CHAPTER III

RELIGIOUS GEOGRAPHY
I. ANCIENT GEOGRAPHY OF BUNDALKHAND

The boundaries of Bundelkhand for the purposes of present work have already been defined. Turning now to the topography of the region, names such as the Vindhyas, the Betwa, the Dhasana, the Bin, the Ken, the Yamuna come casually to our mind forming, as they do, the warp and woof of the region under study.

The Vindhyas constitute the chief mountain range of the region having been held as one among the seven Kula-Parvatas in ancient times. Well known, indeed, is the myth relating to its attempt at obstructing the path of Surya, finding mention, as it does, in ancient inscriptions as well as literature. Ptolemy's 'Cuindon' has been taken to refer to the Vindhyas. Varahamihira describes Vindhyas as a resort of the Vidyadharas and possessing streams inside its caves, and as embraced in secret by the river Rev as if it were a lady overtaken by passion. Among other hills of ancient times, Kolabala has been identified with the chain lying between Panna and Hijawar by Pargiter and Čitrakūta with the hill about 7 kms. away from the present Čitrakūta railway station.

The Yamuna is certainly the Kalindakanyā of Kalidasa, Kalindi of Eran pillar inscription of Audhagupta, and Kalindatanayā of Yasovarman's Khajuraho stone inscription.

1. Meghadutam, P. 43.
7. Raghuvamsa, 6. 48.
The Betwa is the Vetravati of old times and hailed as river Malwa in the Kajuraho inscription of Yasovarman. According to Dr. B.C. Law, the Betwa is mentioned in Kalidasa's Meghadutam as Vetravati. The Markandeya-Purana and the Milinda-Panha also contain her name.¹ Dasarna² river of ancient literature has now been identified with the modern Dhasana which forms the boundary between Jhansi and Hamirpur districts and falls into the Betwa. Modern Kena is Karnavati of former times that falls into the Yamuna.

Important archaeological evidence throwing a flood of light on the ancient cultural history of Bundelkhand is lying at a number of places in the form of temples, icons and epigraphs. Some of it has been collected in district museums. A thorough study of this material is essential for us to recreate the religious life of the region in ancient times.

Described below, therefore, are almost all the important archaeological sites of Bundelkhand with an idea about their geographical situation and a brief account of the archaeological remains that still exist at the place. Note should be taken here that some of the sites were discovered during the explorations undertaken to study the material for the purposes of present thesis. They are yet to find a place in the archaeological map of Bundelkhand.

II BAN\DA DISTRICT

(a) BILdami:

Possessing a beautiful location in the midst of a valley and situated at a distance of 45 kms. from Banda town, the village contains the remains of a small stone temple standing on the top of a rocky hill and locally known as Bihari\a Ma\a. Consisting only of a sanctum and a portico, the temple appears to have been dedicated to Vi\a\nu as his figure can be noticed in the lal\atalamba of the sanctum doorway. Profusely ornamented, as were its outer facades, Cunningham\ noted figures of Caja\ka\m, Haragauri, Ardhanari\iva and Sarasvati among the deities that were carved on them.

(b) ŠIT\AK\TA:

Important evidence is available attesting to its early habitation. Accompanied by Sita and Laks\ma\a, Ra\ma, the great Indian hero, came and rested at this 'many hued peak'\ during the period of his exile. Situated on the left bank of the Paisuni\ river at a distance of about 70 kms. south-east of Banda, it had the honour to become the abode of the sage-poet Val\i\ki who sang its praises in the following words.

Auspicious hill! where all day long,
The lapwing's cry, the Koil's song,
Make all, who listen, gay—
Where all is fresh and fair to see,
where elephants and deer roam free ........

2. Ibid. P.10.
3. Vide - Ibid.; Rajagopau, K\n., 43, 44:—
"प्राणात्मकऽपि नित्यानि उनिनां कहें तु सर्व परं विश्वासोऽपि।"
\n\n\n
Cunningham was inclined to identify the Godāvari of the Rāmāyanā with a stream which rushes forth from a cave in the hill, a few kms. to the south of Āitrakūṭa.¹ Barring a few sculptures of early-medieval times that are scattered in the vicinity of the village, the site does not possess anything of interest for us. A place called Daśarathnāṭa near the village contains carvings of Śeṣaśāyī Viṣṇu, Mahiṣaśamardini, and Sūrya.

(C) **Gondā**:

About 1½ kms. away from the high road leading from Karwai to Banda, the village was noted by Cunningham² for two temples. Of them the larger belonged to Viṣṇu and the smaller to Lakaṃī as their figures occupied the Lalatātimbas of their respective shrines.

(D) **Kālaṇṭjā**:

Mentioned as Rudrakoti in Kūrmapurāṇa³ and intimately associated with Śiva,⁴ its very name is thought to have been derived from Śiva's activity as Kāla or Time which causes every thing to decay (Jarā). Located at a distance of 35 kms. from Banda town in latitude 25.1° N. and longitude 80.23° E., it is mentioned in the Vedas as one of the 'Tapas-yasthanas' according to Wilson.⁵ Cunningham is of the view that 'Tamasis' of Ptolemy should be taken for Tapasis identifying it with Kālaṇṭjā of later times.⁶ Wilson states that the fortress was founded as early as the beginning of the Christian era. A verse in the epic Mahābhārata states that whoever bathes in the lake of the gods in Kālaṇṭjā acquires the same merit as if he had made a gift of 1000 cows.⁷

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2. Ibid., P.14.
3. कुम्भेश्वर,उदयपूर,38,9, स्कृति:तिरितिस्त्रां रुद्रश्य पर्याप्तमः
4. वही ४२ - कालन्द्र महालीपुर रुद्रान्तः कदेशाः।
6. Ibid., P.38.
7. Ibid., P.21.
Mahabâkhandâ also contains a similar mention.\footnote{1}

... among the antiquities existing at the place, of supreme importance is the Nilakantha temple inside the fort. In form, an octagonal cave with a mandapa of Candella times in front, the temple contains figures of Gangâ-Yamunâ and Śiva-Pârvatî which have been assigned to the Gupta period.\footnote{2} Worthy of mention, are numerous rock-cut sculptures that depict deities of different cults. Figures of Śiva, Gaurî, Ganeśa and Nandi are carved near a reservoir called Hanumâna-kunda and those of colossal Kâlabhairava, Seśaśayi Viśnu, and Varâha near the Lake Gangâsâgara.

Of greater importance and deeper significance are a number of inscriptions, that have been discovered here, the earliest of which belongs to the Gupta period.\footnote{3} Hemavati, the mother of mythical character Chandravarma who founded the Candella, line, is known to have lived here for some time.\footnote{4} Chandravarma is said to have built the fort of Kâlañjar.

\text{(E) Lokhri :-}

Situated at the northern foot of the Vindhya hills at a distance of 9 kms. to the north-west of Dabora station, the village contains a number of sculptures, depicting Varâha, Nrsimha, Ganeśa and Bhairava. Needing special mention here is an important discovery, made by Prof.K.C.Bajpai,\footnote{5} of a Yogini centre near Lokhri assignable to the 8th century A.D. In all twenty-nine

\begin{tabular}{ll}
1. महावीर लक्ष्मण ग २१६५ & \\
काले महातम विवर वासिवर का शैल \\
सर्वे चौति अवलोकन से अनुमान केषुर गाँव || २२५ ||
3. Ibid., P.34-43. & \\
4. महावीर लक्ष्मण, गाँव २, २२८ & \\
काले महातम वासिवर का शैल || परिपास क्लियर किलानीमध्य ||
5. M.P.Chronicle (Bhopal), May 14, 1975, P.5.
\end{tabular}
icons of Yoganis have been found among which representations of Aindrī, Vaināyakī, Yāmi, Śaśī, Kaṅkālī, Nārsimhī and Kaumārī (sketch No.1) Lithic representations of Kārtikeya and Lakulīśa can also be seen in the village.

(F) Maṛpha :-

Situated on a high projecting hill about 20 kms. to the north-east of Kālāṅjar, the fort bears a deserted look and is overgrown with jungle. Of interest for us here are some inscriptions belonging to the late medieval period.¹

(G) Rāsin :-

Lying about 40 kms. away from Banda on high road to Kālāṅjar, the village is dotted with ruined shrines indicating that the place must have been a populous city in ancient times. Located in latitude 25.11° N. and longitude 80.44° E. the village has a wealth of antiquities belonging mostly to the Candella times. Worth noting here is the temple of Ratananātha buried in a thick forest and standing on a hill overlooking verdant woods. People call it the Ĉaṅga-Maṅeśvari temple. Another temple, dedicated to Ganeśa is near the village enshrining a 24 armed icon of the deity. Among other sculptures, a colossal representation of Ĉaṇḍa, Hanumāna, Nṛsimha, Nandī and Durgā deserve mention.

It is interesting to note that another village, also known as Rasin, about 7 kms. away from Banda, also contains some antiquities among which icons of Ganeśa and Durgā are noteworthy.

Besides Pailani, Lauḍi and Gairaha in Banda district also contains ancient remains. Bundelkhand Chhatrasal Museum in Banda town, also contains some antiquities of importance for us.

Of greater importance is another fact. As regards painted rock-shelters, Banda district is one of the richest in the area of our study. The caves are as far-flung as the frontiers of the district and as important as other ancient remains. Worthy of mention among these sites are sorhat, Kariskund, Jargah, Markandi, Hasharan and Čitrukūṭa. Mention has already been made that Prof. K. D. Bajpai discovered in this district some rock-paintings of as old times as that of Indus valley civilization.

III Chhāitarpur District

(A) Khajurāho

According to Cunningham the name of the village may be hidden in the 'Kuraporina' of Ptolemy. A Čandella inscription calls it Kharjurvātika. As regards the existence of a large number of temples here, Mahobākhand relates that Hemavati directed her son Čandravarman, after arriving at Khajurāho, to perform the Bhāndya-Yajña and construct 85 temples with a lake and a garden attached to each, to relieve her of mental torture. From the same work we learn that the divine architect Viśvakarma built these magnificent temples.

2. Ibid. P. 56.
4. पञ्चारी फठ कैसा तल का पालक जाग ! 
कैसा निकट-निकट रोड़ निकट-निकट पर जाग ॥
4. पञ्चारी फठ कैसा वान्न जो निकुरारि ! 
विश्रामसंग कैर रक्त की लवी न घड़िन चारि ॥
Ibid. 54.
Too well-known are the monuments of Khajurāho to need here any elaborate description. Cunningham found remains of about 30 temples at the place. About 25 of these can still be seen at the site in varied states of preservation. And yet we are surprised to note that the name of this temple-town has not been mentioned in any text as a tīrtha or pilgrimage center. The 'Tīrthakāṇḍa' of Lakshmīdhara of the 12th century A.D. and the 'Tīrthaśintāmanī' of the 15th century A.D. are silent about Khajurāho.

Earliest among the temples of Khajurāho is a shrine of the Śāktas consecrated to sixty-four Yoginis. Next in chronology come those of Brahma and Lalguān Mahādeva, of which, the former was originally dedicated to Viṣṇu. All these were built wholly or partly of granite.

The Mataṅgeśvara (Plate No.VII.Fig.No.4) is held earliest among the sandstone temples. It is a Śaiva Shrine. The Varāha temple which, in form, is merely a mandapa of four pillars, contains an artistically carved image of the deity.

Earliest among the finer sandstone temples is the Laksmaṇa (Plate No.IV.Fig.No.1) belonging to the Vaishnava sect. A Sandhāra Prasāda of the Pancayatana variety, it is assigned to the reign of king Yasovarman Candella on grounds of inscriptive evidence.3

The Pārśvanātha (Plate No.IX.Fig.No.6) temple is a Jain shrine datable to the time of king Dhaṅgadeva on the basis of epigraphic data. Except for the Jina image inside the sanctum and the Jina figures on the door lintel, in style and on sculptural

as well as architectural grounds, the temple is hardly distinguishable from the Brahmamical shrines standing at the site.

The Viśvanātha is a sandhāra temple of Saiva affiliation and Panṭāyatana in nature. It is datable to the year 1002 A.D. on the basis of inscription 1 now studded into its mandapa wall.

The Jagadambi and Čitragupta are nirandhāra prāsādas assignable to the first quarter of the 11th century. The former of these, was originally dedicated to Viṣṇu.

The largest and loftiest as well as the marvellous and magnificent is the Kandariyā temple. (Plate No.VII. Fig.No.1) A gem of architecture and a treasure of incalculable sculptural wealth, it has been dated in the second quarter of the 11th century A.D.

To the third quarter of the same century belongs the Vāmana temple and slightly later in date is a Jain shrine dedicated to Ādinātha of which only the sanctum and the vestibule survive now. The Javārī (Plate No.III.Fig.No.3) is a small, well-proportioned, nirandhāra prāsāda consecrated to Viṣṇu. It is placed in the period 1075-1100 A.D.

Standing at a distance of 2½ kms. from the main group is yet another temple of Viṣṇu known as the Čaturbhujā temple. Possessing a beautiful and well-carved image of the god, and resembling the Javārī in many of its architectural features, the temple is dated to 1100 A.D. Last of the line, is the Duladeo, a Śaiva shrine with a saptaratha plan and placed in the second quarter of the 12th century A.D.

The Ghatātī temple, so called owing to the chain and bell motifs so prominently carved on its tall, elegant pillars is the fragmentary shell of a structure belonging to the Jaina faith. Only an ardhamandapa and a mahamandapa stand in situ resting on four pillars. It is assigned to the end of 10th century A.D.1

Now the fact which emerges in high relief from the description, given above, is that a liberal and tolerant atmosphere characterised the religious life at Khajurāho. Naturally orthodox and heterodox cults flourished side by side. The religious harmony promoted synthesesing ideas and teniencies giving birth ultimately to smārta worship and syncretist iconography. Simultaneous worship to the principal deities of Brahmanic faith was the chief principle of smārta cult. In illustration of their ideal we come across Pándayatana temples that contain four subsidiary shrines on their jagati. However, Cunningham found that all the four subsidiary shrines attached to the Laksmana temple were dedicated to Viṣṇu for whom the main temple was erected.2

The iconography of Khajuraho evinces an exuberance rarely available elsewhere. In addition to the syncretist icons like Hari-hara, Hari-hara-śiranyagarbha and Arīhanārāśvara, Khajuraho has supplied a large number of panels depicting myths associated with Kṛṣṇa, Śiva and Viṣṇu.

1. The chronology as well as dating of the Khajuraho temples is based on the conclusions of Shrikrisna Deva, mentioned in his article entitled 'Temples of Khajuraho in Central India': A.I., No.15, 1939. Pp.43-64.

Noteworthy, again, is the fact that Khajurāho supplied a wealth of epigraphic data, belonging to Candella kings, throwing a flood of light on the contemporary religious life.

Huen Tsang speaks of a number of Buddhist monasteries at Khajurāho, remains of which, were identified by Cunningham with the ruined mounds in the Northern group. Barring a solitary figure of the Buddha, now housed in the local museum, nothing has survived of Buddhism at Khajurāho.

(3) Māmakūndā:

Lying on the left bank of the Ken river about 25 kms. of south-east of Chhatarpur town and commanding a clear view of Rajgarn, this Candella fort has been named after the tutelary deity of the Candella dynasty. The temple of the tribal god Mānyadeva is buried, now, in a thick forest and is difficult of access. Save for the solitary, but crudely carved, figure of the deity, nothing noteworthy exists there.

(3) Mau-Sūrīnā:

Characterised by a beautiful sheet of water and surrounded on all sides by pretty hillocks, the village lies about 15 kms. west of Chhatarpur. Tradition avers, that it remained a minor seat of the Pratināra government, a fact attested to by the presence of many granite temples in Pratināra provincial style at the place.

Near Māmakūndā stands one of the temple groups. Consisting only of a square cela and a pyramidal śikhara of horizontal tiers and elemental style with a crowning āmalaka at the top, each of these temples reminds us of the tiny cells of Causathā-

2. Deva, Srīkrīṣma: Ibid., p. 43.
Yogini temple at Knajurāno. The jaṅgā and the doorway of these temples are devoid of any decorative designs. The icons having gone, it is difficult to decide upon their dedication. They can be assigned to the 9th century A.D.

The so called Nagabābā shrine (Sketch No.2) can be seen beside the path leading to the state Museum, Dhubela. Possessing primitive features and plain character as noted in case of temples mentioned above, the temple is in well state of preservation.

Slightly developed in plan, style and elevation is another temple also located near Bhimkund. With a Pāñcaratha plan as well as elevation, it possesses a curvilinear sikhara and a crowning ämalaka. The portico which must have stood in front of the sanctum is missing now leaving a few traces of its existence.

Few more shrines of Pratinara times stand at villages called Kālibādi and Cāhāraud. At Bāhāmāl, a village about 35 kms. away from Chhatarpur is located a temple of Jain deity Sāntinātha.

IV DaMōH DISTRICT

(A) नाम | ताड़क्षिणातः |

The site is unnoticed as yet. Here has been found an icon of Adiha¹, assignable to the late medieval period on grounds of palaeography of the inscription² incised on its pedestal. The existence of this icon attests to the fact that

1. The credit for discovering the image should go to the Cajarath Mahotsava Samiti of Jain Society, Damoh. Dr.K.C.Jain and Shri P.C.Singhai, its members, showed me the photograph of the icon.
2. The inscription was read by my guide, Shri S.D.Misra.
Buddhism had a small pocket in the district of Dahan during the late medieval period. Many more signs of Buddhism might come to light if the site is systematically explored. The village lies a few kms. away from Gaḍhākotā.

(3) Badgaon :-

A solitary Śiva temple is located at this village, belonging to 10th-11th centuries A.D. on grounds of style. Save for the sanctum and a part of the Śikhara nothing survives. The Śikhara shows six kārṇa āmalakas indicating arrangement of seven bhūmis originally. A few sculptures remain scattered around the shrine. Facing the temple is a large sheet of water enhancing the beauty of the place. The village lies about 30 kms. north-east of Nohatā.

It appears that this is not the same Badgaon that was noticed by Cunningham in this part of central India. He noted remains and ruins of about 35 temples at the place by actual survey. Some of these, belonged to Jain deities and others to Brahmanic gods. From the temple of Somanātha that possessed a low pyramidal roof he recovered an inscription in characters of 9th-10th centuries A.D. In the very first line he read the name of Kaladuri king Vigrāha ēdi who is known as 10th ruler of the line.

(3) Bārānāśī :-

This, too, is a new discovery done during the explorations undertaken for the present work. Situated at a distance of 20 kms. south-east of Nohatā, here can be seen a small shrine of flat roofed and single-slab pattern, bearing close resemblance to the early Gupta temples. But it certainly belongs

to the post Gupta period as can be made out from the sculptural art which is devoid of that grace and charm characterising the Gupta art. The temple is dedicated Śiva but the find of a door-lintel with Visṇu in Lalātabimba lying among the sculptures indicates the existence of a Vaiṣṇava shrine having been here.

(D) DONI :-

This hamlet at a hill top is about 25 kms. away from Tendukheda. About 11 temples appear to have been in existence here datable to the 10th-11th centuries A.D. All are utterly ruined now making a moving spectacle. The confused heaps of icons and architectural members, many of which have now been sent to the Damoh archaeological Museum, reveal that the temples were dedicated to the Jaina as well as Brāhmaṇical deities. Of special note among those, still lying at the site, are icons of Skanda, Agni, and the Jain Yakṣī Ambika. An icon of Yogāsana Visṇu placed inside a āyāvatā is a rare piece of art.

(E) HINDORIA :-

Lying 15 kms. north-east of Damoh town, the hamlet of Hindoria is also a place having numerous antiquities. The gateway of the Jugāl-Kishore temple in the village consists of door-jambs and door-sills removed from the ruins of Kalaḍuri temples. At a distance of 2 kms. to the west of the village is Bādi Bhuvaṇ or Isarmau, the original site of the old town. Covered with ruins of temples it is surrounded by fields on all sides. Among the sculptures lying here, those depicting Śesāsāyī Visṇu, Shairava, Kamūndā, Hanumāna, and a Jina deserve notice.
Into the open ground before the residence of Pratap Narayan Thakur in the village are scattered some more sculptures taken obviously from the old site. A kayotsarga Jina, Nrsimha, and Sesaṣyī Visṇu are noteworthy among them.

(F) **Kīkārī:**

Archaeological remains of this village have not yet been noticed. Hence it is also a new site. At a distance of 15 kms. from Nohatā on the road leading to Tejgarh, the village has a fine situation. No ancient temples stand here now but their traces greet us at the very outskirts of the village. Under a Pipal tree on a platform are lying two door-lintels with Visṇu and Śiva in their lalāṭabimbas. Hard by, a broken image of Hanumāna can also be noticed.

(G) **Kōdāla:**

Situated at a distance of 17 kms. south-west of Tendukheda, the village is known for its ruined Śiva temple of Kalaburi times. Only the sanctum and a segment of śikhara survive the violent war against Time. The sculptural bands of the jaṅghā contain figures of sura-sundaries and parivāra-devatas of Śiva. The door-frame is also richly carved. Destitute of any deity and decorative designs is another structure, resting on massive square pillars, standing close to the Śaiva shrine.

(H) **Kūndāli:**

Words will fail to depict the beauty of this place. Dotted with hills, each of which is crowned by a Jaina temple, the beauty of this well-known sacred site of the Jainas is enhanced by a large body of water called Varāṇamānasāgara. Secluded and serene that the place is, it must have attracted the ancient Rājas.
Kundalpur is about 40 kms. north-east of Damoh town. The Jaina temples, possessing a square body, domed roof and pinnacles at the corners are not very old.

Associated with a number of myths, this famed Tīrtha of the Jainas contains a few relics of our interest. Cunningham located two flat-roofed temples of the Gupta period at the foot of the hills to the west of the lake. Built on single-slab pattern these were dated by him in 600 A.D. One of them still stands in situ consisting of a square sanctum and a shallow porch. (Plate No.VIII. Fig.No.2) The icons enshrined in it are definitely of later period. One of them is a Viṣṇu image and the other represents Rāvanānugraha-mūrti of Śiva.

A two storied structure, of which the upper one has fallen now, and locally known as Kūmiṇī-Maṭha also merits mention. Devoid of any sculptural carving and destitute of any deity inside, it poses a difficulty in deciding upon its dedication. A loose stone slab containing representation of the Jain Yaksna pair Gomati and Ambika, sitting Lalitākesa under a tree, is lying inside the structure. Yet we can not be sure of its Jaina affiliation, as the slab does not seem to be belonging to it.

High up on a hill is the famous temple of Bade Bābā. The temple itself is of much later period but a few early-medieval sculptures representing Jaina deities are lying in the courtyard. Among these icons of rākṣis and Tīrthaṅkaras deserve mention. On the basis of ancient Jain sculptures we may say that though not a single temple of the Jainas datable to the ancient period exists at

the site, we can not doubt that there were some that have fallen victim to the forces of destruction.

(I) **NOHATā** :-

Commanding a captivating confluence of Bērmā and Guraiyā rivers, it lies 20 kms. south-east of Damoh town on Damoh-Jabalpur road.

The solitary surviving monument here is a Śaiva shrine placed within an enclosure wall of modern construction and enshrining a liṅga. Standing on a low jagatī, it has a shallow porch, a large maṇḍapa, a constricted antarāla and a plain garbha-grha. (Plate No.VII. Fig.6) The śikhara rising above the sanctum is curvilinear in design, pañca-ratna in plan and ornamented all over with caitya window carvings. The temple is a nirmandhara prāśāda. Near the Police-station on the outskirts of the village is a small modern shrine of Hanumāna. Into the jagatī and walls of this temple, early medieval sculptures representing Viśnu in the lalātabimba of a door-lintel, a sukhāsana Gaṇeṣa, and an āmalaka piece have been studded. In every nook and corner of the village can be seen innumerable icons depicting Gaṅgā-lakṣumā, Sūrya, Skanda, and navagrahas lying under trees, on the mud-platforms and built into walls of houses.

Upon a mound to the north-west of the village are lying several Jina images and 6 icons of Gaṇeṣa of various sizes. It appears that the site was sacred to the sect of Gaṇapatyās. The Kher Mātā Marniā standing on the road retains a rich collection of sculptures finely carved. The beautiful boar at Phutera tank in Damoh is said to have been removed from Nonatā.
(J) NANDGUND

Located on an island formed by the junction of two branches of the Kundo Nāla with the Ratnā river, this village is about 60 kms. east-north-east of Dāmon. Among the antiquities of the place Cunningham noted a temple of Mārtanda and another of Aṣṭāsakti. He assigned these temples as well as sculptures of Śiva, Viṣṇu, Ganeśa that were lying nearby, to 700 A.D. He also found an inscription of Kalācari king Kusuma in characters of 16th century A.D.

(K) KANDER

10 to 15 kms. south-east of Nāla is the location of Kander, possessing a large number of sculptural remains scattered in and around the village. As regards the architectural ones, only a two storied structure attracts our attention. In design, plan and style it corresponds to the Ṛṣabha-mātha of Kundalpur. We can not say anything about its dedication as it is destitute of any deity inside. A large heap of sculptures lying in front of it under a tree indicates that they belonged to the stūpā. Recognisable among these are icons of Viṣṇu and Pārvatī.

Scattered near the Śagarā tank outside the village are a number of relics ascribable to 11th-12th centuries, on grounds of style. Meriting mention among them are icons of Ganeśa and a panel representing Saptamātrikās. Walking about 1 km. to the east of the village one comes at a place called 'Jadi Devi'. Within a brick-enclosure here can be seen many more images and architectural members. Carving our gaze are representations of Viṣṇu, Ganeśa and Navagrahās.

Traditionally known to be Aina's place, Sakor is about 15 kms. from Datia. A Shiva temple of early Gupta times is located here. (Plate No.VII. Fig.No.2) barring the doorway to the sanctum, the rest has fallen now. But the enshrined Linga can still be seen in situ. The highly ornate and artistic door-frame seems certainly a work of the Gupta artist. The temple had no Shikhara and all traces of the Tandiya are missing.

A little further away from this temple stands a Janumâna temple of modern make. House here in a corner are a few broken sculptures of early medieval times. A Jina image deserves mention among them.

In addition to the above, sites such as Fatehpur, Cubra, Sandakpur, Chitrakot, Kothorâ, Panonam Nagar, Kaarpurâ, Kanoda and Tejgarn also contain antiquities of our interest. Damoh Archaeological Museum, also houses numerous art relics which include not only images of Hindu and Jain deities, but door-lintels and door-jambs as well. The garden attached to the Collector's bungalow also contains some sculptures of late-medieval times and so does the garden of S.P.'s bungalow.

V Datia District

(A) CHHITI BADHAI :-

Believed to have been founded about 500 A.D. on the basis of the Gupta and the Roman pottery recovered from the adjoining Guptaśvara or Gopeśvara hills, this small town lies 6 kms. to the north-east of Datia. Close to the residence of the old Diwan is a Jain temple dedicated to Neminâth. Completely deserted and dilapidated now, it is locally known as Buddha- mandira.
The hillocks of Gopeśvara, about 1 km. from the town possess certain painted rock-shelters. The survey team of the Deptt. of a.I.H.C. & a, University of Saugar, collected some clay sealing here with a representation of miniature stūpa in centre and a Brāhmi legend of 6th-7th century A.D. Worthy of note again, is the fact that the traces of Ādhist stūpas can still be made out on the hill. Heaps of Gupta bricks nearby are also significant. The Śiva temple of Gopeśvara is actually a natural cave enshrining a liṅga. Scattered nearby are numerous icons and sculptures, assignable to the Pratināra and Kaśonapagrāṭa periods. Among them images of Sūrya, Viṣṇu and Śiva Rāvaṇānugrāṇa are notable.

(B) GUJRĀΜHA :-

A copy of Aśoka's Minor-rock-Edict was found here.
The village lies 15 kms. south-east of Datia. The epigraph is incised on the face of a granite rock at the foot of a hill in the vicinity of the village and is important as it contains the personal name of Aśoka.¹

(C).GUIRĀNAH :-

The find of painted rock-shelters here by the survey team of the University of Saugar places this village in the archaeological map of the district. Located at a distance of about 11 kms. south-east of Datia town, it has picturesque surroundings characterised by a beautiful sheet of water at the foot of the hills.

(D) Keolārī :-

At a distance of 8 kms. north of Datia on Seondha road, this village has yielded some punch-marked coins. It is thought to have been inhabited from the Sātvāhana period. The icons found here included those of Viśṇu, Gajārī Śiva with mātrkās above it, ten-armed headless Durgā, Pārvatī, Haragaurī, Ganeśa, Varāha, Navagranā, Kubera, and Pārśvanātha.¹ A huge image of Hanumāna was also among them.

(E) Raunjākā :-

An important find at this village, about 3 kms. away from Keolārī, was an icon of the Buddhist Goddess Tārā testifying to the fact that Buddhism had some influence here in early medieval times. An icon of Ardha-nārīśvara was also recovered from here.

(F) Bahār :-

About 13 kms. east of Datia town on Seondha road, the village has a collection of sculptures, Brahmanical in affiliation. Included among them are carvings of Varāha, Vaiśnāvī, and Ganeśa. Mention needs to be made of a colossal linga with carvings of divine figures on it which was recovered from this village.² It is said to have been removed to the collection of sculptures at Datia town but, despite diligent search, it could not be located there.

(G) Unāo :-

Famous for its Sun-temple and located on the bank of Panuj river, this village is at a distance of 25 kms. from Datia. The Sun-temple appears to be of recent construction, but the

² Ibid.
Sun-dial enshrined in its garona-grha, being not a carved image, must be older belonging to the time when worship was paid to the aniconic representation of the deity. Besides, a number of myths and traditions are associated with its origin and history current among the local people.

The Sun-dial itself has nothing remarkable to offer save its circular shape with raised points at the periphery, standing perhaps for the planets. The shallow niches of the cella contain a linga, an icon of Durgā and a pot-bellied deity. The Sun-dial is embedded in a high platform. Under a Pipal tree in the court-yard lie a few more sculptures indicating that a temple must have been erected at the place during the late medieval age.

In addition to the above, mention needs to be made of Sonāgir, an important pilgrimage of the Jainas. The Jaina temples, more than 75 in number, appear to be belonging to later period than the 12th century A.D. However, an image of Pārvatī, kept in temple No. 76 contains an inscription on its aureole in Siddha-mātrkā characters of 8th century A.D. The epigraph reveals the name of Vadaka son of Śimhadeva. Kinnargarh near Seoniga is a place possessing large number of sculptures. A collection of sculptures housed in a room of the P.R.O. office at Datia is also noteworthy. The art relics brought from various places of the district include icons of Gajalakṣmī, Sūrya, Ganesa and Saptamātrkās. A fragmentary slab containing figure of a wheel flanked by deers is specially noteworthy as it seems to be Buddhist in affiliation.

VI  

Hamirpur District

(a) Mahoba:

Mahoba is a railway station on the Jhansi-Manikpur railway line. A seat of Chandela government, that it was, its location is in latitude 25.36° N. and in longitude 73.41° E. Cunningham, who was first to make a thorough survey of the antiquities of Mahoba, does not doubt the popular tradition that holds king Chandravarman as the founder of this city. The king is supposed to have instituted a great festival at the place after which it was named Mahotsavanagar, shortening later on to Mahoba.

The Hindu and Jain temples of Mahoba fell victim to the Muslim fanaticism. Barring a couple of temples all were either converted into Masjids or destroyed completely. To quote Cunningham, "the only Hindu building now standing is part of the palace of Parmāla or Parmāddi Deva on the top of the hill fort which has been converted into a Masjid." In the Dargah of Pir Mubarak Shah and the adjacent Muslim burial ground he counted no less than 310 Hindu pillars. Nearby a black stone bull was lying and the ārgha of a lingam had been fixed as a water spout in the terrace of the Dargah. That indicated the existence of a Śiva temple at the place to be dated in the period of Kirtivarman on the basis of an inscription which he found built into the wall of a tomb.

Among the monuments still standing at Mahoba, Kākrā-Math should be taken first. Occupying a rocky island in the north-western corner of the Madanaśāgar Lake, it is built of granite.

2. गरीवो तण्ड माग ॥, ॥
करिया जत लवुरपुर कुन्तन दीन दुःखाय ॥
राषिणि जन्मावति पवित्र वस्त्राँ गरीवो आय ॥
In size, it is equal to the largest of Khajurāhī temples. The sanctum is empty, but the mark of lingam in it indicates its Śaiva affiliation. A few hundred feet to the north of Kākārī Maṭha, Cunningham noted another temple in ruins standing on another rocky island. It is known as 'Madāri Mandira' a name that associates it with Kṛṣṇa. Beside, a shrine of Manyājeva, the tutelary deity of the Cāndellas also exists at Mahoba containing merely the natural and rude face of a rock.

Dotted with hillocks as the town is, rock-cut reliefs can be frequently met with around Mahoba. Of utmost importance among these carvings is a massive sculpture of Gajasura-sambhara-mūrti of Śiva depicted in a forceful manner. (Plate No.VIII.Fig.No.3) Not far from this relief, Śiva-parivāra can be seen on another rock. The sculpture of Cāndrī Śiva is locally known as 'Śiva-Tāṇḍava'.

No temple of Jainas has survived at Mahoba. But rock-cut sculpture of this sect can be seen behind the temple of Śaṭṭī Cāndikā. Among these occur figures of Jinas and Yakṣas. Inside a natural cave here, are carved in high relief figures of Jinnātha, Neminātha, Pārvanātha and Yaksī Padmāvatī. Cunningham also noticed numerous broken statues of the Jaina deities, some of them inscribed. A Jain Pratimā-sarvato-onadrikā can be seen in the garden of S.D.M's Jangalow. (Plate No.XII.Fig.No.1)

The first trace of Buddhism was also noted by Cunningham when he discovered a pedestal inscribed with well-known formula of Buddhist faith in characters of 11th-12th centuries A.D. Later on, icons of Buddha, Siṃhanāda Lokeśvara, (Sketch No.4) Padrmapāni Avalokiteśvara (Sketch No.5) and Tārā were also recovered.
from Mahoba indicating that Buddhism had a firm footing at Mahoba during the Cândella period. Note should be taken here that the
cicon of Sûmanâda Lokesâvara now ranks as one of the finest pieces
that Indian genius has ever produced. All these antiquities are
now housed in the Lucknow Archaeological Museum.

Câmuṇḍâ had acquired considerable influence on
the people during the Cândella period. At Manoba we get several
independent representations of her. Most of them are rock-cut reliefs
but one loose and fragmentary representation of her, lying in the
garden of S.D.M.'s Bungalow needs particular notice. It is an icon
of sixty four-armed Câmuṇḍâ. (Plate No.XII, Fig.No.1) The sculpture
is unnoticed as yet. No such other image of Câmuṇḍâ is known from
elsewhere. In Bâli-Śânjikâ temple we have a few smârta lingas.

(3) Mâkâniâl :-

Located 15 kms. to the northwest of Manoba, the
village is notable for its Jaina temple. A unique feature of this
temple is arrangement of three sanctums round a common mandapa.
Padmâsana Jinas being carved on the door-lintel its dedication to
Jaina faith is doubtless.

(3) Mâhîlyâ :-

Lying at a distance of 3 kms south-west of
Manoba the only ancient temple existing here is a Sun-temple. Its
authorship is universally attributed to king Hânîlvarman, the
great-grand-father of Dhuṅga.1 Standing to the west of lake
Mâhîlya-sâgar, the temple is built entirely of granite and is in
ruins. Save for the sanctum and the mandapa, nothing survives now.

Devoid of any sculptural carvings and destitute of the deity inside, the temple truly presents a moving spectacle with its crumbling stones and weather-worn walls. (Plate No. XI, Fig. No. 2) An icon of dancing Ganesha is lying on a platform a little further away. (Plate No. XII, Fig. No. 3) On the outskirts of the village in a small temple of modern make, two highly artistic icons of Surya and Vishnu have been accommodated. (Plate No. XII, Fig. No. 4) Both are accompanied by their respective parivara-devatas and attendants.

VII
JHANSI DISTRICT

(a) BHADRESHWAR:

Worth studying here is only one monument—a Vishnu temple. Locally known as Jaraya-kā-Mandira, Bhāi-Bahan Mandira and Jaraya-Mātā Mandira, the temple stands within a brick-enclosure outside the town, and beside the road, leading from Jhansi to Chhatarpur. Occupying the high ground amid fields and dominating the landscape, it casually attracts our attention while passing by it in bus.

The sanctum is empty but it was definitely dedicated to Vishnu who occupies the lalātabimba of door-lintel over the sanctum doorway. Its tall, curvilinear and graceful śikhara is wholly intact and is ranked among the few surviving śikharas of Gurjara-ratihara times, in this region.

(b) BHOGAON:

As chance would have it, some cowherds grazing in the vicinity of village came upon some sculptures on digging a mound. Later on, remains of temples were discovered on systematic excavations conducted by the Archaeology Department.
The site actually consisted of a small unpretentious mound of bricks and brick-bats on the bank of the revulet Utari-chiglawa. Sculptures representing Viśnu, Karūtikeya and Gaṇeśa were recovered from the mound. The excavations revealed remains of two temples, circular in plan with a projection to one side standing probably for the entrance. Among the antiquities recovered were two door-jambs and two door lintels with figures of Caruḍa and Gaṇeśa respectively in the lalāṭabimba. On grounds of style, the sculptures could be assigned to 10th-11th centuries A.D.

(C) Daśālaṭura :-

Practically now a suburb of the city of Jhansi, it yielded a few years ago 318 coins of Manipāla and Madanavarman, containing a legend on the obverse and Lakṣmi on reverse.

(D) Sankār :-

A mound of this village yielded on excavations as many as 18 sculptures now taken to the Khajurāho Museum. Meriting mention among them are icons of Škandamātā, Vārahī, and Gaṇeśa. Note may be taken here that in the city of Jhansi an Archaeological Museum has been established at the Rani Jhansi Palace. The Museum contains upwards of 500 sculptures and architectural members in varying states of preservation. They have been brought mostly from the famous Čandella towns of Chandpur and Dūdhahi, now situated in the Lalitpur district. The collection includes icons of all principal brahmanical gods and Jain Tīrthaṅkaras.

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VIII  Jalaun District

(a) Kalpi :-

Tradition recognises it to be the place associated with one of the greatest poets of India, Manarsi Veda Vyāsa whose masterpiece the Mahābhārata is known all over India. Agreeing with this tradition, Prof. K.C. Bajpai¹ is of the view that the poet composed his epic here only. Numerous icons and art-relics have been obtained from a mound near Kalpi called the Vyāsa mound. These include fine images of Gaja-lakṣaṇī, Sūrya and Viṣṇu. They are now housed in the Mahatma Gandhi Hindi Museum, Kalpi.

Behind the Hindi Bhavan in the town, lithic representations of Brahmā and Kāyotsarga Jina are studded in a wall. Noteworthy also is the fact that the Museum collection of the town contains among other things hundreds of terracotta figurines—a rich collection indeed. As their findplace cannot be definitely ascertained, it is difficult to say if all of them belong to the district of Jalaun. Note may yet be taken of them as they must have been found, if not in the district, at least in areas adjoining to it, thus not very far from the frontiers of Bundelkhand.

Worth-mentioning among them are fine figures of mother-goddess, Gaṇeśa and Mahīṣa-mardini. Particular notice should be taken of two miniature lithic representation of stūpa in round, and containing four figures of Buddha one on each side. Two of the Buddha figures are in dhyāna-mudrā and one of them is in bhūsparśa-mudrā whereas the remaining one is in inarnacakra-mudrā.

¹. आज्ञात, मधुकृति: उर प्रक्षिपो न परिवर्तित मिस्तिति, प. १०.
IX    BANPUR DISTRICT

(A) BANPUR

Tradition associates it with the mythical demon Banāśura who is supposed to have selected it as his capital. Situated in latitude 24.43 N. and longitude 73.45 E. on the banks of the Jamini river at a distance of about 15 kms. from Manroni it is widely known now as an atiyaśaya-kṣetra of the Jainas. Significantly, therefore, the only surviving monument of ancient times here is a Jaina temple. Located among other Jaina temples of later age, it is locally known as Banapur Ke Liṅga. The temple is actually a Sanāsrakūṭa-Caityālaya intended to symbolise 1008 auspicious qualities of a Jina's body. In dimensions it is modest but with richly carved doorways and jaṅga, it possesses an appeal and charm of its own. (Plate No.IX.Fig.No.3).

A number of Jina figures interspersed with Hindu deities are scattered in the large and sprawling courtyard. Noteworthy among them are Ādiṇātha, Kubera and Ādiṇātha with one Ādaṃśi represented on each side. (Plate No.II.Fig.No.1) With a figure of Pārśvanātha and that of Supārśvanātha flanking Ādiṇātha, the whole composition seems to stand for three caubisiš together, those of past and future along with that of present. At a distance of about 2 kms. to the north-east of this group inside a neighbouring village is a Ganeśa temple. Only the chief image is old possessing twenty-four arms and holding different weapons and objects.
(3) Chandpur:—

Forsaken, forgotten and forlorn is this religious center of Candella times situated in latitude 24.30 N. and longitude 70.1 E. The surviving monuments of this place stand close by the railway line. It is 2 kms. away from the Dhauria station of central railway between Sina and Jhansi stations. Bearing a deserted and dismal look, the place is worth-visitng at least once to have an idea of the devastation wrought by Nature. Conspiring in collusion with Time, it triumphantly proclaims its victory here.

Standing close to the railway line and greeting the eye of passing passengers is a Dravidian temple locally known as "Chhoti Malwar" (Plate No. III, Fig. No. 2). Save for the sanctum standing in situ, all else has fallen prey to the powers of destructive Its empty sanctum poses a problem regarding its dedication. Fine figures of Cajalakshi Ganesa and Kubera bedeck its jaṅgha.

A few yards to south-west are remains of Sahasralinresvara temple locally known as Hajari Mahadeva. Perhaps it was Pañcayatana temple originally as two small shrines still stand in the corners of its courtyard. The temple enshrines a colossal linga which is beautifully carved with figures of Visnu, Surya, Ganesa and Gauri, one in each side, in addition to the numerous miniature lingas. It appears therefore, that the temple was dedicated to the syncretic worship paid to the five principal deities of Dravidian faith. The view is further strengthened when we find that outside the temple, some smārta lingas are scattered. The temple is ruined except for the sanctum and the mandapa that still stand in situ.
Facing the temple is a plain mandapa in which a beautifully carved and fully caparisoned figure of Nandi is accommodated. (Plate No.XIII, Pls.No.5) An uncommon feature of this icon is that a boy-figure wearing a loincloth and rudrākṣa ornaments is seen attempting to climb the deity from its left side. 1

The subsidiary shrines mentioned above were dedicated to Viṣṇu and Gaṇeša. The remains described above, attest to the fact that Chandpur was a great center of smārta-pūjā. Dr. Mahendra Verma 2 who has made a special study of the art of Chandpur, has neither noticed the Nandi icon mentioned above nor the cult of the Penta, to which Sanasralingēśvara temple was dedicated.

The Sanasralingēśvara temple stands near the embankment on a lake. At the end of the embankment can be seen the Varāna temple, of which, no trace remains except the rudely formed boar, bearing an inscription 3 on the front of its pedestal, dated in V. S. 1205 (A. D. 1150) thus belonging to the reign of Madanavārman. The boar is represented as standing on a lion's or tiger's skin, with his four feet over the four paws of the lion. Beneath the skin is carved a Nāga. Another inscription is engraved on a dedicatory pillar belonging to a temple of Śiva. The document is undated.

1. I have discussed this peculiar feature of the icon in one of my research-papers identifying the boy-figure as Skanda as per the suggestion of my guide Ācārya J. B. Maṣra. Dr. V. C. Vakankar agrees with my view. Prof. K. D. Bajpai regards the boy-figure as a gana. The paper was read in the Kanhaīgarh session of the Madhya Pradesh Itihasa Parisad held on 6-7 March, 1976.

2. बाण, प्रेमन : चाँदपुर और दुर्ग के चन्दे जी का आम और चन्द्रसिंह(माध्य-प्रकृति) ताम्रपुर, १६०, १६०२.

Walking a little to the south of this group one comes upon "Surru Mahā", a Viṣṇu temple, identifiable only on the basis of his figure in the lalitābimba of the door-lintel on the sanctum door-way.

Going still farther towards south, one finds another group of temples locally known as "Balī Belmarī". All of them are Vaiṣṇava shrines. Save for their sanctums and shallow mandapas nothing has survived.

Walking across the railway line one can find the Jain group of temples. Mentionable here is only the temple of Śāntinātha, of which only the mandapa is in situ. Another temple, perhaps dedicated to Ajinātha, is a small room and the colossal kāyotsarga figure of the Jina studded in the back-wall is barely visible in darkness. The room has a very small opening. Outside a lalitāsana figure of Ambikā can be seen.

(C) DUDNAMI:

Buried in a thick forest and situated beside a large sheet of water in latitude 24.25° N. and 78.7° E. Dudnami is 6 kms. away from the Jnauura railway station of Central Railway. Bearing a deserted and dilapidated look and presenting a moving spectacle, the remains of Dudnami eloquently speak of its former glory and beauty.

The prominent group of temples is located to the east of the present village, commanding a fine view of the Rūmsāgar Lake, that imparts a unique beauty to the place. The remains here consist of two temples with spires, two Śiva temples, one Varāha temple, two Jain temples and a temple of Ārama. Of the Śiva
temples only the sanctum stands in situ. The varāha shrine is merely a pillared-canopy under which the huge statue of the boar stands. Cunningham found two more Varāha images.\footnote{1}

Of the two Jains shrines one was dedicated to Pārvāvanātha and the other probably to Adinātha. Only the sanctum survives of the former whereas in latter a part of the mandapa is also in situ.

The largest temple at Dudnahi is built on a peculiar plan of which there is no example elsewhere. In form it is a cross with two long limbs and two short limbs meeting in the middle. The central portion consists of two rooms with a doorway between them so there is no back wall against which a statue could be placed. The casing of the spire has fallen. The lintels are gone and no trace of a pedestal can be made out. Cunningham\footnote{2} took it to be "a Jaina temple which had been wantonly wrecked by the hostile Brahmīns" and greatly admired its architectural design as well as structural symmetry and beauty.

Brahmā temples are rare in India. Dudnahi possesses one and it is the only available example in Bundelkhand. The so called Brahmā temple of Knajurūno, was originally a Viṣṇu shrine.

Of the Brahmā temple at Dudnahi, only the porch, the mandapa and the sanctum stand in situ. A three-headed bearded figure of the deity riding his mount goose occupies the lalāṭadimba

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\footnote{1}{A. J. A., Vol. X, P. 33.}
\footnote{2}{Ibid.}
of the door-lintel, indicating that the shrine was dedicated to him. Strengthening further our assumption is a pilgrim's record in which the writer has paid his adoration to Caturmukha and his consort Sāvitrī, leaving no room for doubt in that regard.¹

Worth-noting is the fact that all the inscriptions available from Budhani belong to the Brahmā temple. Barring the one, already noted, we possess six more documents² some of which are engraved in Kutila characters of 10th century A.D. and others in ruder characters of somewhat later date. Noteworthy fact, contained in these records, is that Devalabāhu, the son of Kṛṣṇa and Asārvva and grandson of king Yasovrman Candella caused the erection of this temple.

The second group of temples is located about a km. to the west of this group in the midst of a dense jungle. They are known as Baniyā ki Barāta or the Baniya's marriage party, and are said to have been built by the Jaina Baniyā Denat-Khepat.

Here we get one more rare temple dedicated to the monkey-god, Hanumāna, whose colossal but headless image presents a pathetic sight to the onlooker standing, as it does, amid heaps of sculptures and architectural members that once formed a shrine for it. (Plate No.XIII, Fig.No.3) Besides, one Jaina temple can also be identified from the remains existing here. Cunningham noted here a temple of Viṣṇu and a statue of boar in addition to the above mentioned temples.³

². Ibid., P.94-95.
³. Ibid.
To the north of the main group within a brick-enclosure are lying some sculptures. An icon of Gaṅgā 1 is unique and important among them as in its prabhāvalī is shown a figure of Arīhārīśvara, flanked, perhaps, by Brahmā and Viṣṇu with their consorts. (Plate No. XIII. Fig. No. 4)

(D) DEOGARH:

Located in latitude 24.33 N. and longitude 78.15 E., the village was known as Śrī Śāntinātha Mitha, Luaccongiri, and Mūrtigiri in ancient times as is evident from the available inscriptions at the place. Lying 30 kms. southwest of the town of Lalitpur, the village is now a well-known pilgrimage of the Jainas. Few places own such natural beauty as that of Deogarh. The lapping waters of Betwā flowing with a melodious tune, the sprawling verdant woods all round and the charming lofty hills characterising the landscape create a unique sense of joy and freedom in the heart of the visitor.

Prominent among the remains here is the Gupta temple, known also as the Daśāvatāra temple or Sāgar Matha. Known to be one of the earliest Śikhara temples of India and hailed as 'a gem of architecture' it was a rich treasure of sculptural art. Immortal creations like the panels depicting Cauḍātra-Nokṣa, Nara-Nārāyaṇa (Plate No.II. Fig. No.1) and GeśaŚūyī Viṣṇu (Plate No. VI. Fig. No.4) still decorate its Jahānā. Excavations carried out in the courtyard of the temple have revealed numerous panels containing scenes from the nāmāyana and Kṛṣṇalīlā. The fact of its being the earliest example

1. I have made a detailed study of the iconography of this icon in my paper entitled "Some Unique Icons" which was read in the Kṣattrīrāgarh session of the Madhya Pradesha Itiḥāsa Parishāda held on 6-7 March, 1976.
of a pañḍāvatana variety, invests the Gupta temple with profound significance for us. Matchless and magnificent in art and architecture, its religious importance is no less.

The Jaina remains occupy the southern part of the fort. Note should be taken here that the village of Deogarh is few hundred yards west of the hill. Only the village bears the name Deogarh, the fort was known as Karnäli according to Cunningham. The fort is thought to have been built in V.S. 1154 during the time of Kirtivarman Candella. About 35-40 Jaina temples appear to have been in existence though the official number is 31. The size and shape of the temples vary greatly. We get large temples with šikharas crowning them as well as tiny cells not allowing an adult to stand up.

Only temple No. 12 and No. 15, both dating from the 9th century, possess artistic ornamentation, the rest being severely plain excepting the doorframe which is usually beautifully curved. The concept of North Indian temple architecture can be seen only in two temples viz., No. 12 and No. 28. The remaining are what may be called hall temples with only a square or rectangular room. An inscription engraved on the inner doorframe of temple No. 12 records that the place was known after the presiding deity of the temple as Śrī Śāntinātha Tirtha in 10th century A.D.²

The earliest dated inscription of Deogarh is that of the time of king Booja Pratināra, engraved on a pillar in temple No. 12. Note may be taken here that upwards of 400 inscriptions are to be found in the area covered by the Jain temples, but being dedicatory in character they possess little historical value. A large

2. Bruhn, Klaus: The Jina images of Deogarh, P. 70.
number of them consist merely of two-three words, not extending up to even a normal dedication.

Of greater importance and deeper significance than the temples or inscriptions for us are 1000 - 1100 images in the temples or in the open air - a rich collection indeed! Included among them are representations not only of the Jinas but those of Bharata Čakravartī, Śāhubalī, Ācāryas, Upādhyāyas and Yakṣa-pairs as well. For the study of contemporary Jaina iconography and art they form an important source. One of them has been judged as one of the finest icons that Indian genius has produced. Image No. 13 has been judged to be equal to the world-famous Buddha from Sārnāth. In addition to the temples and images the Jaina remains include several Māna-stambhas also. One of them shifted now to the courtyard of the Jain Dharmaśāla, is noteworthy for its art and beauty. (Plate No. XII. Fig.No. 2)

There are three steep flights of steps hewn in the cliff leading to the river Betwā. They are known as Ghāṭīs. The rock-cut sculpture at Deogarh is available in these Ghāṭīs, the earliest of which going back to the Gupta Period. Richest among them is the Nāharagnāṭi possessing about 12 niches housing lingās and various deities. Notable here are carvings of Sapta-mātrkās accompanied by Vīrābhadrā and Ganeśa. Besides, a Gupta inscription and two Nāgari inscriptions in shell characters are also engraved here on a rock.

1. Bruhn, Klaus: Ibid., P.87.
The Kājagnāṭī or Katighāṭī to the south of the hill contains apart from the inscription of Kirtivarman,\(^1\) representations of Viṣṇu, Sūrya, Gaṅgā-īśvarā, Lakṣmī and Sapta-mātrkās.

The Ghaṭī with 'Siddha Kī Guphā' has an inscription of Gupta times in later Nāgarī characters. A figure of Mahiṣamardini is carved near a cave in which are executed some primitive drawings. Near the āṭhā Daravāja some niches contain figures of Pārśvanātha and a Yakṣa-pair. Some sculptures can be noticed in niches by a baoli below the south-west corner of the fort.

Existence of Buddhism at Deogarh in post-Gupta period is attested to by a solitary Buddha image (No.8) found amongst the debris lying between the Jain temples.

The Varāna temple assignable to the Gupta period stands in the southwest corner of the fort.

(E) Madanpur\(^{1-}\)

Lying at a distance of 35 kms. south-west of Mearonni, the town is said to have been founded by Madanvarman. But the existence at least of one inscription of the year V. S. 1112 at the place disproves the supposition because Madanvarman is known to have ruled from the year A.D. 1129 to 1163. So he appears to have renamed the place.

\(^{1}\) a.s.r., Vol.X, P.101.
\(^{2}\) Ibid., P.102.
\(^{3}\) a.s.r., Vol.XI, Pt.II, P.171.
The old site of the city seems to have been located to the north of the village, where several Jaina temples are still standing. Here a place known as Pañcami (so called owing to the existence of five Jaina shrines) contains some old Jina icons though the temples enshrining them are of later times. Walking a little from the Pañcami towards north one comes upon three Jaina temples known to be oldest at the site. In one temple a pedestal with a fish symbol contains an inscription dated in V.S. 1212. Another temple (Plate No. X, Fig. No. 2) with icons of Ādinātha Čandraprabhu, and Sambhavanātha also contains a long inscription dated in V.S. 1206 in which the name of Madanapur is mentioned. Two more temples are located to the north-west of these.

Brahmanical shrines of Madanapur stand to the north-west of a beautiful sheet of water. (Plate No. VII, Fig. No. 5) These two are known as Ālana's Kaśarī. They must have been dedicated to Viṣṇu and Śiva as Cunningham saw a colossal boar and a life-size bull lying close by. The smaller temple contains an inscription in which the name Jejākaṇhukti-mandala is mentioned. It is dated in V.S. 1239 and records the victory of Pṛthvirāja Čāhāmaṇa over Parmārdi, his Čandella contemporary. Another inscription dated in V.S. 1235 mentions a ruler named Ālana Deva who may have been connected with the royal family.

The temples are in ruins and save for their mandapas nothing survives. Another Śiva temple to the north-east contains an icon of ten-armed Śiva and ten-armed Čaṇḍā.

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Formerly the village was known as Siyādoni as is evident from a long stone inscription found here. Situated in latitude 24.30° N. and 78.23° E. the village lies about 18 kms. west-North-West of the town of Lalitpur.

From the 8th century A.D. onwards it became a great center of Vaishnavism, though other deities also had some influence here. The inscription, referred above, contains twenty-seven donations made at different times and almost all of them by traders and artisans for providing the usual materials for the worship of Viṣṇu and other deities. Besides, it contains the names of as many as four Gurjara-Kratināra rulers viz., Yhoja, Mahendrapāla, Kṣitiṣṭha and Devapāla.

In the second part of the inscription, Gaṇeśa has been invoked and certain Dūmodāra is said to have founded a temple of Muraṇi, which has now been identified by Dr. A. Fuhrer with a large ruined shrine at the neighbouring village of Satgatto. The village abounds in fine statues of Viṣṇu, some of which have now been transferred to Lucknow Archaeological Museum.

X PāNā DISTRICT

(a) *JayaGahā* i-

Difficult of access and destitute of inhabitants, this hilly fort lies about 31 kms. west of Pānā. The original name of the fort, as mentioned in the epigraphic records, was 'Jayapura Durgga'. Innumerable crude carvings can be seen on the

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2. Ibid.
3. Ibid., P.172.
the fort. Meriting mention among them are figures of Hanumāna, Sūrya, &c., and panels depicting 24 Jinas and Sapta-mātrikās.

Near the northern gate are tanks known as Gaṅgā-Jamunā. To the north-east is a tank named Bhūteśavara. Among the sculptures heaped here, that representing Śeṣaśāyi Viṣṇu deserves notice.

At the southern end is Pārśuṭa Tāla. Close by stands the main temple group styled locally as 'Candeli Mahāla'. All face west. Two of them were dedicated to Śiva and one perhaps to Viṣṇu. One Śiva temple has a peculiar plan. The temples are all in ruins though some still retain their maṇḍapas and sanctums.

Worthy of note are rock-cut sculptures, executed near the Tarhāoni Gate. Here are carved figures of āṣṭaśaktis, seven of them sitting and one standing. They are rudely rendered and their names are inscribed below. A long Čandella inscription is engraved close by containing names of Čandella monarchs from Kirtivarman to Bhojaivarman. Other sculptures here include representations of Jinas, a cow and calf, and the goddess Śaṭṭhī holding a child and flanked by pigs. Seven palm carvings are also available here.

(3) Sīlāsgaon-

Approachable from Salenā in Fadai tensil, the village is located on the bank of river Sīdhnā. Appropriately enough, a temple of Siddhināth (Śiva) stands on a hill at a little distance from the village. Pañca-ratha in plan and elevation, the

temple is crowned by a śikṣara and consists of a mandapa, an 
antarāla and a garbha-grña. The temple is in well state of 
preservation and enshrines a liṅga.

(C) MORGAN

Possessing a beautiful background of hills the 
village lies 47 kms. south of Pannā town. Not a single temple 
stands here now but such is the wealth of sculptures and 
arachitectural members scattered in and around the village that 
a dozen or so must have dotted the site in times gone by. Moving 
becomes the spectacle when one comes across beautiful icons 
littered on the streets and by-lanes of the village and being 
trodden and trampled upon by the villagers with utmost indifference 
and insensitivity to their artistic worth or historic importance. 
Such is their sorry state that while some of them have been 
huddled together under trees, no provision for their preservation 
or protection from weather has yet been thought of.

The largest of collections is kept inside a 
dark and dingy cell hurriedly planned and clumsily constructed 
near a tank. Included in this collection can be seen admirable 
icons of Ṭhogāsana Viśnu, Ḍālingāsana-Umbā-Maneśa, Vāman and Gānēśa. 
Pieces of doorjambs with depiction of Gaṅgā and Yamunā and 
door-lintels with Śiva and Viśnu in their lalāṭabimba also 
deserve mention.

Lying half-buried under earth is a Jina of 
massive proportions and excellent execution in a by-lane of the 
village. Beneath a Neem tree and on a mud platform sit several 
Yakṣa-pairs and other deities.
To the east of the village in a Kabirapanthi-baoli are studded fine carvings of Ambika Lakṣi under a mango tree and an image of Kayotsarga-Pārēvanātha. (Plate No.IX.Fig.No.1) Outside in walls of Kabirapanthi temples are studded Brahmā, Sarasvatī and Trivikrama.

(D) Nāchna :-

Situated amid secluded, serene and sylvan surroundings, the village is about 40 kms. south-east of Panna. The only surviving monuments here are the two famous shrines of Parvati and Čaturmukha-Mahādeva.

The Parvati temple, which is earlier of the two has been assigned to the early Gupta period. Originally consisting of two stories, only the lower story is now in situ. The sanctum is destitute of any icon but has a highly ornate doorway. The temple was provided with a covered pradakṣinā-path. In the courtyard lie a square pillar-base or capital with representations of Viṣṇu incarnations, a Čaturmukha-Śivalinga, (Plate No.VIII.Fig.No.1 and an image of Sukhnāsana Ganesa. A door-lintel with a miniature figure of Lakṣmī in the lalāṭabimba has also been recovered from here.

The Čaturmukha-Mahādeva temple (Plate No.VII. Fig.No.4) is one of the earliest śikhara temples of Northern India. It is in well state of preservation. The Mukha-liṅga that it enshrines is matchless in grace, beauty and splendid execution. The śikhara though heavy and elemental is curvilinear in design and is carved with āsitya-window motif all over.

Two inscriptions of Vyāghradeva, an Ucchakalpa Mahārāja and feudatory to Vākāṭaka king Prthvīśena were discovered from Nachna. They have been placed in the fourth quarter of the
5th century A.D.¹

XI Sagar District

(a) ABDAND:

Located at a distance of about 30 kms. west of Sagar town on Sagar-Jabalpur road on the bank of the Gadheri river, it is a rich treasure of prehistoric paintings. According to Prof. K.D. Bajpai "These paintings can be called prehistoric in the sense that even in historical periods some of the aboriginal authors of them have been leading a sort of prehistoric life."² The paintings here include a wealth of religious symbols. Meriting mention among them are Tree-with-platform, Tree-with-sun and star, Cross, Vajra, Swastika, Hand palm and Cakra. (Sketch No. 8, Fig. No. a to H) A number of colours have been used by the artist to paint them viz., yellow, green and red.

(B) BHENSWĀHĀ:

This is a new discovery.³ The village exists merely in name as nobody inhabits it now. Of immense interest and utmost importance here is a temple⁴ (Plate No. II, Fig. No. 4) the silent solitary witness of a period of glory that the place must have enjoyed. Standing right on the bank of the river Naren, the temple is about 25 kms. from aina northward. Built of buff-coloured

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2. Bajpai, K.D.: Sagar Through the ages, P.1.
3. I greatly owe to Shri Gopal Rao Achwal and Jagannath Prasad Patel of Aina for the information regarding this place. The credit for discovery goes to them.
SKETCH NO. 3.
sand-stone, it is dilapidated save for some part of the gateway, sanctum and šikhara. Surrounded and overgrown with wild trees it is rapidly consumed by Nature.

Though the sanctum is destitute of any deity, its dedication to Viṣṇu seems definite on the ground that an icon of Govardhanaśekhara Kṛṣṇa is accommodated in a pilastered niche of the outer façade. Among other sculptures at the place those depicting Viṣṇu Kārttikeya and Maniṣamardinī and Śiva within a ĺaitya-gavākṣa (Sketch No. 3) should also be noted. In the absence of inscriptive evidence, the temple may be assigned to the close of the 9th century A.D. on grounds of style and architecture.

(C) BHĀPEL :-

About 10 kms. west of Sagar town the village is known for its painted rock-shelters. Among the subjects of paintings here Buddhist symbol Nandipāda and Tri-ratna deserve mention.

(D) Bimāchāl :-

At a distance of 25 kms. from Bina, the village is also a new site. No temple exists here. Only a few sculptures lie on a platform in the heart of the village. Mention may be made of dancing Ganeśa, Viṣṇu, Śrīmā with his consort and riding his mount, and Lakulīśa² (Plate No. VIII, Fig. No. 6) whose icons are included in the collection. No inscription being available the antiquities of Bimachāl could be placed in the 11th-12th centuries on grounds of style.

1. I owe, for information of this site, to Shri S.K. Sharma, overseer, P. M. D. Deptt., Bina.
2. A detailed study of this icon, I have done in my paper entitled 'Some Unique Icons' which I read in the Khairāgarh session of M.P. Itināsā Parisad held on 6-7 March, 1976.
Located in latitude 24.5° N. and longitude 76.15° E. on the bank of the river Binā, Eran lies 58 kms. north-west of Sagar town. It is the oldest among all historical places of the district. Formerly it was known by the name of Arikana mentioned in the inscription discovered here. The Deptt. of A.I.H.C. & archaeology, University of Sagar, on conducting excavations found evidence of Chalcolithic culture at Eran.¹

Styled as 'Svabhoganagara' in the inscription of Samudragupta² it contains an interesting group of monuments upon some high ground on the bank of river Binā about a km. from the village. The remains speak of a number of Vaiśṇava temples having been in existence, of which nothing survives save the lower courses of masonry and four standing columns. The Vaiśṇu temple still standing at the place beside a colossal boar contains a gigantic image of the deity. Facing it can be seen a lofty Garuḍa pillar (Plate No.VI,Fig.No.2) that bears the inscription of Buddhagupta.³ The Boar (Plate No.VI,Fig.No.3) bears an inscription of Toraṇāṇa.⁴ A broken image of Nṛsiṁha is also among the sculptures at this place.

Beautiful images of Nṛvarāṇa and Nṛsiṁha (Plate No.III,Fig.No.4) from Eran are now housed in Sir A.S.Gaur archaeological Museum, Sagar. The former has an inscription on its pedestal which indicates that it was dedicated by two devotees Manesvaradatta and Varanaadatta. The inscription of Saka king

3. Ibid., No.19.
4. Ibid., No.36.
Sridharavarman is incised on a pillar now lying under a tree near Kehlejpur. Later on it was converted into a Sati pillar when the inscription of Goraraja was engraved on it.

(F) Mahuta:

This also is a new site. Mahuta is a beautiful island with a pleasant situation causing a cleavage in the river Betwa. It lies 10 kms. west of Bina town and commands a wide view enchanting the eye.

The island is littered with icons and architectural members indicating that some temples stood here in times gone by. Noteworthy among them is a stone slab carved in all faces depicting deities associated with Siva. Ganesa and Caimund can be easily recognised among them. Vishnu and Siva with their respective consorts can be seen on pieces of door-lintels. Besides, representations of Manishamardini and Navagrahas are also available. The material is assignable to the 12th century A.D. on ground of style.

(C) Mandi-Bamora:

A railway station of the Central Railway, it is between Vidisha and Bina. The only monument standing here is a Saiva shrine of which the sanctum, part of sikhara and the mandapa survive. An image of Nandi facing the temple can also be seen. Numerous sculptures are scattered around.

3. I am indebted to Shri Shivaraj Singh Isakur of Bina who informed me about this site.
(H) **Mâyâoli**:

At a distance of 22 kms. west of Sagar, the place should be noted for its painted rock-shelters located in the vicinity of the village. (Plate No. XIII, Fig. No. 2) The Siddha-Bābā cave is important among them.

(I) **Rehli**:

About 39 kms. from Sagar, the place is notable for a Sun-temple of late medieval times. The temple is in ruins. Sculptures depicting Sūrya, Harinara, Vaishnavi, Lakṣmī-Nārāyaṇa, Umā-Maneśa, Gaṅgetha, Nāga-pair and Gaṅgā-īśanā have also been recovered from here.1

In addition to the above, archaeological remains have been found at Pāli, Pithorīā, Deori, Pīparīā, Sinā, Badā Marhā and in Sagar town. The stone inscription of the Kalačuri king Śankaragaṇadeva was also found at Sagar.2

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**XII TIKAMGARH DISTRICT**

(a) **Sudur**:

About 5 kms. away from Palera, a place on Chhatarpur-Tikamgarh road, the village is a new site possessing some images of Jaina Tirthankaras. Deserving of note among them are two Ḍākṣāṇāyana representations of Jīvānta with depiction of Ābādā in the parikara. An image of Neminātha is also available here. About a km. from this village on a hillock is a shrine known as Āturbhuj temple. It contains sculptures representing Yogāsana Viṣṇu, Rāvaṇānugrahanārūḍa of Viṣṇu and four-armed standing Viṣṇu.

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1. **I.A.A.R., 1959-60, p. 70.**
(3)  K.N.C.GaJ 2

a well-known sacred site in the district, the
place is located at a distance of 8 kms. from Tikamgarh on Lalitpur
road. Prof. K.D. Bajpai 1 discovered here sculptures representing
Sapta-mātrkās, Sūrya, Narinara, and Viṣṇu of the Čandella times. An
inscription dated in the year A.D. 1196 was also found here on
the pedestal of a Jaina tīrthaṅkara image. A local Museum now
houses the antiquities found here and in the vicinity of the
village. It has been named Pāpat museum after the name of the artist
who carved many of the icons now in the museum.

(3) K.N.C.GaJ 2

Lying 5 kms. to the north-west of Badaur, the
site is also a new discovery like Badaur. Icons of various deities
are littered in various parts of this village. A temple of
Manumāna on the bank of river Sandani contains a collection of
images among which representations of Umā-Manesvara, Gaṇeṣa and
Lakṣmī deserve notice. Another temple known as Mātā Mandira
contains icons of Viṣṇu and his incarnations. A Śiva temple outside
the village also houses some old sculptures. The remains on
grounds of art and style may be assigned to the 11th century A.D.

(3)  M. K. I. S.:

Renowned for its Sun-temple (Plate No. IV, Fig. No. 4)
Parkhena is located on Tikamgarh-Nevari road at a little distance
from the village Jawari. The temple stands outside the village on

2. The credit for discovering Badaur and Knumanganj goes to
Shri Basarath Jain of Cnatarpur.
a jagatī and faces east. Consisting of a mandapa, an antarāla and a garbha-grha, it possesses a beautiful curvilinear śikhara which is fully preserved with all its crowning members. The sanctum as well as the śikhara are pañcaratha in plan as well as elevation. The śikhara is carved with daitya-window design all over. The door-frame of the sanctum is profusely ornamented. Sculptural bands bedeck the jaṅghā of the temple. Figures of Skanda, Kubera, Balarāma, Paraśurāma, Ganeśa, and Varāha can be seen on the jaṅghā. The temple is in well state of preservation and has been placed in the Pratihāra times.¹

¹ Deva, Shrikrishna, : Ibid., P.44.