi Page XXVII of "The struggle for Empire" Vol.V- Bharatiya Vidya Bhavan.
ORIGIN AND DEVELOPMENT OF TEMPLE ARCHITECTURE:

Just as life evolved from simple organisms to the most complex ones (i.e., from amoeba to human beings) similarly the Hindu temple gradually evolved from the village sanctuaries which were built as early as 1000 BC for the Nīga and the Yaksha. These were built under the shade of a tree and were later provided with a railing to protect them. The railings were first of bamboo or wood and later of stone. Later still the image on the platform was covered with a round or square chhattrra. According to some the base of the temple is derived from the vedic sacrificial altar, the cubical cell from pre-historic dolmen and the spire from a tabernacle of bent bamboo tied together at a point.

After the spread of Buddhism the stūpa took the place of the village shrine and in a stūpa we find a unique combination of the vedic burial mounds and the village sanctuary with its surrounding railing. Containing the sacred remains of the Buddha or his disciples, the Stūpa became a place of congregational worship. The monks from the Vihāra in the vicinity, while passing by the stupa, bowed down in the reverence to the sacred remains enshrined therein, being reminded of the enlightened one or one of his revered disciples. The need of protection from the scorching sun or drenching rains led to the development of

1. VS Agrawala - "Evolution of the Hindu Temple" P1-10
   Stella Kramrisch - "The Hindu Temple" Vol.I Part III Chapter XCIIP

cave-temples harbouring the stūpa. Revival of Hinduism in the Gupta period saw the birth of the Hindu Temple.

The dark interior of the sanctum with its surrounding massive walls represents a cave. It was essentially plain and unadorned for that was meant for devout meditation by the worshipper, forgetful of the world at large representing Māyā the playful creation of God which tries to engulf man in itself. The rigorously plain interior and its enveloping darkness, scarcely dispelled by a single door, create a solemn atmosphere favourable for the spiritual realisation of the devotees. The spire like superstructure over the sanctum known as Śikhara denotes a mountain and is often designated as the mythical mount Meru, Mandāra or Kailāsa.

Soon temple construction became an yearning pre-occupation of the zealous worshippers, more so as it was considered to be a highly meritorious deed. Building of a temple is comparable to the performance of a sacrifice. It is an offering or a pious act which brings merit to the builder and the visitor both. Gradually a variety of elaborate architectural styles and designs of temples were thought of. The skilled architects wrote texts like the Mānasāra, the Śilpa Śāstra, the Śilpa Tantra, Śilpa Ratnākar, Mayamata, Kaśyapaśilpa, Vishnu Samhitā, Īsanasivagurudeva paddhati, Prayogamañjarī, Samarāṇa Sātrakara, Aparājita pracchā and others. Schools for training architects

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12. Krishna Deva - Temples of North India Chapter 1 p.2
1. Debala Mitra - "Bhubanesvara" footnote on p.20
and sculptors were started. Thus the science of temple construction reached its zenith by the early medieval period.

The faith of the Hindu in Paramātmā and the belief that the Ātmā is a part of the supreme soul - the Paramātmā, and its best expression is the human body, led to the vision of the temple as a human body - the Prūsha, enshrining the soul or the god head within. This parallelism had such an appeal that the different parts of the temple were given the names of the different limbs of the human body - e.g. the Pābhāga or the base of the temple corresponding to the legs of a man; the Janghā or the walls corresponding to the thighs in the human body; the Grīvā or the neck which joins the head and the body of man, joining in a temple the Śikhara and the Āmalaka; and the Māṣṭaka - the forehead or the topmost part corresponding to the Āmalaka and the Śikhā corresponding to the temple, Kalaśa. The image of the God was enshrined in the innermost chamber the sanctum of the temple, the Gambhirā or the Garbhagṛha, just as the human body harbours the soul within.

The Hindu Temple is the abode of God who is the spirit immanent in the Universe. The deity enshrined in the temple symbolises the King of kings whose Prāśāda or the palace is the temple. Like the palace the temple has a sanctum or the inner hall and an outer hall or the Maṇḍapa. During the course of time many subsidiary structures like a hall of dance and a hall of offerings were added in Orissa temples while in the South India hall of wedding and the hall of festivities etc. were added for various temple rites.
"The temple is a monument of manifestation and all the constituents of the temple plan and elevation partake in it.¹ The dark chamber of the sanctum is enclosed by massive walls from three sides, having a door in front usually facing east. The three sidewalls have false doors in the form of niches. These niches, sometimes hold images of the lesser aspect of the chief deity to whom the temple is dedicated.

In deep contrast to the plain sanctum were the walls of the temples marking the inner and the outer Pradaksinā or the circumambulatory passages. They were designed to represent Māyā. The eyes are dazzled by a bewildering collection of details on the walls and are at a loss to decide what to see and what to omit. Every portion of these walls is covered with geometrical designs, images of fabulous beings and mythical figures, and of men and women carefully chiselled. From tiny figures carefully cut with minute precision, we have a large number of colossal images shaped and cut out of single pieces of stone. These images seem to recount in stone the whole tale of mundane human life of the age through their expressions and poses. The mother’s love for her child; the child’s preliminary training at the hands of the mother; its entry into the Brahmacharyāśrama wherein the Guru bestows on him his own store of learning; entry into the Grihasthāśrama and the whole panorama of domestic life; rich, gaudy or coarse clothes and jewellery used by the people; and the final renunciation of all human ties and bonds known as Sanyāsāśrama are all depicted in detail in these wonderful sculptures. Icons also find important places on the walls of these temples. Usually in complete accordance with the texts; but occasionally

¹ Krishna Deva - "Temples of North India" Chapter 1 p.2.
by slight variations introducing new concepts of iconography and some times
introducing a complicated puzzle for the scholars to solve, they supply ample
material for study, opening up many windows to the past. The sacred carvings
on the walls, pillars, architraves and ceilings of the interior and outer compart-
ments have a profound effect on the mind of the devotee. He seems to be moving
around in the universe inhabited by gods, demigods, human beings and animals which
are depicted all over the temple in such profusion.

The entire of North India being the subject of study in the present work
it was thought worthwhile to subdivide it into smaller regions. This sub-division
would bring forth the salient features of the forms of worship and iconographic
depictions of the different regions in a better perspective. Thus the broad
regional divisions adopted in this study are four:-

(1) The Eastern Zone consisting of the states of Assam, Bengal, Bihar
and Orissa.

(2) The Central Zone comprising states of Uttar Pradesh and Madhya Pradesh.

(3) The Western Zone spreading over the states of Rajasthan and Gujarat,
and

(4) The Northern Zone including Delhi, Haryana, Punjab, Himachal Pradesh
and Kashmir.

*Temples in the Eastern Zone*:

In the Eastern Zone, the Asutosh Museum, the Bangiya Sahitya Parishad
Museum and the Indian Museum at Calcutta were visited. In Bihar the Museums
in Patna, Gaya, Bodh Gaya and Nalanda and in Orissa the state Museum
Bhubanesvara were visited by the writer. Sites of existing medieval temples
and Bhubanesvara. Gaya, Bodh Gaya, Konark and Puri see Gaya, Bodh Gaya, Konark, Puri have only one temple each. Bhubanesvara has
a large number of temples which can be divided into a number of groups.
Information was also collected from Gauhati Museum in Assam.
Traditions about Temples

The local traditions in reference to these temples are very interesting. Gaya has the well known Vishnupada temple, situated at a distance of three to four miles from the railway station of Gaya and a river flows by at a distance of about a furlong only from the temple. The popular Brahmanical story about the temple is that the Asura Gaya was becoming very powerful and all the gods and goddesses wanted to overpower him. They together set upon him but could not keep him down. Vishnu put his feet to subdue him and he is still said to be lying under Vishnu's feet and hence the name of the temple as the Vishnupada. The Buddhist story is that here the Buddha overcame Gay Fiśyapa — the first worshipper in argument. Hsien Yean assigns the construction of the Temple to Asurasena — one of the Nine gods of the Court of Chandragupta Vikramāditya. It is remarkable that even the measurements given by the Chinese traveller tally exactly with the measurements of the present temple. The Vishnupada temple is in fact not one single temple by itself but consists of a group of small temples along with the main shrine of Vishnu. The repairs, repainting and additions made from time to time have very much changed the original form of the temple.

Bodh Gaya Temple

The temple of Bodh Gaya has been constructed at the place where the Buddha attained Nirvana and is about sixteen
miles from Gaya. So far as the outward contours of the temple and its general style of construction are concerned, one most conspicuous point of contrast between it and Hindu temples that strikes the visitor is the plain and simple exterior walls and the massive construction and towering height of the Sikharas. In general, Hindu temples of this size are studded with sculptures, geometrical designs and floral patterns over, at least, two-thirds of the total height of the wall. As one enters the main building of the Temple leading to the Garthagriha or the sanctum, the visitor comes face to face with an image, so to speak, of the real and living Buddha, seated in the Padmasana pose and his eyes and mind are riveted on that entrancing embodiment of ineffable calm and beatitude. The image is painted golden and is larger than life size, but these features, instead of making it less realistic, add to the majesty, grandeur and glory of the divine personage.

Orissa has three primary centres of ancient temples extent — Konarak, Puri and Bhuvanesvara temples.

**Konarak Temple**

The Sun Temple at Konarak (Figs 1 & 2) also known as the Black Pagoda, due to its dark appearance and black contours as seen from a distance, stands near the sea shore in the centre of a quadrangle. It is shaped as a huge chariot of the Sun-god drawn by seven horses. It is said to have been constructed in 1255 A.D. during the reign of Narasimha of the Ganga dynasty. A noble conception initiated by a master mind and executed and
finished by a master architect, it represents the crystallised and accumulated architectural experience of several hundreds of years, and ably illustrates the fulfilment and finality of the Orissan architectural notion.

Puri Temple

The famous temple of Jagannath Puri, still a very sacred place of pilgrimage, is also very large and massive. Within a quadrangular court are found a number of small temples with the main shrine in centre. The temple has four monumental portals, one on each of the four sides. The main entrance was on the east where stands a monolithic column – the Arupa-stambha, transported from the precincts of the Sun temple at Konarak. But this temple somehow fails to give that impression of sublime dignity which other temples of this period create in our mind.

Bhuvanesvara Temples

Bhuvanesvara has the proud privilege of possessing a much larger number of medieval temples still standing in tact than any other single site in Orissa. The temples of the period under consideration comprise the Nakesvara, Brahmesvara, AnantaVesha, KajarniX and Lingaraj temples. Of these, the KajarniX temple stands secluded, away from the others.

The Nakesvara temple, though, one of the smallest of the group, being hardly thirtyfive feet high, has such a
beautiful adjustment of different parts of the temple to each other that the whole has a very elegant effect. Besides, the ornamentation is so cleverly planned that the eye fails to detect the smallness of its structure. Fergusson describes it as the "gem of Orissan architecture." The temple stands besides the famous Kedar-Gauri Lake.

The Lingaraja temple (Figs. 3 & 4) represents Orissan art in its full bloom. The temple is dedicated to Śiva as the name clearly indicates.

The Lingaraja temple consists of the four adjoining parts extending from east to west. The parts are the Bhoga Mandapa (refectory hall), Māta Mandapa (dancing hall), the Jagamohana (hall of audience) and the cell or the sanctum proper. The halls have pyramidal roofs but the Sanctum tower is characterised by the tall rising Śikhara of a remarkable height. The walls or the Janghās are decorated with sculptures and the three niches, besides the main sanctum, enshrines the subsidiary deities associated with Śiva i.e. Pārvati, Kartikeya and Ganesā. The most imposing part of the Lingaraja temple is the towering Śikhara which not only dominates the composition of the temple but also the surrounding landscape for many miles.

Temples of the Central Zone

The Central Zone comprises of Uttar Pradesh, and Madhya Pradesh. In Uttar Pradesh, the museums of Mathura, Lucknow, Allahabad and Sarnath have been studied as they possess valuable sculptural collections of the early medieval period. Unfortunately most of the ancient temple-sites in Uttar Pradesh have been victims of religious fanaticism and hence they are mostly in a badly ruined state.

The number of museums in Madhya Pradesh is very large and they are at Khajuraho, Dhubela, Sarn, Indore, Raipur, Gwalior, Vishnu, Birla Museum, Rajpur, Sanchi, Ujjain, Collections at Islamnagar near Bhopal, and Hastakala Training Centre at Jabalpur. Madhya Pradesh can well boast of being the richest in Early medieval temples that lie scattered amongst the luxuriant penarons of its wild mountainous territory and along the banks of its numerous rivers. Amarakantak, one of the most ancient kshetra, also lies in the heart of this region and this has made the area a favourite resort of ascetics, consequently leading to the gradual growth of more such religious centres all over the province.

The most imposing feature of the central Indian temples is the sikha with the Uussringas around. Lesser heights gradually lead to the towering sikha, as if, showing thereby the gradual stages of the neophytes spiritual attainments finally leading to oneness with the Supreme. A single shrine on one platform is known as "Ayyatana" which is the general rule in north Indian temples. But Madhya Pradesh presents a pleasant digression from this rule by giving a number of examples of the Panchaayatana temples i.e. one
main shrine in the centre of a large base, on the four corners of which are smaller shrines.

This idea must have been inspired by the feeling of religious toleration that was developing fast during this period. The finest example of the Pañcāyatan temples is to be found at Khajuraho which was perhaps an important Tirtha in the early medieval period of India's past and where in all about twenty temples are still found in tact. They belong to the Eastern, Western and Southern groups of temples. The Kandariya Mahadeva temple of Khajuraho is the finest specimen of temples of the Nāgarā style*. It belongs to the Western group of temples which is the richest of the temple groups, for it has Chausath Yogini, Lalgoan, Kandariya, Visvanath, Nandi, Pārvati, Lakshman, Kataragāvura and Varaha temples. To the Eastern group belong Brahma, Vīṣṇu, Javāthi, Kali Kārthi, Chantī, Tilāthī, Pārvanath and Santi Kārthi temples and the remaining two Delādeo and Chaturbhuj belong to the Southern group.

In Madhya Pradesh, as elsewhere too, most of the temple sites have only a solitary shrine, big or small, as the case may be. Such sites are Badnawar near Ratlam, Gwalior, Shajapur in Shekhdo District and Mahasangaon in Rewa. But some of the religious centres have large groups of temples whose number may vary from three or four to even twenty or more as now extant.

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* For details refer to my book on "Khajuraho Sculptures and their Significance" Publication S. Chand & Co Delhi, 1964.
Such places in Madhya Pradesh, besides Khajuraho are Un, Gyanaspur in Vidisa District and Kadesaha in Guna District.

**Un Temples**

Un is a small place about ten miles from Khargone, a district in Madhya Pradesh. Temples at Un can be primarily divided into two groups on the basis of their constructional style. To the first group belong the Narbadasvaram, Hilakanthesvaram (Fig. 5), Katakasvaram and Mahankalesvaram temples all dedicated to Siva. They have Mandapas and the imposing Sikharas of the Nagara Style with two friezes of small sculptures and a few bigger images about two feet and a half tall all round on the walls outside. Besides these there are two more temples with a circular Mandap having four entrances on all the four sides of the temple. Unfortunately all the Sikharas of both these temples have fallen down and hence it is difficult to say what sort of Sikharas they had. These temples are called Chauvarya i.e., shrine having four entrances. The circular mandapas of these shrines are supported on four beautifully carved pillars. The first Chauvarya temple (Fig. 6) is just near the bus stand and is a Jain Temple. A huge image of one of the Tirthankaras, seated in the Padmasana, is seen lying near the entrance to the Mandapa. Most probably it was enshrined in the sanctum of some temple near about or in some large niche of the temple. Inside the mandap two Digambara Jain images—one about nine feet and the other about six feet in height are also kept, which temple in the vicinity they adorned, it is difficult to say, but it would not be
wrong to suggest that they were perhaps enshrined in this very temple. The other Chauvarya temple (Fig. 7) has also lost its sanctum. It cannot be said as to whom it was dedicated to, for even the entrance gate is not in a condition good enough to indicate clearly the deity that was enshrined. The common practice was to depict the same deity that was enshrined, also in the centre of the door jambs leading to the Mandapa or the Ardhamandapa. The chief factor which clearly strikes an observant visitor is the predominant depiction of dancing female images all round the outer walls of the temple. It may not be out of place to suggest here, that the Mandapa of this temple might have been used as a Nitya sala. There are beautiful lakes in this area and one of these is said to bear lotuses of a thousand petals - “Sahasradal Kamal” which were specially offered to the highly revered gods.

Gyaraspur Temples

Gyaraspur is another place in the Madhya Pradesh which preserves a large number of temples. It is about twenty/three miles from Vidisa. The peculiarity here is that the place seems to have been the resort of the ascetics belonging to all the three main sects found in India even today i.e. the Hindu, Jain and Buddhists. The Hindu deities worshipped were perhaps Vishnu and Siva as the temples or their remains show. The first is the Athakhamba (Fig. 8) - 'the eight pillars' as the name signifies. This stands just beside the Bus Stand and one comes across beautiful pillared gates, one of which must have been the "Terana" leading to the
temple. Aśhaṅka is not a monument in itself, it shows eight standing pillars which belonged to some shrine in the past and which has fallen to decay. The next is the "Hindolā" (Fig. 9) or a large gateway which depicts the Dāsavatāra of Viṣṇu on its Pillars and the Deer jamb. It must have belonged to a temple dedicated to Viṣṇu. It leads ahead to a Jain shrine called, the Mālā Devī Temple (Fig. 10) situated on the side of the same hill. It has small laks on two sides of it. A number of detached mostly mutilated statues big and small are lying in the small enclosure in front of the temple. They all are perhaps of the Jain Tirthankaras, Yāakshas or Yāakshīyas.

The Bāhū Math was also a temple dedicated to Viṣṇu whose mutilated images can still be seen on the sanctum gate and is recognizable only due to the "Chakra" in the hand of the god. On top of the hill opposite to this side is the Buddhist Stūpa called Bāhū Math. There are four Buddha images enshrined in the niches on the four sides of the stūpa in Pādārāsa, Bhūmisparsha, Īśana and Dhīmāna mudras.

Kadwaha Temples

The last important centre of shrines in the Kadwaha Pradeśh is Kadwaha about forty-five miles from Chanderi, the town famous for its beautiful Saris. Here the temples can be divided into seven groups. To the first group belong the two big shrines, one dedicated to Śiva (Fig. 11) and the other to Ganesa. Both of them are situated on the banks of a big lake, all round which lie the fields variegated by clusters of trees. It is a remote place
hidden in the fields, far away from the main road. The unique situation has preserved even to this day a calm, serene and elevating atmosphere around the temples here. Like the first, the third, fifth and sixth groups are also those of Saivite temples, with another nearly dedicated to the deities belonging to Siva's family i.e. either Ganesa or Sakti (Fig. 12). The second and fourth groups are of Vaishnava temples (Fig. 13). All the temples strictly adhere to the characteristic style of temple construction i.e. the Nagara style, with prominent Shikaras.

Bhadnagar Temples

For the sites of solitary shrines, or just a small group of shrines consisting of one or two temples only, mention may be made first of Badnagar, a small town about twelve miles from Ratlam. About two miles ahead of the Bus Stand in the interior lies the Bhagavata temple beside a large tank of the same name. The temple is dedicated to Siva and beside the Siva Linga installed in the sanctum, an image of Devi or Parvati is also inserted in the wall facing the Linga. The sanctum of the temple is on a lower level than the Mandapa and hence to keep the place well lighted a small square opening is provided in the wall. To the back of this temple stands a small shrine dedicated to Surya whose image stands within. To the back and the left sides of the temple stand a large number of Satã stones, some of which on the left have a Chhatari or a pavilion over them. Two small (Fig. 14) but comparatively broken temples stand near the bus stand also.
All these temples adhere to the characteristic \textit{Māgara} style of construction.

**Temples in the Gwalior Fort**

The fort of Gwalior has three main shrines – the \textit{Talī kā Mandir} and the \textit{Śas and Bahu temples}. The \textit{Talī kā Mandir} is the largest in size having a tall \textit{Śikhara} with the \textit{Gopura} on top.

\textit{Talī kā Mandir} (Fig. 15) contains in itself a unique mixture of the North Indian and the South Indian styles of temple construction. It has large niches on all the four sides. All the niches do not contain images now, excepting the \textit{Gaajasālī} shows of Śiva in the back niche. Besides a large number of amorous couples depicted on the left and right sides of the gates to the niches, the gods that find place on the walls are mainly Śiva in his various forms or those that belong to his family.

The \textit{Śas Bahu} temples (Fig. 16) are of a smaller size and both are dedicated to Viṣṇu. They have square \textit{Maṇḍapas} but there are three entrances thereto. In the thickness of the walls of the \textit{Śas} temple, which is bigger than the Bahu temple, many small niches have been constructed some of which still have statues installed therein. Small steps lead to the upper gallery running all round which might have been used to seat the audience when their number was too large to be accommodated in the \textit{Maṇḍapa} itself.
Another attraction in the fort of Gwalior is the huge Jain icons of the Arthamukhas. From the small ones of human size, to those of nine, twelve, twenty, twenty-five and even up to ninety feet tall are to be found. They are all built in the rocks or huge boulders of the hill which have been chiselled plain for the purpose.

Schagpur Temple

The RAJWAR temple (Fig. 17) at Schagpur in Shabdel District of Madhya Pradesh dedicated to Śiva is a small temple with a good number of sculptures on its walls.

The temple in Kasaon Gaon in Bawa Division is another small shrine with very few images on its walls.

Temples in the Western Zone

The Western Zone comprising of the Rajasthan and Gujarat regions is also very rich in museum collections and temple sites. Museums in the former region are at Amer in Jaipur, Ajmer, Jodhpur, Udaipur, Chittor, Kota and Jhalawad. Of these the best having the largest collection is the Ajmer Museum.

Places, where large groups of temples are found, are—Oran, Kiradu, Mount Abu, Chittor and Chandrakhaga Patan. Besides these there are the Ekalinga temple, Amīkā temple at Jagat, Śan Sahu temple at Nagda and a group of badly ruined temples at Atarce.
Osian Temples

Osian is a small village forty miles away from Jodhpur in the heart of the desert of Rajasthan. Primarily Osian temples can be divided into two groups — the Hindu temples and the Jain temples. To the group of Hindu temples belong Kesaria Kumsarji, Shri Kundir and the Vishnu temple (Fig. 18) both dedicated to Lord Vishnu, Mahadeva and Devi (Fig. 19) temples dedicated to Lord Siva and his consort Parvati, respectively. The Jain temple is dedicated to Nekbhira (Fig. 20) and consists of a large number of smaller shrines built within the same compound. There is a beautiful torana leading to the ardhamandap of the main shrine. The smaller shrines around have images of the Sursadavis and Yakshees on their outside walls. Osian at present is a very dry place situated in the heart of the desert but to keep up the tradition of constructing temples near lakes, rivers, mountains and green trees, a large tank was dug out, the remains of which can still be seen. The tank had steps all round leading to the water below. At present the tank remains dried up for the greater part of the year but it is likely that during the rains it accumulates rain water that drains into it from all sides.

Kisadu Temples

The village of Kisadu lies near the western boundary of India and Pakistan. The only means of access to the place is from Jodhpur to Bikaner and thence ten miles ahead to Khadia a
small station on the Western Railway. The village of Kiradu lies three miles ahead and the only access is by Camel easily obtainable from small hutsents near the station itself. Amida this treeless sandy wilderness, and at the foot of a hill clustered with trees, lie hidden the famous temples of Kiradu. None of the Kiradu temples have preserved the sanctum images nor are their names written.

The temples here can be divided mainly in two groups. The first group has a big temple with a circular mandapa dedicated to Vishnu (Figs. 21 and 22) and a small shrine beside, enshrining perhaps the image of the mother goddess as the jamb of the sanctum door indicates. There are three entrances to the mandapa of the big temple very much like the Chaukund temples of Un. The circular roof of the mandapa is supported on eight beautifully decorated, massive, solid stone pillars richly carved with various geometrical designs and icons of gods.

The second group also contains two similar temples - one having a circular mandapa supported on eight massive pillars and the other a smaller shrine with the usual square mandapa. The temples at Kiradu chiefly portray scenes from the Mahabharata and the Mahabharata e.g. Bhishma lying on his couch of arrows or Narasimha, which Arjuna had prepared for him after he had been wounded in the battle; an archer sitting in the chariot shooting arrows which may well be Arjuna; Lakshmana hit with the Sakti
Rāma from Meghavanī’s quiver, lying faint below, Rāma and some Vānaras are sitting around in a sorrowful attitude; another scene shows both Rāma and Lakṣmaṇa sitting with Vānaras around as if rejoicing and Rāma is blessing two of the Vānaras sitting in front of him, one of whom may well be named Harmanī who brought the Sanjīvanī which revived Lakṣmaṇa.

**Abu Temples**

Rajasthan has the world famous Dilārāvī temple situated on the top of the Abu hill. These are a cluster of temples with unimposing round and vaulted Sīkharas having neither the height nor the variegated designs of sculptural mouldings or urusvingas. But for the scenic beauty of the surrounding environments a visitor feels quite disappointed at first on his visit to the temples, but as he climbs the steps and enters the Pāśupatī temple, the mist of disappointment starts clearing. The richly sculptured walls and roofs provide more than adequate entertainment for the eyes. The temple has four sanctums on the same base: one at the back of the temple and two on either side in addition to the main shrine in front. A small shrine also on the same base is at the back.

Steps from this temple lead ahead to the Bhāna Shāh temple (Fig. 23) built in 1525 A.D. in honour of the founder of Jainism – the first Tīrthāṅkara, Aśekhadeva. This is a marble structure beautifully carved from inside having twenty-four smaller shrines for all other Tīrthāṅkara of the Jains.
beautiful lotuses and sculptures of Śrīdevi make one feel proud of the artistic mastery exhibited by those sculptors.

But the finest example of sculpture lies hidden in the four walls of the Vimala Vasahi or the temple of Vimala Śīhī built in 1031 A.D. As one descends the steps leading to this temple: and stands face to face with the Toranaśvara, one marvels at the almost supernal mastery of the human fingers and an iron chisel which created these lacy patterns, beautiful designs and soft life-like images. A step further and the visitor stands entranced and forgetful of all else around. Just as the sky is studded with innumerable stars which delicately twinkle at the onlooker in the dark night from their blue heavenly abode and remind him of the Supreme Creator of the universe, so do the beautifully sculptured roofs having lotuses, geometrical patterns and small delicate icons, complete from the larger details of the face and body to the smaller ones such as fingers and toe nails, peep at the visitor from above and remind him of their master builder supreme in their art.

Scenes from the Mahābhārata, incidents from Śrīhva's life, Śrīhva in his various forms, Jain Yakshas and Yakshinis, the Śṛṅgadeśas and floral patterns all are depicted in profuse abundance on the pillar tops and the roof. The neck aches from constantly looking at the roof but the eyes rejoice at the sight above.

**Temples in Chittor Fort**

Another important site of medieval temples is the famous
fort of Shitter. Within the boundary of the fort lie a number of large artificially constructed tanks, clusters of custard apple trees surround the groups of temples around them. These can be divided into three main groups. The first group consists of the Śvetāmbara temple with another small temple nearby. Further ahead is the temple of Gauri almost attached to which is a temple of Parshvanath, the twenty-third Jain Tirthankara. A little forward lies the famous Victory Tower which is of a later period but which throws valuable light on contemporary Iconographic lore with the names of gods and Ayudhas given below or on top. Then comes the Narāśā temple (Figs. 24 & 25) dedicated to the famous devotees of Lord Krishna. There is another temple in the same Courtyard built by Raja Kumbha in 800 A.D., which has a beautiful Torana and a small Ardhaśāhapa leading to the square Manḍapa. The constructional details are like those of temples at Khajuraho. The temple was constructed in 800 A.D., i.e. earlier than Khajuraho temples. To the Second group belong the cluster of Jain temples of the 11th Cent. A.D. The first of these is called the Śita Bhaja Devastūr meaning the group of twenty-seven shrines. The shrines extant are not twenty-seven in number but they depict on their walls the sixteen Īrītādevīs and the twenty-four Yakshiśūs of the Jain pantheon. The temples of the Jain group are only five in number.

Next comes the temple of Sāmulādevīsvara built in 1150 A.D. It has a square Manḍapa having three entrances. In the sanctum is installed a three-faced Nākhalīṅga of Śiva. To the right is the beautiful image of Pārvatī holding a pen and a scroll of paper
in her hands, to write something. In the centre is the face of Siva, with a very calm, quiet, serene and loving expression on the face, holding a rosary and a fruit in his hands. To the left is the face of Chūmudā with teeth protruding and holding a bowl in her left hand, as if trying to lick the contents of the bowl with her tongue. On the whole, this is the most beautiful Mukhalingas, that one comes across. Here benign expression on the god's face, the coy mother beside, with the ferocious Chūmudā not only provides a sharp contrast but also accentuates the expression of love and beatitude on the faces of Siva and Pārvatī.

The third group of temples in the fort comprises of the Chaturbhuya and the Mukadesvara temples. As the names indicate, one is dedicated to Lord Vishnu and the other to god Siva.

Chandrakhaga Patan Temples

In Rajasthan, Chandrakhaga Patan is another site in Kota division, about thirty-five miles in the interior, and only five miles or so from the town Jhalawad, the capital of the famous Rajput chief Jhālēhā, who gave away his life for the brave Kāla Pratāpole.

Temples on this site can be divided into two groups. In the first group is the Padmanabha temple dedicated to Lord Vishnu. This temple has a square Mandapa with entrances on three sides of it. The Mandapa roof has images of gods all round its margins.
To the second group belong the temples of Chandrabhaga dedicated to Śiva and his consort. Śiva is depicted here in the Śiva form while the consort is Chāmunda with all her ferocity and naked cruelty shown on her face. She is shown with dog ears, Veṣṇu and is wearing the Māndapīth round her neck. Every weapon in her hands and the Varāshaṅga shown hanging by the hair held in the hands of the goddess make one shudder with fear. The images are four to six feet in height.

Ekalinga Temple

About fourteen miles from Udaipur lies the temple of Ekalinga (Fig. 26). As the name indicates the temple is dedicated to Śiva. But instead of being a single shrine, the temple, spreading in a large quadrangle within high forewalls, consists of a cluster of small and medium-size shrines. The very small ones are dedicated to Devī in her various forms but two medium-size temples have Viṣṇu with gauḍa, his Vahana, facing him. It is said that Māera, the devotee of Kṛṣṇa, used to worship here. The temple must have been an imposing structure once, with the tallest Śikhara in the centre surrounded by small ones which add to the majesty and the glory of the central shrine. But covered with coatings of whitewash and dust as it is today, it fails to produce any edifying effect on the visitor.

Kālī Temple

Only a mile or two away from the Ekalinga temple, two
small shrines - the Śes Bahu temples stand beside a huge tank.

The Śes Bahu temple consists of two small shrines. Both are now in ruins with the mandapa of the first fallen and that of the other in a decaying condition. Due to considerable erosion, the surrounding sculptures are hardly distinguishable. But one peculiarity of the Śes Bahu temple is that it had its sanctum in the centre with a circular mandapa. As the Sikhara has fallen pulling down with it a large part of the mandapa roof, it is difficult to say what type of Sikhara the temple had. The Śes temple stands a furlong ahead at the foot of a hill. Though this temple has the sanctum and mandapa intact, the images here too are in no better condition. There are three deities in the niches of the sanctum but none can be identified with certainty. On top of the hill, which is very difficult to climb from this side, stand two small temples of Mahishāsura-mardini.

Ambika Temple Jagat

About thirty-four miles from Udaipur lies a cluster of four or five small shrines in a quadrangle which has been dug at about a depth of seven feet from the surrounding area. Inside it, accessible by a flight of steps, stands the Ambika Temple (Fig. 27). Some scholars have been so charmed by the beauty of this shrine that they have called it "the Khajurahe of Rajasthan". The beauty of the sculptures on the walls can not be denined; yet if the details of the Sikhara and the mandapa (this temple has no Archanāmandap) were to be compared, there is no doubt that the temple would

A note published by R.C. Agarwal, Superintendent Archaeology and Museum, Udaipur.
stand nowhere in comparison to Khajurāho temples. The size of the
temple, the wealth of sculptures on its walls, the lighting
arrangements by oriel windows all lag far behind in comparison
to Khajurāho temples.

In front of this shrine is a square pavilion, the Sīkharā
and the sanctum of which has fallen. But the scanty remains show
that this shrine had its sanctum in the centre with a circuman-
bolatory passage round it. The raised platform could be reached
by a few steps both on the front and the back. There were two oriel
windows to light the interior of the sanctum. Besides the images
of the Ashta-dīkṣālās, nothing remarkable now remains there.

Gujarat is the other State which falls in the Western
Zone. In this region, besides the collections in the museums of
Baroda, Rajkot, Junagadh and collections at Somnath, the temple
sites, are Modhera, Girnar in Junagadh, Somnath near Veraval and
Ghumli near Porbandar. Of these the first two have a large group
of temples.

Girnar Temples

Girnar is the famous Jain Tirth situated in the forest
area of Saurashtra. The Gir forests of Saurashtra famous for their
lions lie to the east of this hilly resort. The Girnar hill is
only about four miles from Junagadh and on top of the hill stand
the three big temples built by Vastupāl and Tejpal, the Jain devotees.
About four thousand steps on a zig-zag narrow path lead to the temples

[Signature]

[Stamp]
through the wild growth on the hill-side. After a stiff climb, one finds himself in front of a temple gateway which is plain and simple. As one enters the gate, the sculptures on outside walls of a temple are seen. These sculptures have accumulated a lot of moss due to rains and have a blackish appearance which makes it difficult to see the finer details clearly. The outside images clearly exhibit decline in the sculptor's art. Images, though of the same size as those found in Khajuraho, Bhuvaneshvara and Osian or Kirti, visibly lack the fine finish, the softness and the sublimity of the images there. But as one enters the shrines, one breathes a sigh of relief that all was not lost after all.

Inside, the images of the Tirthankara, not only in this but also in other temples in the vicinity, show the loftiness, ascenity and calm, achieved through constant Tapascharya — long years spent in meditation, good deeds and pure thoughts. Though both the Digambara and Svetambara sects have temples for their Tirthankaras, it seems that the latter were more predominant here as well as in Mount Abu. The Vastupal temple is dedicated to Parasvanath, though it has an inner Chavada for Mahabira, the last Tirthankara of the Jains. On the fourth and the smallest stokay is a seat for the four images of the same god which all face all the four sides. In the Mandapa, on the other side of this, there is another Chavada for Tirthankara Parasvanath. Thus this temple has three mandapas — one in the centre which is the main shrine and where worshippers can assemble in the open space in front of the unshrined image of the god, and two on either side having the

* A Chavada is an elevated eight sided platform forming smaller concentric octagonal circles in three lower stories.
space filled in with the Chaumukha allowing only a narrow circumambula-
tory passage. The roof of these mandapas hangs like a beautifully
sculptured Canopy over the Chaumukha.

The big Svetambara temple in front of the Vastupala
Tejapala temples is situated in a big quadrangle. All round are
small shrines each dedicated to the twenty-four Tirthankaras while
in the centre stands a large temple dedicated to Mahbhira, two big
statues of whom can be seen before one actually enters the Mahbhira.
One statue is built into the right wall of the Arhamandapa and
the other is installed in an underground hidden shrine which is
well lighted by a skylight. Deft arrangements have been made to
keep it hidden from outside no clue to which can be had if the guide
does not help you. This measure was taken perhaps as a safeguard
against the depredations of the iconoclasts.

Besides the Jain group of temples the Ambikā and
Duttṛkṣaya temples are also of interest to the pilgrim but to a
scholar, they do not provide such material for study. Besides
the enshrined images of the goddess Ambikā and god Duttṛkṣaya they
have no sculptures on their walls.

Nadhara Sun Temple

The Sun temple at Nadhara (Fig. 28), which is said to be
not later than 1026 A.D., also has a large number of small shrines
built all around the Tank on the front (Fig. 29). This tank also
must have been constructed along with the temple. It has a large
number of steps on all the four sides leading to the water. The
breadth of these steps accommodates the shrines all round. There are niches also in the side walls of the shrines but due to the effects of the weather, the images have been corroded and badly damaged. The main shrine to the west of the tank and facing the east is dedicated to the Sun god. The sanctum image is no more and the top of the Sikharas also has fallen down but the māndapa and the outside walls still stand intact. There are six pairs of four feet tall Surya images all round the sanctum. The māndapa is circular and its roof is supported on eight massive monolithic pillars. Just in front of the temple in the space left between the temple and the tank is another māndapa with a circular roof supported on eight pillars. The pillars of this māndapa are covered with sculptures depicting scenes from the Mahābhārata and the Mahābhārata. This māndapa has four entrances on all the four sides with a pair of beautifully decorated pillars standing in front on the east. The upper jamb supported by the pillars is missing as it seems to have fallen down. It is very probable that this was used for an over-flow of audience. This is an unique arrangement provided in this temple only and in this region alone besides the temples of Orissa and Konark which were provided with additional adjuncts like the Kritgāmbā and the Bhogasālā or Bhogamāndapa for the purpose.

Sowmya Temple at Veraval

The temple of Sowmya is five miles from Veraval and is situated on the sea coast. It is a majestic structure rebuilt in the 19th Cent. On the same style as the old temple which had been destroyed by Mahum Ghazzavi in his sixteenth raid over India.
It was rebuilt in the twelfth Century by Bhima I, the remains of which can be seen even today but again fell a victim to Muslim fanaticism. The present one is a majestic structure built by the famous architect Narada Shankara Soapura, on a style similar to the old one. Even the sculptures are of the same size and beauty.

A careful comparison of an old Siva image lying to the right of the new temple testifies to the above statement. But the museum a furlong away towards the town contains a large number of sculptures, door jambs and roof-casing-stones which must have belonged to the old temple.

**Navalsinh Temple at Gwali**

The Navalsinh temple at Gwali, a village about twenty-four miles from Baroda in the interior is another site worth mentioning. The sanctum of the temple, the Sīkhara and the Maitapa roof have fallen down, but the massive pillars stand still to tell the tale of its past grandeur. The dikpalas, Brahma and Gopesa images are depicted on the outside walls of the temple. Beside this temple stands another small shrine the sanctum of which has survived but the Sīkhara is crumbling down. Some pious people have installed the Gopesa and Brahma images, that most probably originally belonged to these temples, in a small enclosure nearby. On the way to the temple is a pool with a roof supported on beautifully carved pillars. The pool is still full of water which does not seem to be used by the villagers now, perhaps, due to the newly dug out well in the heart of the village.
The ancient sites of Kashmir, Punjab and Delhi have mostly fallen into ruins and due to the frequent raids of the iconoclasts the architectures of this region have been demolished and the sculptures have been badly damaged, hence the chief source of information here were the Museums at Chamba, Patiala, State Museum Kashmir and Chandigarh and their collections.
Dynasties in the Eastern Zone

The Eastern Zone comprised of four big kingdoms of Assam, Bengal, Orissa and Bihar.

Assam

In Assam or Kāmarūpa ruled the Śilāstambha family with Haracla, Balavarman and Śilāstambha as its early rulers. From Śilāstambha in the 9th Cent. A.D., the throne passed on to his nephew Harijaravarman who was a powerful ruler. He threw off the yoke of Pāla kings of Bengal & became independent. Then came Yasovarman and his son Jayavāla. Jayavāla assumed the title of Vīrabhāhu. The last ruler of this dynasty was perhaps Tyagāsīha who ruled upto 1000 A.D. The Śilāstambhas were the worshippers of Śiva.

After the death of Tyagāsīha, his people elected his kinsman, Brahmaśīla, as king of Pragjyotisha. Ratnāpala, successor of Brahmaśīla, is said to have fought successfully with the kings of Gurjara, Gauda, Keralal and Dakṣiṇārya etc. He ruled for twenty-six years.

His son Purandarapala predeceased him and consequently, the succession fell to his grandson, Indraśīla. Gopaśīla and Harapala were next in succession and Harapala is said to have been the ruler of Kāmarūpa in early parts of the 12 Cent. A.D.

He was a man of learning but was overthrown by Tinigyadeva.

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1. "The Struggle for Empire" (Chapter II P. 42-45 by D.C.Ganguly) R.C.Majumdar.
To the line of Tinigyadeva belonged king Rayaridewa Trailokyadhara, whose name finds mention in a copper plate inscription found in Assam. He was succeeded by Udakaruga Kiha'anikasihadeh Vallakhadeva the last ruler of this dynasty was defeated by Lakshmanasena of Bengal.

In 1215 A.D. the Ahom branch of the Shan tribe started from Haulang and came to eastern Assam under their leader Shubipha. His successors were Sutepha, Subipha and Subasinghipha who ruled down to 1332 A.D. It were the Ahoms who gave the name Assam to this place. The only source of study of Assamese architecture is the Gambati museum.

Bengal

After the death of Sadinka in the middle of the 9th Cent. A.D., a heroic and laudable effort was made by the people of Bengal to remedy the prevailing anarchy. Realising that only a strong central authority could end their troubles, the various sovereign chief's of the region voluntarily surrendered their powers to a popular leader. The hero selected was Gopala and to him all allegiance was willingly paid. Nothing is known of the early history of this man but his military skill and administrative capacity was beyond doubt. He reigned for twenty years from 750 to 770 A.D. Though a kshattariya, Gopala was the follower of Buddhism and Tibetan tradition suggests that he was the founder of the Salana monastery.

Next successors to the throne were Dharmapala, Devapala, and Mahipala - all powerful rulers having glorious reigns, fighting battles to enhance the prestige of Vanga and all inclined towards Buddhism. During their reigns the work of construction of temples, stone and bronze sculptures gained in great impetus. Vigrahapala III, Rāmapāla and Kumarapāla were some of the less powerful later rulers of the dynasty which continued to rule up to 1161 A.D.

Then came the Yādavas who claimed descent from the Yādava race to which belonged Shrikrishna Vajravarman, Jatavarman, Harivarman, Samala and Bhovarman were the rulers of this dynasty - the reign of which extended up to the 12th Cent. A.D. They believed in Brahmanism and constructed temples for Ananta, Narayana and Nrisinha.

The Yādavas were followed by the Senas. They claimed descent from the mythical Vīrasena and others who are said to have been kings of Dakshināpatha. Samantāsaṇa was the earliest known ruler of this dynasty. His successor, Vījayaśena, being the greatest of his dynasty. He married Vīlāsa-devi - Princess of the Śūra family, and to her was born Vallālasena. Both the father and the son are referred to as great conquerors. Vallāla was also a man of learning and is said to have mastered all the Purāpas and Smṛtis under his preceptor, Aniruddha. He was himself an author of repute. So far, the Senas were Saiva in faith but Lakshaṇasaṇa, the next successor, was a Vaishnava. Vīśvarūpasena brought the period of this dynasty down to 1205 A.D. and the last ruler of the Senas was perhaps Kesavasena - brother of Vīśvarūpasena.

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After the Senas, Bengal went into the hands of the royal families of Pattikera and Deva - authentic details about whom are lacking. Sites of ancient monuments in Bengal have now gone largely to Pakistan and the Dacca and Rajkot museums are the storehouses of ancient sculptures. But the three museums at Calcutta the Indian Museum, the Asutosh Museum and the Bangiya Sahitya Parishad Museum also contain valuable sculptures.

Utkala or Orissa. When the Palas were ruling in Bengal, Orissa was under the rule of the Bhauma or the Kara dynasty. Very little is known about the detailed history of the Kara rulers. They were undoubtedly, independent rulers as their title Maharajadhiraaja shows and some of them were Buddhists.

Subhakara, and his son Sivakara, are said to have flourished in the second quarter of the 9th Cent A.D. Lalitahara was the fifth king of the dynasty whose queen Tribhuvana Mahadevi took up the reigns in her own hands when a calamity visited the land. She later abdicated in favour of her grandson Lopabhartha. She was a Vaishnavas. After her we find a chain of queens ruling over Orissa one after the other in regular succession. Gauri, Dandi Mahadevi, Vakula Mahadevi and Dharma Mahadevi all hold reins of power one after another. Dharma Mahadevi wife of Santikaradeva III, was the last ruler of the Kara dynasty - which ruled upto 900 A.D. and were then ousted by the Somavasvis of Orissa. The illustrious Ganga dynasty of Orissa was responsible for building up the great edifices at Puri Bhavesvara and Konark.

The Bhanjas of Khijali also ruled over parts of Orissa.

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1. "The Age of Imperial Kannauj" Vol. IV Chapter IV p.61-74 by R.C. Majumdar.
The first few rulers of this dynasty were Yathāsukha, Mallagambhi, Silabhanja, Jatrubhanja and Ranabhanja. Vidyādhara- bhanja and Kottabhanja II the later kings, ruled beyond the 11th Cent. A.D.

1 At Hayurabhanja ruled another Bhanja dynasty whose rulers were Virabhadra, Kottabhanja, Digbhanja, Ranabhanja and Haridrabhanja I. Kottabhanja was the son of Durjayabhanja II the last ruler of the line.

In Bihar

In 1097 A.D., Manyadeva of the Karṇātaka dynasty established his sway in this region. His successors were Gangadeva Bhūsāna, Kīṣana and Saktiśiśa. Bhūpalaśīśa and Nārasiśa were the last known rulers of the dynasty.

The Central Zone

Uttar Pradesh and Madhya Pradesh: In the period concerned, the history of this zone primarily dealt with the history of the Chandellas and the Kālaśhuris. The former ruled in the Jejākasbākta of those days, spreading round about the Bundelkhand area with Śrīnagar, its capital at Khajuraho. The Chandellas trace their descent from Chandrakeshā who was born of the moon. The dynasty was founded by Sanmuka in the early part of the 9th Cent. A.D.

1. "The Age of Imperial Kannauj" Vol. IV Chapter IV p.75 by K.C. Majumdar
2. K.C. Majumdar "The Struggle for Empire Vol. IV (Chapter II p.17-46 by D.C. Ganguly)
3. K.C. Majumdar "The Age of Imperial Kannauj" Vol. IV (Chapter V p.82-86 by D.C. Ganguly)
Kharjurvašaka of those days has been identified with modern Khajuraho in the Chhatarpur State of Bundelkhand. The successor of Hadumuka was Vakpati who had two sons, Jayasakti and Vijayasakti. The former was also known as Jejjaka and he gave the place its name Jejjakabhukti. Jayasakti's daughter, Nattā, was married to the Kalachuri Kokkala I Vijayasakti subdued the neighbouring regions and was succeeded by his son, Rāhila, Harsha, son and successor of Rāhila, ruled for about twenty-five years 900-925 A.D. Harsha married Kānchukā probably a princess of the Chānāna dynasty ruling in Malwa. Yasovarman, the next in the line greatly enhanced his political power, conquered Kalinjara and extended his kingdom up to the river Yamuna. The Kalachuri Yuvaraja I, Paramara Siyaka II and the Somavansi king of Southern Kośala all were defeated by him one by one. He is credited with the construction of the Chaturbhuj Temple at Khajuraho. Successor of this illustrious Yasovarman was Dhanga, who helped Jaya-pala, king of Punjab, against the contemporary Muslim invaders. He was the first independent king of the Chandellas. A number of temples at Khajuraho were constructed under his patronage. Danagā ruled for about fifty years from 954 to 1002 A.D. and was succeeded by Ganda. Vidyadhara, Vijayapala and Devandrarvarman the next three rulers brought the rule of the line down to 1050 A.D. The successors of Dhanga also contributed to the development of architecture and art. Kirtivarman the next on the throne courageously fought with Mahmud - the Ghaznavide governor of the Punjab, Sallakshna varman, Prthvivarman and Madanvarman ruled between 1117 to 1163 A.D. In 1165 A.D. came Madanvarman's grandson.

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1. R.C. Majumdar "The struggle for Empire" Vol. V (Chapter II p. 58-69 by D.C. Ganguly)
Farasārdī who concluded a treaty with Qutbuddin in 1202 and agreed to pay tribute to him. This angered his minister, Ajayadeva, who killed his master, before terms of the treaty could be fulfilled by him and offered resistance to the intruder. Unfortunately, Ajayadeva, had also to surrender due to shortage of water in the fort of Kalinjara. Trailokyavarman, son of Farasārdī, soon wrested Kalinjara from the conqueror Qutbuddin after defeating him in 1205 A.D. He also wrested the whole of Dvālamandala from Kalašhvīrahī. The line of the Chandella rulers was concluded by Virvarman, Shojavarman, Hāmādīvarman and Virvarman II whose reign extended down to 1315 A.D. No further claimants of the throne can be authentically traced.

Across the Southern border of the Chandella Kingdom lay the Kalašhvīrahī Kingdom whose first king was Kōkkala I. He was a great general and he started his career of conquest soon after coming to the throne after 842 A.D. He fought his first battle with the Pratāhāra king, Sūho I of Kāmnauj. Rājasthān and Bengāl fell a prey to this zealous conqueror and Kṛishṇa II of the Māhatrakuta's was also vanquished by him. Kōkkala had eighteen sons and he is said to have given them different Mandas of his vast empire to rule. But the names of only two of his sons are recorded e.g., Vijayañāraha and Arjuna.

Śaṅkaragāna conquered the Bilaspur district of Kāmhī from its Sansavandī king and, to help his brother-in-law Kṛishṇa II, fought with the eastern Chāṇḍikyas. Yuvāraja I successor of Śaṅkaragāna flourished in the 10th Cent. A.D. Fighting with the Prītas of Bengāl and the Gangeśa of Kalinga, he enhanced his prestige

2. R.C. Majumdar "The Imperial Kāmnauj Vol IV (Chapter V by D.C. Ganguly) p. 86-98
as a great conqueror. He married Mohala—the daughter of Chalukya Avanivarman. The queen and the king both were Saiva in faith and the Bilhari Siva Temple in Jabalpur district Mohala in Damoh district and Chausath Yogini temple at Bheraghat and the Gargi temple, twelve miles east of Rews, were respectively erected by them. Lakshmanaraja—son and successor of Yuvaraja was also a Saiva and patronised Saivites like his father. Lakshmanaraja had a daughter and two sons. The daughter Raghadevi was married to Chalukya Vikramaditya IV. Sankaragana the elder son was a great devotee of Vishnu. He and his younger brother Yuvaraja II both lacked military prowess. Yuvaraja II could not even defend his capital against the Chalukya, Taila II, king of the Beccan, and fled for his life. Due to this cowardly action, he was replaced by his son Kokkala II who avenged the defeat inflicted by Taila II. Kokkala II, and his son Gangeysadeva, fought a number of battles and expanded the boundaries of the kingdom. LakshmaKarna, son and successor of Gangeysadeva, was one of the greatest generals of the age and was better known as Karna. He fought with the Pala rulers, Mayapala and Vigrahapala III and got hold of the Vaanga country known as Rhada. Defeating the Chandelas Kirtivarman he captured Bundelkhand but was unfortunately defeated by Bhuja I—the Chalukya king of Gujarart.

He married Avalladevi of the Huna family who gave birth to Yasakharna. Yasakharna succeeded to the throne in 1073 A.D. Gaykarana, Narasimha, Jayasimha and Vijayaprema were the later rulers of this dynasty who ruled up to 1180 A.D.

There wasa Kalachuri branch ruling at Bathanpur too, the founder of which, Kalingaraja, was a remote descendant of Kokkala II.

The most powerful ruler of this branch was Jayalladeva who fought

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1. R.C. Majumdar "The Struggle for Empire" Vol V (Chapter II P.61 by D.C. Ganguly)
many battles. The last ruler of the dynasty, Pratapmalla, was ruling up to 1218 A.D. During the regime of these rulers several temples were built at Ratnapur, Jangir, Pali and other places.

1 Conterminous with the Kalachuri kingdom was the kingdom of the Paramaras of Malwa. Their original home, however, was Mount Abu in the Sirohi State of Rajputana. The story regarding the origin of the Paramaras is that when the Kamadhenu of Sage Vasishtha had been stolen by Visvanitra, he made some offerings in the sacrificial fire on Mount Abu. A hero sprang out of the fire and forcibly took the cow back to the Sage Vasishtha who gave the hero the name Paramara i.e. "slayer of the Enemy" and made him king.

Upendra was the earliest known king of this line. His capital was Dhara, modern Dhar in Madhya Pradesh. Upendra was also known as Krishnaraja and might have flourished in the first quarter of the 9th Cent. A.D. He had two sons Vairisimha and Dambarasimha. While the first one ascended the throne after Upendra the second and his successors ruled at Vagada as vassals of the main branch of Dhara. Siyaka I, Vakpati and Vajrata or Vairisimha II, followed on the throne in succession. When Mahipala I conquered Dhara, Vairisimha II had to reconquer it from Mahipala II with the help of Rashtrakuta Krishna III, Vairisimha II was succeeded by Siyaka II who was also known as Harsha. Harsha’s kingdom extended upto Sabarmati beyond which lay the land of Chalukya Mularaja I. Harsha claims to have defeated Chalukya Avanivarman Yogaraja II of Saurashstra and Jajpa the chief of Manda. But unfortunately in Chandella Yasovarman he met a rival of his mettle and was defeated by him. Nearing the end of his reign Harsha not only threw off the yoke of the Rashtrakuta Krishna III

1. R.C. Majumdar "The Age of Imperial Kannauj" Vol.IV
(Chapter V p. 93-98 D.C. Ganguly)
but went to the extent of fighting his successor Khottiga. In this battle Kaṇka the successor of Dambarasiṣṭha who was fighting for Harasha, died. Harasha had two sons Muṇja and Sindhuraṇaja. Merutunga relates that Muṇja was picked up from a tuft of Muṇja grass by king while he was touring the countryside. So far he had no son. Sindhuraṇaja was born later, but the king’s love for Muṇja did not diminish and he declared him as his successor. Muṇja came to the throne in between 972-974 A.D. He proved to be a powerful ruler. Plundering the Kalachuri kingdom of Tripuri, where Yuvaraja II was ruling, Muṇja expanded the boundaries of his kingdom. A number of states in Rajputana and Huna Mandala yielded to his sword. From the Chañmanas, he wrested kiranu which is sixteen miles to the north-west of Badamer in the Jodhpur State. Anchilapūtaka and Līta on the west were also invaded by him and the king Nīlaraja was made to flee. Harappa, general of Taila II, Chālukya king of the Deccan, was also defeated by him. Muṇja came to a sad end as he was entrapped and killed by the men of Taila II whom he had followed across the river Godavari in his triumphal march. Muṇja was himself a scholar of Sanskrit and patron of writers and Artists. After his death between 993 and 998 A.D. his younger brother, Sindhuraṇaja, assumed power. Crossing the river Godavari, when he killed Vajranjusa—the demon king who had invaded the Naga territory, he was given Sāśiprabha, the king’s daughter, in marriage as a mark of gratitude. Aparānta and Kośala were also plundered by him. His reign ended in 1000 A.D. and his successor was Bhoja an illustrious scholar and famous conqueror. But during the early years of his reign Bhoja had to face a calamity. He had invaded the kingdom of Chālukya Jayāśīla of Kalyāṇa along

1. R.C. Majumdar “The Struggle for Empire” Vol. V (Chapter II p.67-74 by D.C. Ganguly)
with the Kalachuri Gangesadeva and Rajendra Chola of Tanjore. Though victorious at first, these allies were routed and Jayasimha's son Somesvara plundered Dhar, Ujjain and Mandu forcing Bhaja to flee for life. Soon, Bhaja reestablished himself firmly and conquered Konkana by defeating the Silahara Kesideva in 1020 A.D. He led campaigns in the North and invaded Sakambhari defeating the Chahamana king Viryarama. In 1002 A.D., he sent an army to help Anandapala against Mahmood of Ghazni. He conquered the Muslim dependencies of Hansi, Thanesvara, Nagarkot etc. Bhaja is said to have written more than twenty-three books on various subjects. He may well claim to be one of the greatest kings of medieval India. His two marks were maranga Sutradhara and Yukhikalpataru testing to the technical knowledge of Bhaja in architecture, sculpture and ship-building. He also patronised a large number of poets and artists. Bhaja was succeeded by Jayasimha who lost his life in a battle and Udhyaditya, a cousin of Bhaja, came to the throne. After him his son Lakshmadeva and Narvarman succeeded to the throne ruling up to 1094 A.D. Yasovarman ruled up to 1133 A.D. and from his son, Jayavarman, Hoysala king Harsimha, took the throne and put Bellala, on it. Soon Vindhysvarman son of Jayavarman recovered it and ruled in peace up to 1193 A.D. Subhatavarman, Arjunavarman, Devapala were the later rulers. During the reign of Jaitugideva - the son and successor of Devapala, a series of invasions, from Balban took place before 1243 A.D. Then Jayavarman II - younger brother of Jaitugi, succeeded and ruled up to 1274. Next ruler of importance was Bhaja II who got the throne after 1283 A.D. The last ruler of Malava was Mahlak Dec from whom it was conquered by Alauddin's generals.

Besides the main branch, there were other minor branches of the Parmaras too. Those ruled at Chandravati and Arbada-Abu, Vagada-Banswara, Jawalipura-Jalor and Kiratakupa-Kiradu.
The Śes Bahu temple of Gwalior has an inscription which gives the details of the Kachchhapaghatas of Gwalior. The inscription is dated 1150 V.S. or 1097 A.D. According to it the first king of the dynasty was Lakshmana, a valiant ruler, ruling round about Bayānā in the Bharatpur State of Rajasthan. Another inscription in the Vishnu temple at Bayānā records that Kirtirāja, the successor of Lakshmana, conquered a Mālava prince. He was the contemporary of Chandella Vidyadhara (1019 A.D.), Mahmud of Ghazni (998-1030 A.D.) as well as the Mālava-Humāpa Bhōja. Inscriptions also record that he was possibly a foundatory of the Chandella ruler Vidyadhara. At the time of Mahmūd Chahānvi's invasion of Gwalior, Kirtirāja commanded the fort. Kirtirāja built a Siva temple at the town of Simhapāniya which has not been identified.

His son Mālārāja perhaps threw away the Chandella yoke after the Chandellas had been defeated by Lakshmikarna, the Kalachuri ruler. Devapāla, successor of Muladeva, was also known as Aparājita, and his son Padmapāla is said to have invaded the various quarters of the globe. He also got the Vishnu temple of Padmanātha constructed. Some of the temples at Gyanaspur were also constructed during the reign of the Kachchhapaghatas. Then came Mahāpāla on the throne. It was Mahāpāla who completed the Śes Bahu Temple at Gwalior. The last king of this family was Dulha Rai or Tejkaran whose successors said to have married the sister of Pṛthvīrāj Chauhan, the last Rajput ruler of Delhi. He died fighting the invader Chhīrī in 1192 A.D.

Western Zone

Gujarat: The Chālukyas were the rulers of Gujarat.

1. "A Dynastic History of Northern India" Vol.II Chapter XIII
p.822-834 by H.C. Ray.
Although three Chalukya branches are known to have existed, we are primarily concerned with the Chalukyas of Anahilapataka whose earliest known chief was Sihnavarman. The next successors were Sribhavavarman, Avanivarman. Avanivarman was the patron of Shaiva ascetics and he had given his daughter in marriage to the Kalachuri Yuvrajya I. Sailrajya I, the real powerful founder of this branch, also conquered Sarasvata mandala. He was an ambitious ruler and he made Chapa Dharmavaraha flee from his capital Vardhamana and annexed his kingdom. He also fought successfully with the Abhiru chief Vyshapura Vamanasthali. Once Chahman Vigrajaraja overran the whole of Sarasvata mandala and Lata and hard pressed from the invasions from the North and south both, sailrajya hastly conclude a treaty with the Chahmanas. From the South the invader was the Chalukya Baseppe. Parasara Munja and Kalachuri Lakshamana also defeated Sailraja in a battle. Very soon Sailrajya recovered from these blows. He founded a temple at Madali in the Yavatmal Taluk and also one at Anahilapatuka. He ruled between 942 and 994 A.D. and abdicated in favour of his son Chinnasagara. Then the succession fell to Durbaraja the second son of Chinnasagara as the elder son Vallabharaja had died of smallpox. Durbaraja abdicated in favour of his nephew Bhaseve I. Three years after Bhima's accession Mahamand Ghaghi overran Gujarat and plundered the famous temple of Somnath. Bhima fled to the fort of Kangha in the Dam of Kutch and returned to his capital only after the departure of the invader. Sometime before 1031 A.D. he wrested Mount Abu from Parasara Dhanashka and

1. R.C. Majumdar "The Age of Imperial Kanauj" Vol IV (Chapter V p. 103-104 by D.C. Ganguly)
2. R.C. Majumdar "The struggle for Empire" Vol V (Chapter II p. 74-81 by D.C. Ganguly).
appointed Vibhala of Prégvatta family as its governor. Vibhala built there the famous temple of Adinath. But, for a short period of ten years (i.e. between 1031 to 1041 A.D.), Abu remained a part of the Chalukya kingdom till the end of the 13th Cent. A.D. In his victorious campaigns, Shina went across the river Indus and defeated the ruler of Sindh. He had three sons - Milaraja, Kaheparaja and Karna. The first predeceased his father; the second was the son of a low caste mother and he declined to ascend the throne, so the succession fell to Karna. He became king in 1064 A.D. and ruled for thirty years. He extended the boundaries of his kingdom and in 1064 the succession fell to his minor son Jayasimha. Jayasimha proved to be the greatest king of this dynasty. He conquered places in Jedpur and Jaipur and also Sākambhari. Sometime before 1138 A.D., he annexed Avanti too. He was a devotee of Siva and built the temple of Sundramahākāla at Sidhapura. He established schools for learning Jyotisha, Nyāya and the Purāṇas and in his court lived the Jain scholar Hemachandra. Jayasimha ruled upto 1143 A.D. He had no son and Tribhuvanaśāla's son Kumaṇapāla was the only claimant to the throne. But as Tribhuvanaśāla's father Kaheparaja was the son of a concubine of Shina I, Jayasimha did not approve of Kumaṇapāla's succession to the throne. Instead he adopted Bhaja - son of his minister, Udayana, as his successor. Soon Bhaja was driven away and Kumaṇapāla secured the throne for himself, taking the side of Bhaja, Chīhundhā Argorāja and Bahlīla of Ujjain invaded Gujarata. Sending his generals to meet Bahlīla, Kumaṇapāla himself met Argorāja in the battlefield. Both of the opponents were defeated and the whole of Mālavā upto Bilsā was annexed to his kingdom. For the faithful services rendered,
the Chāhuṁa Baladana was given Kiratukpa (Kiradu 16 miles from Badner in Jodhpur) to rule.

Kanwarpala proved to be a great conqueror. During the later years of his reign, he came under the influence of the Jain scholar Hemachandra and embraced Jainism. But he remained reverential to both his family deity, Siva, and to his new faith. After his death in 1171 or 1172 A.D., a struggle for succession took place between his sister's son, Pratāpamalla, and brother's son, Ajayapala. Coming out victorious, Ajayapala ascended the throne. He is said to have persecuted the Jains. He was succeeded by his young son Mālaraja II in 1176 A.D. whose regent was the queen mother Mārikidevi. When, in 1178, Gujarāt was attacked by Mohammad Ghori, taking her son in her lap the queen herself led an army against the invader and defeated him at Gadarbatta near the foot of Mount Abu. Mālaraja died in 1179 A.D. was succeeded by his minor brother, Bhima II. Taking advantage of this young king on the throne the provincial governors and ministers divided the kingdom amongst themselves. In 1197 A.D., Qutbuddin also invaded the kingdom of Gujarāt. Bhima II recovered his kingdom during the later years. The throne was again usurped by Jayasingha and Bhima II could resettle on it only sometime between 1223 to 1226 A.D. As a precaution against further aggression, Tejakpala was given charge of Dholka and Vastupala was made governor of Sambha (modern Cambay) by Lavanaprasāda and his able son, Viradhavala. The Vastupala and Tejakpala temples of Girnar might have been constructed by them. In 1231 A.D., when Lavanaprasāda retired, his son took over charge. Later Virana and Visala (Viśvanalla) the two sons of Viradhavala got hold of power in Gujarāt. Though the successor to the throne was Tribhuvanapala,
these brothers looked after the affairs of the State. Later Sarangadeva, son of Arjuna, gained power. It was his nephew Karna from whom Alauddin Khilji ultimately wrested whole of Gujarat. The contribution of the Chalukya rulers of Gujarat to the development of temple architecture and sculpture is considerable.

**Rajasthan**

The Chahmanas: There were several branches of the Chahmana dynasty. The earliest ruled in Lata in the middle of the 8th Cent. A.D. Another branch established its supremacy in Sakambhari pradesa with the capital of the same name. Vasudeva was the founder of this line and in his line was born Samanta who was followed by Purnatalla, Jayaraja and Vigraharaaja I in succession. Chandraraja I, Gopendiraraaja and Durlabharaaja were the next three rulers of the line. Durlabharaaja is said to have defeated the king of Gaudas and to have reached upto Gangasagar. Govindaraja I, son and successor of Durlabha, repulsed the attack of Bashar - the Arab governor of the Sindh. Then came Chandraraja II who was also known as Sasinypa and Guvaka II. Chandana, successor of Guvaka II, was killed in battle with Rudrena the Tomara king. The queen of king Chandana laid the foundation of some religious buildings at Pushkara-tirtha. Chandana was succeeded by Vakpatiraja who built a Siva temple at Pushkara. He had three sons, the eldest of whom, Simharaja, succeeded him and the youngest Lakshmana founded a kingdom at Naddula where his successors ruled for several centuries. Simharaja's successor was Vigraharaaja II and it was he who invaded the Chalukya kingdom at the time of Mularaaja and forced him to take shelter in Kanthakota. The successor of Vigraharaaja II was his brother Durlabharaaja II also known as Durlanghyamaru who ruled upto 999 A.D. Govindaraja II, Vakpatiraja II, Viryarama, Chamundaraja,  

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1. R.C. Majumdar - "The Age of Imperial Kannauj" Vol.IV (Chapter V p.105-107 by D.C. Ganguly)  
2. R.C. Majumdar - "The struggle for Empire" Vol.V (Chapter II p.81-83 by D.C. Ganguly)
Siègehata and Dūcala or Durakarīja III followed next in succession. The same Prthuākṛta I who was ruling in 1105 A.D., Ajayakṛta the next king on the throne, founded the city of Ajayamara—modern Ajmer. Before 1133 A.D., Arpanākṛta came on the throne and he defeated and repulsed a large Muslim army which attacked his kingdom. Arpanākṛta was killed by his son, Jugadēva, and the parricide ruled for a short time after 1153 A.D. But he was soon supplanted by his younger brother Vigraharkrīja IV. This king conquered Dhillika—modern Delhi, from the Tomaras, and established a big empire. He also took possession of Ṭārāā or Ṭārā in the Peshāb. The successor of this powerful king was his son, Aparagāṅgeya, who died young.

Prthuākṛta II and Somasvarar came next. To Somasvara was born Prthuākṛta III from the Kalachuri princess Karpūrādevī. In 1177 Prthuākṛta III ascended the throne. He was a valiant ruler and he fought a number of battles. He had many wives one of whom was Saimogītā—daughter of the Gaharākala king Jayashandra of Kanauj.

Naṣiruddīn Muḥammad Ghori, Sultan of Ghaini, had conquered Khilān after overthrowing Khursad Nuik in 1186 A.D. and reduced the Rajputs there to a miserable plight. They sought help from Prthuākṛta against this intruder and readily got it. In the first battle that ensued in 1191 A.D., in the field of Tarān, Sultan Muḥammad Ghori was badly wounded in the arm and his army fled in disorder. Again next year the Sultan came with doubled force. But for treachery, the he may not have succeeded again. Prthuākṛta was taken prisoner and was killed later, on having been found intriguing against the Sultan.

1. R.C. Majumdar—"The Struggle for Empire" Vol. V (Chapter III P. 104-112 by D.C. Ganguly)
There were other branches of the Chāhuṇas too. They were ruling over Dhavalpur, Pratābgarh, Rana-stambhapur, Narawara, Maddula Javlāipura and Setysapura.

The Gahilas of Nawar:— The kingdom adjoining the Chāhuṇa territory on the south-east was that of the Gahilas. Their early ruler was Bappa whose successors were Mattata, Khomāna III and Bhartypatta II. This last king was an independent ruler. Allata and Naravāna ascended the throne after Bhartypatta II and ruled till 971 A.D. Sālivāna and Saktikumāra were the two next rulers in whose time Sanoli, Har and Skalingaji were included in the Gahila kingdom. A number of names of the rulers who followed Saktikumāra on the throne are given in the records but the most prominent of these all was Karpū.

Later still, during the reign of Jayatrasihā who is known to have been ruling between 1213 and 1252 A.D., the Gahilas of Nawar gained high political status. Chittor also formed a part of the kingdom now. Jayatrasihā plundered Hīdol and also fought with a king of Śarmahā. His successors Tejasihā and Samarāsiha ruled up to 1273 A.D. In the early years of the fourteenth century, Ratnasihā—the son and successor of Samarāsiha—was ruling here when Chittor was attacked by Alaūdīn Khilji. It is said that Alaūdīn sought Padmāni—the beautiful daughter of Ratnasihā and wife of the Sisodiya king Laksminarāpāsinha as a prize for himself. Gaining a victory over the Rajputs, he posted his son Khīrān Khān as governor of Chittor. But due to the frequent raids by Ratnasihā, who had testfully secured his release from the clutches of the

1. R.C. Majumdar – "The Struggle for Empire" Vol. V (Chapter II p. 89-92 by D.C. Ganguly)
Sultan, Chitter was given over to Maladeva and Khair Khan was recalled. Maladeva was the son of Ratnasimha's sister and he founded there a line of successors to which belonged the famous Kumbhakarna and Kassmira.

The Northern Zone

1. Tomaras of the Punjab:— On the north-east of the Chahamana kingdom lay the kingdom of the Tomaras. They ruled the Haryana country with their capital at Dhillika—modern Delhi. Earliest reference to the Tomaras is made in the Prthivikara inscription found in the Karnal District of the Punjab belonging to the reign of Pratihara Mahendrapala I. The inscription mentions a king Jhala of the Tomara dynasty to whom was born Vajrata who flourished in the middle of the 9th Cent. A.D. Jajjuka and Goggä followed next. The step-brothers of Goggä, Parmanija and Devaraja, built three temples of Vishnu at Prthivikara. The Tomaras continued to rule Haryana country till the middle of the 12th Cent. A.D. when they were overthrown by the Chahamana Vigrahapala III.

2. Hill State of Chamba:— In the 6th Cent. A.D., the Mahana dynasty established its rule over Chamba. Its capital was Brahmapura—modern Brahmour. King Ajitavarnan and his family flourished here by the middle of the 8th Cent. A.D. His successors were Swarnavarnan and Lakshavarnan. During the reign of the latter, an epidemic afflicted the kingdom and took a high toll of men, and the Kiras of Kangra Valley took hold of Chamba.

Mahavarnan, son of Lakshavarnan, recovered the throne from the Kiras. Mahavarnan, Sivavarnan, Senavarnan and Sajjanavarnan followed

1. R.C. Majumdar—"The Age of Imperial Kamaraj" Vol. V p. 110-111
2. R.C. Majumdar—"The Age of Imperial Kamaraj" Vol. IV (Chapter V p.121 by L.C. Ganguly)
on the throne in succession. The epigraphs also mention Mṛtyuṅjayavarman
and Sahillavarman. The latter seems to have been a powerful ruler. He
defeated the king of Trigarta as well as the confederacy of the Kiras. He
is also said to have fought the Turushkas. By the close of the 10th Cent.
A.D., he was succeeded by his son Jyagakaravarman whose son and successor
was Vidhyādharavarman followed by Dedakaravarman. In the 11th Cent. A.D.,
Salavahana, his son Somavarman, and the latter’s son, Asata, ruled the
State of Chamba.

Kashmir

The kingdom of Kashmir was under the Karkota dynasty and the most
famous ruler of this line was Laitsditya Huktapida. The next powerful ruler
of the Karkotas was Jayapida also known as Vinayaditya. A valiant soldier
he led an expedition against the states of eastern India and ruled success-
fully from 770 A.D. to 800 A.D. But his sons and successors Lalitapida
and Sangramapida were not so strong and consequently passing from one
puppet king after another the throne was usurped by Avantivarman of the
Utpala dynasty.

Avantivarman was a conscientious ruler who brought about prosperity
to his kingdom by curbing the waters of the Vulur lake which often flooded
the country. The king was also a patron of learning and his able minister
Suya was there to assist him in his projects of constructing embankments
to divert the waters of the Sindhu & Jhelum. The reign of Avantivarman
was followed by a Civil war in which Saṅkaravarman came out victorious.
Saṅkaravarman brought Trigarta, Gujarata and the Punjab under his supremacy.

When he was killed fighting in 900 A.D. his young son Gopalavarman
ascended the throne. Gopalavarman was helped by his mother Sugandha in
the affairs of the State. Intrigues and plans were hatched in the court

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1. R.G. Majumdar - "The Age of Imperial Kannauj Vol IV
(Chapter V p.114-119 by D.C. Ganguly)
till the Tantrins put Fartha, the great grandson of Suravarman on the throne in 906 A.D. conditions had deteriorated and the famine of 917 A.D. worsened the situation. After a period of chaos and confusion Unmattāvantī son of Fartha was put on the throne. He proved to be one of the most vicious and tyrannical rulers.

The crown passed into the hands of a Brahmin Yasaskara in 939 A.D. and Kashmir prospered for sometime. Vice overpowered him and the throne passed over to Parvagupta who ruled up to 950 A.D. Kshemagupta, son and successor of Parvagupta married Diddā—the daughter of Khas's Simharāja—the Lohara King of Punch territory. Kshemagupta died after a reign of eight years only and during the regency of her young son Abhimanyu—Didda resumed all power in her hands. The palace became a place of intrigues and the ministers kept on changing during the fourteen years of Abhimanyu's reign. After a short spell of religious zeal followed by the death of her son in 972 A.D. Diddā resumed her evil course and brought about the deaths of Mandigupta and Tirbhuvana the sons and successors of Abhimanyu. Ultimately appointing her nephew Saṅgramarāja as her successor she died in 1003 A.D.

This brought the Loharas into power Saṅgramarāja proved to be a valiant ruler. He sent help to Shahi Trilochanapāla against the Mahmud of Ghānī and in spite of his repeated efforts Mahmud could not conquer the Loharas. Ananta—the younger son of Saṅgramarāja was helped by his queen Suryamati in the administration of the kingdom. As a result he could devote more time to the conquests. He greatly expanded his kingdom bringing Chamba under his sway. In 1063 A.D. he abdicated in favour of his son—Kalas'a who proved to be a useless boy. Greatly disappointed in his son Ananta committed suicide in 1081 A.D. and Suryamati performed Sati.
Utkarsha and Harsha the two sons of Kalas'a did not prove to be able rulers. At first they fought for the throne and later on Harsha lost his life fighting his opponents Uchchala and Sussala in 1101 A.D.

Thus another line of the Loharas came to power with Uchchala on the throne. The intrigues continued between the two brothers resulting in the defeat of Bhikshachara grandson of Ananta. Sussala gained victory in 1121 A.D. but himself fell a victim to his son's conspiracy. Now Jayasimha son of Sussala, resumed full power and held sway till 1155 A.D. Paramanuka and Vantideva Jayasimha's son and grandson respectively ruled from 1155-65 and 1165-72 A.D.

Later, People elected Vappadeva as king. Successor of Vappa was his brother Jassaka in 1181 A.D. Jassaka's son Jagadeva and grandson Rajadeva came next, both ruling upto 1213 A.D. Sangramadeva and Ramadeva, Ramadeva adopted a son and grandson of Rajadeva ruled upto 1252 A.D., when he was killed by Brähman Lakshmideva who was ruling in 1286 A.D., a Muslim named Kajjala. Then came Siñhadeva and Suhadeva who established supremacy over the whole of Kashmir.

It was during the reign of Suhadeva after 1301 A.D. that Kashmir was invaded by a large army of Tajikas, Turushkas and Mlechchas under Duluchha. Suhadeva proved a coward and lost his life in 1320 A.D. For eighteen years, Kashmir was thereafter ruled by one Ramachandra and then taken over by the Tibetan Richana who continued to rule there till 1323 A.D. Depositing Haidara, son of Richana, Sahmera a muslim took over the throne at first in the name of Udayanadeva but in 1338, after Udayana's death, in his own right taking the name of Shamsuddin and thus ended Rajput rule in Kashmir.

Rajput rulers patronised men of learning and artistic achievements. Many of the rulers were themselves poets and writers of repute.
Trade and commerce flourished, the general economic conditions were good and the peace and prosperity led to an unsurpassed growth in the field of literature, science and arts.

Pratihāra ruler Mahipāla patronised Rajasekhara a reputed poet and playwright who composed Kavyāmāndāsa, Balaramayana, Viddhasāla bhaṇjika etc. Kshemīśvara composer of Chandakausika also lived under the patronage of one Mahipāla - the Pratihāra of Kanauj or the Pala ruler of Bengal. Kashmirian poet Abhinandana wrote Kadambarikathāmāra. Three long epics Yudhisthiravijaya, Saṅgīkatodāya AND Tripuradahana were composed by Vasudeva whose patron was one Kulasekhara. Dhananjaya Śrutakirti a jñān Jain author of Dvisandhaṇa also belongs to the period under review.

Mayūra and Śana wrote hymns like Mayūrasataka and Chandisataka. Several hymns have been ascribed to Saṅkara the famous philosopher and religious reformer. Devisatika of Anandavardhana; short hymns addressed to Śiva in Stotravali written by Utpaladeva and Mukundamāla composed by Kulasekhara in honour of Vishnū are worth mentioning as these hymns popularised the chief deities of Pañchadevopasāna.

Under the paramāras at Dhāra flourished Sabhana and Manatunga, the well known Jain authors of Chaturvīṁśatī Jinaśututi and Bhaktamarastotra respectively.

Yaśovarman of Kanauj, Jayapīda and Avantiavarman of Kashmir and Vākapatiīja II of Dhāra were themselves poets of no mean repute. Among the rulers of learning and literary abilities the name of Paramāra Ehoja outshines all the rest, he is said to be the author of twenty three books Samarangana Sūtradāhara being one of them. Thus there was ample literary material at the disposal of the artist to portray in painting and sculpture.

A great deal of progress was made in various fields of science. A medical lexicon Dhanvantari Nighantu was given its present formulation.
this period. Abhidhāna-ratnamāla a dictionary by Halayudha can be assigned to the rule of Manja Vakpati of Dhara between 974 and 995 A.D.

Rugavinisohaya or Madhava Nidana a book on medicine, Ganitasara probably written by Śridhara, Jyotihāsastra, Aṣayasiddhanta written by Aryabhatta II, Brihatsainhita etc., all were written during this period.

Dharmasastras and Puraṇas attained a sanctity and these texts served as sources of civil law as well as religious beliefs and practices prevalent in this period. The Linga and the Pasupata - vrata, the Panchakshari - mantra, Diksha, Purascharana, Yatidharma containing mystical rites and practices were added to the Linga Purana between 800 to 1000 A.D. similarly in the Varaha Purana were added Diksha penances, funeral sacrifices, Karnavipaka and Stridharma etc. in the tenth century.

Erudite scholar Medhālīthi - the eldest commentator of the Manu - Smṛiti whose commentary is available to us and who was thoroughly conversant with the Dharma Sāstras and the Mīmanāśa lived during this period. Vachaspatimisra, a great philosopher of the age, a versatile genius and an adept in every branch of orthodox systems of Indian Philosophy composed his index on the Nyāyasastra, wrote treatises on some of the darsanas and commentaries on Nyāyavartikatatparya. Commentaries on Īśvarakrishna’s Samikhyakarika and Vyasaḥashya on Patañjali’s Yogasūtra were written during this period. Vachaspati wrote under the unsurpassed patronage of King Ariga - an unidentified Rajput ruler of this period.

Udayana - the composer of Tatvavasūddhi and defender of the orthodox views belonged to the Nyāya school like Jayanta and Bhasarvajña.
Vaishnavism and Saivism were developing systematic schools in affinity with the Vedanta. In his Tanstraloka and Paramarthasara, Abhinavagupta combined the monistic teaching of Advaita with the practices of Yoga and Bhakti of Saivism and Vaishnavism.

The highly free thinking Indians were proving and testing by means of logic things that had come down to them from the past. They wrote in Sanskrit explanations of the Prakrit Agamas. Siddhasena Divakara was probably the first Jain Pandita to turn to Sanskrit language for the propagation of his faith and philosophy. Haribhadra also followed Siddhasena's method and wrote Sanskrit, commentaries on the Agamas. He also wrote Samaraichona-kaha (Samaraditya-Katha) and Dhortakhyana in Prakrit. Udyotanasuri wrote Kuvalayamala and Dharmadasagani wrote Kuvalayamala and Dharmadasagani wrote Upadesamala during the ninth and tenth centuries.

Pali literature also saw the growth of non-canonical works like the Sachhasanikhepa and Saddhamma-Sangaha of Chulla Dhammapala. Mahamana's Saddhammapakasini, Khemapakarana of Khema and Bodhisarnisa of Upatissa were some of the Pali works written during this period. All this literary, scientific and artistic equipment at the disposal of the rulers had a great impact on the development of education in all its branches.