CHAPTER V

ANCIENT SITES AND MONUMENTS
AMERĀ— (or Murtisānagar)

The village is about 3 km. to the south of Udayapur in the Bāsoda tahsil. On the foot of a small hill is an old ruined tank with Dam built of stones. A stone inscription was found lying loose on the slope of the adjoining hill. It records its construction by a Brāhmaṇa, named Vikrama in V.S. 1151 (A.D. 1094) during the reign of 'Haravarmana', a Paramāra king of Mālwā.

On a slope of the hill, ruins, of a small temple 

which appears to have a shrine with a porch. The temple is popularly known as 'Vedi'.

About one km. to the west of the village are the ruins of a pillared hall. People in the locality believe that the builder of the Udayeshwar temple built also 12 vedis, three in each directions.

ANDHÉR₁— Remains of three Buddhist stūpas were brought to light by Cunningham. ² Numerous Buddhist inscriptions in Prākrit, mentioning the names of donors, who have contributed for the construction of these stūpas, were found from this site. A few names — Dharmasiva, Gaupāṇḍita, Samurīsa (Hārītiṇḍita), Asvadeva etc. are mentioned in these Buddhist inscriptions, who have contributed for the development of Buddhism during 3rd – 2nd century B.C.
BES or BESNAGAR – (23°-30' N; 77°-30' E)

This small village in Vidishā Tahsīl is situated about 3 km. to the west of Vidishā railway station, with which it is connected by road. It lies in the fork between the rivers, the Betwā (Vaṭravatī) and the Bes.

The site of the famous ancient city identified as Vessanagar (Vaishyanagar) in the Pāli texts of the Buddhist and by the name of Vidishā in the Sanskrit literature. The city was then very extensive, covering an area of about 2 km. in length and about 1 km. in breadth. During the time of Buddha, Vidishā was a great centre of trade connecting the flourishing towns of the Ganjgetic Plains. It came more into prominence in the time of Aśoka, the Mauryan emperor, who had married with 'Devī', the daughter of a merchant from the town. The Buddhist literature states that prince Aśoka halted here for sometime on his way from Pātaliputra to assume the charge of Viceroyalty of the Ujjain province. The business community of Besnagar donated liberally for the erection of monuments at Śānci and this fact is recorded by the inscriptions found on the railings of the Śānci stūpas. Various monuments at Śānci giving out the names of donors from Vessanagara, who have largely contributed for the development of Buddhism.
Under the Śuṅga rulers, it was a great religious centre for Hindus and Buddhist alike, as is amply reflected in the famous ruins of Sānci close by and in the numerous antiquities found from this ancient site. Till the Age of the Guptas (5th century A.D.) it was a prosperous town. By the 10th century A.D., the town of Bhilsā, on the other side of the river, had already come into existence, the older town having been almost totally deserted by then.

Extensive ruins of this ancient city are scattered over the vast area in the form of mounds, which have from time to time yielded numerous antiquities in the form of coins, seals and sealing, inscriptions, terracotta human and animal figurines and the pottery pieces etc. which are most significant in archaeological and artistic point of view. Of these, the three-standing huge statues of Yakṣinīs, a colossal statue of Kubera, the image of Durgā, seven mother goddesses, Nīlīmā etc. are to be the rare sculptures. On the site itself now stands a monolithic pillar known in the locality by the name of "Khām Bābā". The pillar bears a Brāhma inscription stating that it was set up as 'Garuda pillar' in honour of God Vāsudeva (Vīṣṇu) by a Greek named Helliodorus, who had come to the court of king 'Ṛṣṭhilaśāstra' of Vīḍiśā,
as an ambassador from the Greek king Antialcidas of Takshasila (Taxila), who has styled himself as a Bhaga-
vaţa, having been a convert to Hindūism.  

Several portions of a railing which once surro-
unded a Buddhist stupa were noticed by Cunningham, just
outside the village to its east. The finds included a
curved coping stone, one railing pillar and two rail-bars.
All these are inscribed with short records of donors in
Mauryan Brahmi characters (3rd century B.C.). The inner
face of the coping stone bears a sculpture of a procession
formed by “four elephants and four horsemen placed alter-
nately, with a footman between each pair. Each elephant
is depicted as bearing a relic-casket. A tray of offering
is shown in the hand of each horseman. A continuous band
divided the outer face of the coping stone into ten
panels, depicting elephant, pair of musicians, a female
bearing a tray and a man, and a stupa. A short record
of a donor with swastika in the beginning and Dharma
Chakra (wheel of the Law) at its end, is engraved in
Ashokan characters on the head of three panels. The two
rail-bars are of usual pattern. A large lotus flower is
there on each face of these bars, which are inscribed
with short records of donors.

Besides, Cunningham picked up a number of
ancient coins of various dynasties. Out of 90 specimens, six were of old punch-marked class and 50 of uninscribed types, which were so common at Agra and Ujjain. These specimens included eight of the Kshatrapas of Saurashtra, eight of the Nāgas of Narwar and one coin of Chandragupta of Gupta dynasty.

In addition, a broken bell capital, a colossal female statue (more than 2 metres in height) with two lions seated back to back and a buffalo's head between them on its pedestal, a broken bell capital, a small figure of lion, a large figure of the Gārgya standing on a crocodile, another ancient capital, crowned with the well-known Kalpa-drūmā (a divine tree fulfilling all desires) etc. were discovered among the ruins found at Bes. Cunningham also noticed temples, corner pillar of a Buddhist railing, a broken colossal statue of a female, curious and novel because of her costume, a statue of an elephant with its rider and a pillar popularly named Khām Bābā.

During the year 1913-14, the excavation work at Bes was undertaken by the Department of Archaeology. The site, on which stands the Khām Bābā pillar near the junction of the Betwā and Bes rivers, was selected for excavation. The inscription engraved on the pillar records the name of the pillar as Garudādhvaja, the colun-
surmounted by Garuda which was erected by Heliodora (Heliodoros), son of Dion in honour of god Vasudeva.

"He is therein spoken of as a Bhagavata i.e. the worshipper of Bhagavata (Vasudeva) and a resident of Takshila (Taxila)."

On Numismatic ground the latest date ascribed to this Indo-Bactrian king is 140 B.C. At this early date, as the pillar proves, here was a temple dedicated to Vasudeva, which is the earliest known structure of Vasudeva sect. It also proves that the fame and the sanctity of the temple was so great that they inspired even a Greek Ambassador to set a costly Garuda pillar in honour of Vasudeva.

Besides, the site yielded two fan-palm sculptures or palm leaf capitals and a rail capital. The cable necking divides the bell from the abacus that is crowned by a rail moulding and analaka. The Nakara pinnacle sculpture of it was found lying beside it. A stump of a column, which originally formed the lower part of a pillar shaft, was found lying in one of the narrow streets of Vidisha. It was removed to Bes. This informs that Bhagavata, son of Cotani, caused a Garuda standard to be made in connection with the best temple of Vasudeva (Bhagavata) when Maharaja Bhagavata had been crowned twelve years."
Thus this Garuda-dhwaja too was erected in front of the most celebrated temple of Vasudeva. It is supposed that this pillar was surmounted by the rail capital, possibly Garuda on this pillar was riding on makara.

Extensive excavations at the locality brought to light several open and solid railings, pillars which have mostly lost their tops. Near one of these pillars the upper half of an image originally having four arms was found. Three of its hands are broken off. The better preserved fourth hand rests on a lion-head. This image is ascribed to the period of 5th century A.D. and the image can be identified with that of Garuda, the vehicle of Viṣṇu.

Excavations were carried out at this site during the years 1913-14, 1963-64 and 1964-65 have brought to light the numerous antiquities (details mentioned in the chapter of the Excavations). The temple-structures sculptures, architectural pieces, punch-marked coins, of the Kshatrapas, the Nāgas coins, inscribed seals and sealings, beads of semi-precious stones and other minor antiquities were unearthed as a result of these excavations. The chalcolithic painted pottery, microliths, rammed floors (made of black and yellow clay mixed with pottery pieces) are some of the most significant discovery of the early
settlements at the site. Numerous masterpieces of stone-sculptures and architectural remains are displayed in the Archaeological Museum at Vidishā ranging from C. 200 B.C. to 1300 A.D. Sri Khara has brought to light the remains of ruined elliptical temple of the 4th-3rd century B.C. The railings surrounding the Kham Bābā and the column are assigned to C. 165 B.C. and 140 B.C.

**BADOH: Pathari (23°35'N; 77°38'E)**

This village in Kurwāl Tehsīl is most important in the archaeological point of view. It is situated at a distance of about 19 km. by road to the east of Kulhār railway station, on the main line Delhi-Bombay, in the central railway. Badoh is about 30 km. to the south-east of Kurwā. It is also linked by road with Vidishā and Udayapur.

In medieval times Badoh was a town of significant importance as is proved by numerous remains of temples, mainly situated around a big tank. The town then included the area now occupied by the neighbouring village of Pathāri.

The most important ancient monuments at Badoh are:

I. Gadarimal Temples;

II. Solakhkhamāl hall;
III. Dasavatara temple;
IV. Samadhi temples, and
V. Complex of Jain temple.

The monuments at Pathari are 4-
1. a rock-cut panel of 'saptamatrikas', 2. a monolithic pillar, 3. a huge unfinished image of Varaha and 4. a Siva temple.

These ruins with the exception the panel of saptamatrikas, which is assignable to the 5th century A.D., range in date from the 9th to 11th century A.D.

A contemporary Sanskrit inscription is engraved on a rock-cut tablet under the panel of the Saptamatrikas (the seven mothers), which is sculptured in the south face of the hill between Badoh and Pathari. The inscription mentions a king 'Jayatsena'. The monolithic stands in a village itself. It records that the pillar was set-up as a Garudadvaja by a chief minister of a Rashtraikita king Parabala in V.S. 917 (A.D. 861). The unfinished sculpture of Varaha carved in a huge boulder is about 1 km away to the east of the village, while the Siva temple stands in a grove at an equal distance to the south-east.

At a distance of about one and half km. to the north-east of the Dasavatara temple, six temples in a group popularly known as Satamadhi temple, and ruins of
several others are situated. These were Vaishnavite and Saivite. One is dedicated to Ganesa. The sculptures found there include three seated idols of the Buddha, the 9th incarnation of Vishnu. These remains speak's the departed glory of Badoh, which once was a large and a wealthy town flourishing down to the days of Aurangzeb.

BHAURASE (Kurwai)—Under the Sultan's of Mahdih in the 15th century A.D., Bhauras was a big village in the Sarkar or district Chanderi. It passed over to the Mughal Empire under Akbar with the conquest of Malwa in the later half of the 16th century. Most of the old buildings at Bhauras bear inscriptions, some of in Persian and a few bilingual (Persian and Hindi) from which it is seen that the Buildings date from these two regimes. The Khilchi Rajaups seem to have made themselves master of Bhaurasa during the declining days of the Mughals. Towards the middle of the 18th century, Bhaurasa was conquered by the Marathas, with whom it remained since then. This village is surmounted by fortified city wall pierced by four gates, (i) Basav gate, (ii) Chanderi gate, (iii) Markand gate and (iv) Betwa gate. Bhauras and Kurwai are separated by the river Betwa, which flows in between.

Monuments: Mosques - Bahrkhaami, Bindiwali, Biharnivki, Sukhnaami, Kalauedari. A tomb called Hathi ki kahar - Tomb known as Hajiraj, palace of Khilchi Rajaups. A temple
of goddess, which is closely is of little archaeological interest. 16

BURRO:- It is small village about 34 km. to the west direction from Vidishā. It possesses the ruins of two gateways, one on the north and other on the south of the village. There are also two old step-walls. One of them, which is on the east of the village, is circular. A satī stone which has fallen into, it bears a Hindi inscription, now illegible. The other step-wall which lies to the north of the village, is circular. There is a Persian inscription 17 on its east wall. It records the construction of the well in A.H. 1043 in the reign of Emperor, Shāh Jahān. There are also a few old sculptures of Ganesa, Visnu, etc.

BĀCROD:- Bācrod 18 is about 48 km. north-east of Vidishā on the Vidishā–Sāgar road. It possesses a small hill-fort said to have been built by the Jāhān. Its original name was 'Chakkargarh'. It was given over in Jāgīr to Pahar Singh, a Rājpūt Chief from Kaurali by the then Emperor of Delhi, to whom he was a feudatory. The fort is now in an extremely ruinous condition. It contains the ruins of an extensive palace, a bāndī, a Śiva temple, a temple to goddess locally known as 'Rājāsani Mata'. Kanchanī madha is said to be the remnant of Sungalow of a dancing girl
in the keeping of a chief of Bāgrod.

CHIRODIĀ: This small village is about 5 km. to the east of Vidisha. Outside the village, towards the east, there is a site of an old temple. Some of the carvings are standing or lying about. Among these, there are two rather good medieval sculptures of Ganesā and Yama.19

DAMASPUR (Sironj): This village is situated 10 km. north-west of Sironj on a road joining Guna with Sironj. The village is small and its main interest lies in a very old temple dedicated to Viṣṇu and a few ponds, existing near the temple. The water of the pond is supposed to be very sacred. A small annual fair is held here on the day of Makar-Saṅkrānti.

GYĀRASPUR (23°0' N, 78°05' E): Gyāraspur is an old town situated in a gorge of some low steep hills, about 38 km. to the north-east of Vidisha, on the old high road to Sāgar. The new road has turned the pass which Gyāraspur commanded and the town like many others in the country occupied by the Marāṭhas, is now gradually decaying. It possesses the remains of several fine temples of the Medieval period, and the traces of many others towards the north, near the great Mandākini Tāl, show that Gyāraspur must once have been a place of considerable importance. The principal remains are the Atal Khaṇḍā and the Bājrama, outside the town.
on the west, the Māndola and the chār-khambars inside the town, and the Mālādevī temple on the crest of the cliff to the south of the town. Traces of a few Buddhist stupas and images and remains of two temples situated to the north of the village and the last but not the least a rare sculpture of Shālbhanjikā. Besides these major monuments, there are a few minor monuments like a garhā (fortress), Mānasarovara or a tank, sati stones, fragmentary sculptures etc. deserves special mention.

(1) Athakhambhā— The Athakhambhā as the name implies is a structure resting on eight pillars. This is the remnant of an once magnificent temple. The structure now comprises the door-frame of the shrine, the two pillars of the ante-chamber carrying a trifoil arch and the four central pillars of the hall. All these are richly carved. A pilgrim's record, carved on one of the pillars, is dated in Vikrama Samvat 1039 corresponding to A.D. 981. It was dedicated to Lord Śiva, whose image occupies the centre of the lintel over the entrance to the sanctum. The temple belonged to 8th-9th century A.D. An inscription mentions the idol of the temple as Krishnēvara, which was the name of Śiva. The figure over to doorway also indicates that it was a Śiva temple.

In the vicinity of the monument known as Atha-
Khambhā, there is a delapidated platform\textsuperscript{25} with an upright slab at its head just on the road side.

(2) BĀJRAMAṬHA\textsuperscript{26}-- The Bājramatha is a fine example of a very rare class of temples with three shrines or cells placed abreast. All these shrines are now occupied by Jain idols belonging to the Digambara sect. But it is clear from the sculptures placed on the door frames and niches on the basement that originally these shrines sheltered the Hindu Trinity. More precisely, the central shrine was dedicated to Sūrya (often a substitute of Brahmā), the southern to Vishnu and the northern to Śiva. The carving of the doorway is exceptionally fine and vigorous. The śikhara of the temple is unusual in its plan and design.\textsuperscript{26} Beglar believes, on the basis of Buddha figure on the architrave that the temple was a Vaishnava one with Buddha as the central deity.\textsuperscript{27} Beglar cites another such example at Makarbai near Mahoba.\textsuperscript{28} The central shrine is sacred to Sūrya, who is often substituted for Brahmā, the southern to Viṣṇu and the northern to Śiva.\textsuperscript{29}

(3) MALĀDEVĪ TEMPLE \textsuperscript{1}-- This is the biggest of the existing monuments of Gyāraspur and is picturesquelly situated on the slope of a hill overlooking a valley. It is a stupendous and imposing structure standing on a huge platform cutout of the hillside and strengthened by a massive retaining wall.
Mālādevī temple is in fact and imposing and stupendous building. Like Bājrāmatā, Mālādevī temple also seem to have been originally a Hindū temple appropriated later on by the Jaines. It consists of a shrine room surmounted by a circumambulatory passage and crowned with a lofty Śikhara all covered with rich carving. It comprises an entrance-porch, a sabhā-mandapa or a hall with balconies projecting on both sides. Profusely covered all over with beautiful and elaborate carvings, the temple is an effective and imposing piece of architecture.

Though a number of Jain images are enshrined in the temple, yet the figure of a Hindū goddess on the outer door-frame and the name of the temple as well indicates that it was originally the temple of a Brahmanical goddess. Some writers consider it to have been a Vaiṣṇava temple originally and later on appropriated by the Jaines.

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

(4) Hindolā Torana — Another excellent creation of the artisans is known as Hindolā Torana still in-situ at famous site Gāṛaspur. Probably, the torana was raised in front of a Vaiṣṇava temple (now in ruins). Its gigantic pillars
have identical decorations with the mouldings, viz. Khura, Kumbha and Kalasa at the base. Each face is provided with a devakulika containing the sculptures of Brahmanical deities. The shaft is divided into two major units, the lower unit bears devakulikas containing sculptures of Brahmanical deities, whereas the upper unit bears ghatapallava ornamentation surmounted by the kārttimukhas. It is noteworthy that this particular motif has been attempted.

In this torana, the number of ribbed bharani has increased from one to two, probably to provide more space for the architraves and scaring height. The bharani supports the profusely carved sāru. The pāṭa (upper most part) is comparatively simple but the circular and dwaraf pillar, decorated with the lattised work, support the bharani providing space for the architraves from where two foiled arches spring out of the makaramukha.

The crowning chamber of Torana is a miniature shrine, similar to that of the torana at Terāhī, bearing the essential features of a temple. This torana exhibits an advancement in the artistic approach and hence may be assigned to the second phase of 11th century A.D.33

It is one of the Toranas or ornamental entrance arches leading to a large temple either of Viṣṇu or of Trimūrti, the remains of which were unearthed in excavation.
Hindolā means a swing, and this torana with its two upright pillars and cross-beam has a truly connotative name. All the four sides of the two lofty pillars are carved into panels with insets of the ten incarnations of Viṣṇu. The excavation further revealed that the adjoining group of four pillars which carried brackets with lions and elephant heads constituted the central pillars of the Sabhāmandapa of the Mahāmandapa of the temple for which Hindolā Torana was originally attached.  

The fragment of a figure of Viṣṇu and the opening of an inscription with an obeisance to Viṣṇu and his ten incarnations carved on the pillars of the torana tend to show that it was a Vaishnava temple. A fragmentary inscription states that it was built in the year 936 Vikrama Samvat (879 A.D.).

The Excavations:— At a distance of about 13 meters from the Hindolā gateway is a group of four other pillars forming a square on plan and carrying a set of four beams also supported on brackets. The pillars stand on a plinth, the inner filling. The clearance work has brought to view portions of the base of a huge temple. It merely gives us data to construct the plan of the temple. The temple seems to have been over 150-60 ft. in length east to west and some 85 ft. in breadth north to south. It probably consisted of a shrine room, a hall with two projecting balconies on either side.
and a porch with one principal entrance and two side entrances, each having a torana gateways in front of it. It had a Sikhara or spire crowned with amala-silas and decorated with medallions and miniature of the spire. The temple faced the east. The surviving gateway (Niñdolā) related to the southern entrance. The four pillars which stand close by are evidently the central pillars of the hall of the temple. The plinth of the temple was about 2.5 m. high above the pavement as shown by the level of the plinth on which the four pillars are stand.

Among the antiquities recovered from the excavations, there are a number of fragments of carvings, sculptures, two small inscriptions and three pieces of a large inscription is in 38 lines written in old Nāgarī characters of about the 10th century A.D. It is in Sanskrit verse composed in flowing Kāvyā style. The inscription is broken into two parts by almost a vertical line. The left part only is recovered which gives us the first half of each line. The inscription being thus fragmentary and its purport is not quite clear, but apparently it records the construction of the temple in the ruins of which it was discovered. It opens with a salutation to (Joga) —ānāth or the lord of the universe particularly applied to lord Vīṣṇu and contains the genealogy and eulogy of the dynasty of kings of whom only three names occur in the surviving portion of the
record, namely, Śivagana, Chāmūndarāja and Śrī Mahendrapāla. It was by a scion of this dynasty or some one of their dependents that the temple seems to have been built. The inscription contains no date as mentioned above, but it is assignable to the early part of the 10th century A.D. on palaeographical grounds, which also is the date of the temple as arrived from the style of carvings on the existing pillars and the fragment unearthed in the excavation.

The fine pieces of sculptures and carvings exhumed comprise among others with an inset of trīmūrti, the lower portion of a sculpture of Viṣṇu flanked by attendants, the top of the ornamental frame of the same figure with Viṣṇu carved in centre and Brahmā and Śiva at the ends, a carved spires and a pinnacle and amalasiṣṭas or śikhara.

The ten incarnations of Viṣṇu carved on the pillars of the Hindolā gateway, the fragments of a figure of Viṣṇu which may perhaps have been the idol of worship in the temple and the opening of the inscription with an obeisance to Viṣṇu, tend to show that this was a Viṣṇu temple.36

A copper coin of Gyāś-ud-dīn Khilji Sultan of Mālwā, was the only coin found in the excavations. It perhaps indicates that the monument was devastated about his time (13th century A.D.).

3. Buddhist Stūpas and Images:— on the hill to the north of
the village are a few ruined platforms built of dry rubble masonry which may possibly be the remnants of Buddhist stupas. It was doubtful whether this image was Buddhist or Jaina. On closer examination the first part of the usual Buddhist formula 'Ye dharma', etc. was found carved on the pedestal of the image. No doubt was thus left as to the identification of the image as that of the Buddha. On the basis of further investigations it was found that there were ruins of a structural stupa behind the sculpture and that there were three more sculptures of the Buddha lying in the ruins. A portion of the west face of the circular drum of the stupa is intact. Each of the four images occupied a niche in each of the four quadrants of the stupa.

The Buddha in the east and north quadrants are in the dyānamudrā (meditative attitude) and those on the south and west quadrants were in the bhumi-sparśa and dharma-chakra-pravartan mudrās, respectively. Each Buddha is flanked by two Bodhisattvas. The images in the east and south directions are in-situ, while those in the west and north faces have slipped down on the destruction of their niches. There are also traces of a paved path and steps leading to the site. It seems quite likely that all these structures were reopened and ransacked by the treasure-seekers. Recently an approach road from the village to the stupa site was constructed and its collapsed portion was restored.
Some other images of the Buddha and the structural remains of the stūpas are found about 3 km. to the face of a hill. Probably these pieces were carved out during the waning period of Buddhism in this area.39.

**Shālbhanjikā**— A rare has been found at Gyaraspur. It is an exquisite stone figure of a Vriṣṇi (wood nymph) belonging to a period between 8th-9th century A.D. and now presented in the Archaeological Museum, Gwalior fort. It has been brought there from Gyaraspur. This matchless oriental beauty represents a Shālbhanjikā. The sculptured figure stands in a tribhanga posture formed by bending her beautiful body in triple torsion and triple flexion while her face is alive with an intense expression, rather an unusual and rare phenomenon in Indian art. Some smaller figures in similar pose are depicted on the sides of the Hindolā Torana (gateway). Though unfortunately the statue is now in fragments it is evident from its high quality that it was not a mere ornamentation.

About 1.5 km. to the east of Gyaraspur near a low depression stands a modern roofless room enclosing a large sculpture locally known as Katārmal. It is four armed standing figure of Bhaipūra. Several other sculptures are lying in the premises of this temple.
7. Ruins of Temples and other minor objects: On the eastern slope of the hill, looking the tank below, there are remains of quite a number of small shrines or temples enclosed by a compound. Of these, all but two have disappeared. Their door-frames are carved. One of these structures has a figure of Garuda on its lintel of the shrine-room, which points out that the temple was dedicated to Vishnu. These possibly date back to the 8th or 9th century A.D.

The Garhī or Fortress of Gyaraspur is said to have been constructed by the Gond chief Main Singh in the 17th century. It seems that the fortress was further extended by the Muslims. The authorship of the tank called Manasarovar is also attributed to the same Gond chief, who constructed the Garhī. Some scattered images of Vaishnavs, Sāiva, Śākta, Jain and Baudhaka cults and the architectural pieces are now preserved in the local Museum building near Mālā Deī temple.

The extensive ruins, scattered in and around the town, narrate the story of ancient glory that was Gyaraspur in the late ancient and early medieval times. These ruins indicate that the place had passed through the influence of Buddhism, Brāhmanism and Jainism. Most of the art activities developed there during the reign of the Paramāra rulers.
Jhokerlodi:—This village in Lateri Tahsil is situated about 9 km. to the south east of the Tahsil headquarters. On the hill, a few old rock-cut caves are most interesting in the archaeological point of view.

Kāpur (or Kāpur):—This village is popularly known as Gaḍhā-Kāpur from a bigger village called Gaḍhā, situated about 2 km. to south-east of Kāpur. Kāpur is now easily accessible, as it lies on the Vidiṣhā-Pichnow road the river Bāṅ, which flows within roughly 1 km. to the north of the village. The village which is fairly large in strown with carved stones of old temples, but most of the extant ruins consist of two groups of temples, a number of Satī pillars and a Mohammedan mosque, lie on the western skirts of the village.

Close to the causeway, on a prominence stands a platform supporting an image which is locally worshipped as 'Mahāvīra'. The image is badly damaged and appears to have originally represented a god riding on a bird possibly a Peacock, and in that case the image must have been that of Kārttikeya.

Some loose carving among which is a lintel of a Viṣṇu shrine. Besides the architectural pieces, the images of Gaṇeṣa, Pārvatī, Sūrya etc. were noticed. But these sculptures are very inferior from the artistic point of view.
and appears to be later than other carvings in the ruins.

The sculptures of Chāmuḍa, Bhairava, seven mother goddesses, dīmpālas, Kīchakas, river goddesses etc. were also noticed.

The chief monuments and sculptures from this site are as follows:

I. An old sculpture of Kārtikeya now worshipped as Mahāvīra
   and a carved lintel of an old shrine of Viṣṇu on the bank of the river Gān.

II. An inscribed sati stone, and several uninscribed panels of sati stones;

III. Ruins of small shrines of Viṣṇu;

IV. Ruins of another shrine with sculpture of Viṣṇu;

V. A modern temple known as 'Rākāṭīmadhi', in which pieces of ancient sculptures are stored and fixed on the walls;

VI. A fairly carved head of Bhairava;

VII. A Jaina chaumukha, broken sculpture of a goddess;

VIII. A ruined temple dedicated to a goddess;

IX. Inscriptions in Śāgarī script, v.s. 1306, 1613 and Pilgrim's name reads 'yāhīle'.

KURWAI:- Situated on the right bank of river Betwa, this former headquarters of a mediatised chieftainship. It is about 77 km. to the north-east of Viṣṇupur on Bhopal-Gīna main railway line of the central railway, known as Kurwai-Kethna station. It is also connected by roads with Sironj, Lateri, Bāsodā, etc.
The most interesting is its fort of the gneiss rock, which is abundantly found in the neighbourhood. The fort stands on a small hill located to the east of the town. Most of the houses of this town are also built of the same gneiss rock and are roofed with big slabs.

**Laterī: (Mason)**: The most interesting objects are some rock-cut caves at a beautiful spot called 'Badi-Madāgana', situated at a distance of about 3 km. It has an old temple assignable to the 10th century A.D. It is known as 'Nilakanthesvara temple'. Some sculptures are lying in the premises of this temple.

**Māser:** This is a small village situated on the slopes of a long isolated hill. It lies about 20 km. to the south-east of Bāgoda. The ancient relics in the locality are a few broken sculptures and carved debris collected on a platform might be the basement of a small shrine of the 11th century A.D., to which the fragments of sculptures and carved debris evidently belong.

About 1 km. to the west of Māser on the foot of the same hill has sprung up another hamlet known as 'Māser Gupha'. The so-called Gupha (cave) was found to be a false one because it has not been hewn out of the living rock. The hill here is composed of soft sandstone which has disintegrated owing to natural causes into big sheets and boulders most of which are overhanging. This space has come to be known as 'Gupha'. It is a work of a local Sādhu, who became
famous in the locality. The Sānu’s Chhatri is also stands nearby.

Dr. V.S. Rakankar of Ujjain had brought to light a series of about one hundred painted rock-shelters from this site.

Malhārgarh (Vidisha):— tank, fort, tank, step-well (Bāodi), Pīr-darwājā and the inscriptions dated V.S. 1812 (A.D. 1753) and 1611 A.D. etc. indicates that Malhārgarh was a centre during the medieval times.

Pauvānāla:— This village is situated 7 km. south of Burro. It possesses the ruins of a fort of the Mughal Period.

Rangai:— This site is adjacent to the modern village Rangai between Sānchi and Vidisha and about 100 metres from the railway bridge over the Betwa river. The excavation work at the site was undertaken by S. C. Khare in the year 1976, have yielded material which takes the history of chādolithic people at Vidisha to about 19th-10th century B.C. The main mound at Rangai is encircled with a circular ditch from three sides. The remaining one side is protected by the river Betwa.

Sironji:— Shironj was a place of historical importance. The oldest monument is an idol of Chandranātha, the eighth Jain Tīrthankara found at Shironj, near Sironj. The inscription on this huge image is dated in V.S. 1112, corresponding
to A.D. 1055. The statue of Bhagavāña, 24th Tīrthankara was also found in broken condition. The town contains a number of mosques, makabaras and tombs, mostly erected during the period of 17th century.

**Shamshābād:** A former headquarters of a tappa of the same name, Shamshābād is now a large village in Basodā Tahsil to the south-west of Basodā. It is connected by road with Vidisha, situated at a distance of about 38 km. to the north-west of Vidisha. It is said that one Shams Khan, populating this village, built a palace and mosque in the early half of the 17th century on the river Tīmpān. The Persian inscription in the mosque is dated in 1641 A.D.

**Sonārī (or Sunārī):** Near this village by the side of a track leading from Udayapur to Basodā are the bare remains of a shrine in which are sheltered two badly mutilated sculptures one of them represents the Buddha-avatār and the other is of Lakṣmī Nārāyaṇa.

**Teonādā:** This village, picturesquely situated in Basodā Tahsil, lies about 26 km. to the south-east of Basodā. It is connected by road with Basodā and also linked by road with Gyāraspur and Vidisha. All around the village are lying scattered the remains of Medieval buildings, palaces, houses and tombs. Teonādā Fort, Mādī, Motāmahal, Dohala-Kuā, bāodi etc. belonging to the late Medieval period.
Udayagiri - (23°32' N; 77°50' E) 52: This important site in Vidianâ Tahsil is rich for the archaeological antiquities. Udayagiri is situated at a distance of about 6 km. to the north-west of Vidianâ between the rivers Bes and Betwâ. This site is known for its ancient rock-cut cave temples excavated in isolated sand-stone hill and the numerous Buddhist remains in its adjoining sites. This isolated hill extends from north-west to south-east and is about 1 km. long, rising to a height of about 110 m. above the plain.

Traces of some ancient buildings were also found here. There are in all 20 caves excavated on the eastern face of the Udayagiri hill. Some of these contain inscriptions, dated and undated, of considerable historical importance. The caves are mostly small chambers, enshrining idols or images of various divinities, carved into the rock of the hill. The caves and other remains found at the site show that the site had passed through the influence of Buddhism, Jainism and Hindûism in those days.

Jain caves: - Architecturally cave no. 1 is of a considerable interest, as it represent the early phase in the development of temple architecture in India, planned as it is with a small shrine and a simple porch in front. The enshrines figure was originally hewn out of the solid rocks of the back wall of the temple. The caves nos. 1 and 20 are connected with Jainism. The cave no. 20 on the north-eastern top of the hill
contains a few images of Jain Tirthankaras and an important inscription of the Gupta period. It is also one of the fine caves located here. It is dedicated to the 23rd Jain Tirthankara Pārśvanātha. The inscription is engraved on the face of the rock in one of the northern rooms. It is in eight lines. It is dated in the year 106 of the Gupta Era, corresponding to A.D. 425–26.

Brahmanical Caves: All the remaining eighteen caves are of Brahmanical origin, cave nos. 2 and 3 are small cells with a few sculptural remains, cave no. 4 enshrines a lingam named by Cunningham as venā cave from the figure of a man on the boss of the doorway, who is represented as playing on the Indian lute (vina). This is a single-room cave approached by an ornamental doorway. In the boss to the extreme right the second man is depicted as playing on sarangi or sūrī. In the portion standing at right angles with this cave image of āshva dākṣiṇ or female energies are located.

Varāna Avatāra Cave: Cave no. 5 is remarkable for a colossal representation of Varāna avatāra, the incarnation of Viṣṇu. This cave is a large open cutting about 1 m. deep, 6.5 m. long by about 4 m. high. Here Viṣṇu is represented as a man with a boar’s head, placing his left foot on the coils of the Nāga king who has a canopy of thirteen snakes,
heads, with his right tusk he raises the slander and tiny figure of Prithvi (the personified form of the earth) from out of the waters of the ocean shown by the wavy lines in the background. The event here depicts the cosmic myth of the creation of order out of chaos, by Visnu in the form of Varana. The Devas and Asuras, witnessing this cosmic event with interest or shown in the background at the top on either side. On the left and right walls of the cave descent of the rivers Ganga and Yamuna from the heavens to the sea, accompanied by heavenly dancers and musicians, is depicted. The rivers are personified as females holding vessels of water in obeisance to the Varana. The waters of the two rivers, joining together, are shown as entering into the sea, which the God of the Varuna receives. Artistically the scene is of great interest to the history of the sculpture of the gupta period (4th and 5th centuries A.D.).

Inscriptions in Caves:— The cave no. 6 bears inscription of Chandragupta-II dated in the year 82 of the Gupta Era. The cave has a room and rock-cut herandah in front of the door of the cave. The doorway is richly carved with bell-capital, pilasters supporting the river goddesses. Over the figure of Visnu and kanih-saurinidinī Devī, there is a large panel, containing a two-lines inscription referred to above. Besides, several short inscriptions were found on the ceiling of the cave.
**Tawā Cave**— At a short distance from cave no. 6, there is an almost isolated mass of rock, hewn into the shape of a hemispherical stupa with square base. It is crowned by a large flat stone resembling a gigantic 'Tawā' (griddle) and inducing local people to call it 'Tawā Cave.' On the back wall of it there is an inscription of five lines, indicating that the cave was made by a minister of Chandragupta. The roof inside is ornamented with a large lotus flower. The inscription informs that the minister accompanied the king and made this cave, dedicated to Shambhu or Śiva. Cave no. 13 contains a large rock-cut image of Śrīśrī Śrī Śiva.

**Amarita Cave**— In one of the caves called Amarita cave by Cunningham, situated close to the Udayagiri village, is a lingam. But from a pilgrim's record dated in A.D. 1036 it is certain it was then dedicated to Viṣṇu. Its roof is supported by four rock-hewn massive pillars with richly ornamented capitals. The roof is divided into nine square panels by the architraves. The door-way of this cave is also extensively ornamented. The panels in the cave depicts two river goddesses and above the lines of ornament is a deeply-carved sculpture, representing the churning of the ocean by the Suras and Asuras. It is presumed that this cave is the latest of all the Udayagiri group of caves. It is largest in the group.
Buddhist Remains:— All round the south of the hill, as well as on the top of the hill, numerous remains presumably of the Buddhist origin are found. The site yielded Buddhist railing, and rail-bar, which indicate the existence of a Buddhist stūpa. Besides an abacus of a Buddhist pillar ornamented with railing and fragments of bell-capital, pillars of a very early temple were also found. On the top of the hill traces of a large square platform and a bell-capital of a large pillar surmounted by a lion were found. Two pieces of circular shaft of this pillar were also noticed here.

Udaipur—(23°34' N.; 78°6' E.)54—Udaipur, once a place of considerable importance is a large village in Basoda Taluk. Its nearest railway station is Bareth, situated at a distance of about 6.5 km. to the west of Udaipur. The latter is connected by road with Bareth railway station on Bhopal-Bina main line of the Central Railway. The village is also connected by road with Basoda, lying to the south-west of Udaipur at a distance of about 13 km. It is about 53 km. to the north-east of Vrindavan, the district headquarters. Both these are linked by road on which Buses ply via Basoda.

Udaipur appears to be an ancient place, as is evidenced by the traces of an old fortification wall of great uncedented stone blocks, found extended up to a rocky hill about one km. to the south of the village. Besides, the
village has a few monuments which deserve notice.

The principal monuments at Udayapur are:

1. the temple of Udayasvava or Nilaksheshvara Mahadeva;
2. Bija mandal or Ghadiyalan-ka-makan;
3. Barakhambh,
4. Pisan r k Mandir,

Udayasvara Temple: One of the old Sanskrit inscriptions on this temple records that the Parmara king Udayaditya of Malwa founded a town, built a temple of Siva and excavated a tank, a designated all the tree works after his own name as Udaipur, Udayasvava and Udayasamudra respectively. The temple referred to in the inscription is of course the present monument, the town is the one in which the temple stands and the ruins of the tank Udayasamudra are seen at a short distance to the north-east of the town. It is further known from two other inscriptions on this temple that the construction of the temple that the construction of the temple was commenced in V.S. 1116 (A.D. 1039) and that the flagstaff was erected in V.S. 1137 (A.D. 1059). It is thus clear from these records that this temple was built by the order of king Udayaditya Parmara, between the years 1039 and A.D. 1059.

The temple has been described by Ferguson who rightly admires its great beauty and elegance. This is indeed
the finest and the best preserved example of the Medieval Hindu temple in Vidisha district and possibly in the whole of Malwa.

The temple stands in a spacious square courtyard again enclosed with a dwarf compound wall, the outer face of which was decorated with excellent carvings. Inner face of the enclosure wall had a line of seats furnished with back rests. The compound was probably pierced with four entrances, one in each cardinal point, the principal entrance being on the east towards which the temple faces. Each entrance consisted of a flight of steps guarded on either side by a figure of a dvārapāla or doorkeepers.

The temple was surrounded by eight attendant shrines at least six of which were crowned with spires, and sheltered subsidiary idols.

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

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

The exterior of the temple is adorned with sculptures representing various god and goddesses of the Hindu Pantheon, including Brahmā, Viṣṇu, Ganesha, Kārttikeya and the eight guardians of the quarters placed in their proper position.
Figure of Śiva and his consort Durgā in various forms are numerous.

The temple is a fine example of the style of the temple architecture in fully developed stage. The pink coloured sand stone employed in the building shows its grandeur to better effect.

The spire, doubtless the most fascinating feature of this monument, is perhaps unrivelled in beauty. Precision and delicacy of carving are in perfect form. It is decorated with its own miniature repetitions arranged in vertical ribs and medallions inset with figures of gods.

Muhammadan invaders mutilated the figure sculptures of the temples. Muhammad Taghiulq, between A.D. 1336–39 damaged the attendant temples and erected a mosque at the back of the temple, using the material from the demolished temples. Two persian inscriptions in the mosque record its construction by him.

The temple is a fine example of Indo-Aryan style of temple architecture in its fully developed stage. The style of sculptures here closely resembles that exhibited at Khajuraho. The ornamental motives of flowers, etc. are finer than those at Khajuraho.

2. Bijāmandal:— This is the remnant of an interesting two storied house contemporary with the Udayesvara temple.
There is one sanskrit inscription on the wall which opens with the praise of Sūrya (the sun-god).

**Bārāni Mandir:** This is the ruin of a temple belonging to the 11th century A.D. It stands on the outskirts of the village. The part represents a hall containing raised seats with back rests. It has a sealing of a massive alab.

**Plānārī Ka Mandir:** This is yet another old Hindu temple in the village traditionally said to have been built by a woman, out of her earning obtained by grinding flour for the workmen employed on the construction of Udayesvara temple. But from architectural point this is a much later structure.

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

**Vidisha:**\(^{36}\) (23°30' N. 77°30' E):— The District headquarters town, as it is stands today, is different from the old town of Vidisha or Besnagar. Till 1936 its name was 'Bhilsā'. After that it was renamed as Vidisha for its close proximity to that glorious city of great antiquity.

Vidisha is a railway station on the Delhi-Bombay main line of the central railway, at a distance of about 36 km. from Bhopal by rail. By road it is about 81 km.
from Bhopal. A large number of roads radiates from this town and connects it with various places inside and outside the district like Sirojji, Teordā, Bāsoda, Anoknagar, Berasia and Shamshabad. The town is situated on the eastern bank of river Betwa (Vetravati). Present day Vidisha is surrounded with square stone walls, evidently built of the material from the ruins of the ancient city of Vidisha or Basnagar. The outer wall is pierced by three gates. Within this enclosure the town contains a good number of buildings, with mostly used remains of earlier structures.

Bhillasvāmin Temple:— The old city of Vidisha was abandoned by its citizens, who crossed the river Betwa from its western bank and established themselves on its south-eastern side. In the ancient and medieval times of 9th to 12th centuries A.D. Bhilsā appears to have continued to maintain, in a way, the cultural importance of the original Vidisha of great antiquity. Then it was a prosperous centre of Jainism and Hindūism in this part of the region. The new town is known as Bhilsā from its association with a Sun temple, whose deity was known as 'Bhillasvāmin'. Two inscriptions recovered from Bhilsa affirm the existence of this temple of Bhillasvāmin as early as in A.D. 939-40. According to one of inscription one minister 'Vēchaspati' erected this temple during the rule of his lord king 'Krishna'. He may be taken as the Rāṣṭrakūṭa monarch
'Krishna-III', whose known dates are A.D. 939-68. The date of the desertion of Beasagar and the establishment of the new town can, thus, be placed conveniently somewhere between 8th or 9th century A.D. According to Chandella record dated in 1133 A.D., however, Bhilsā was known as Bhavatī too, on the bank of the Mālavānadi (Vetravatī). Yet another inscription of the Paramārā ruler Udayāditya from Udayapur and dated in 1171 A.D. speaks of its surrounding area as 'Bhailsvāmī-mahādevadesakamandala' (the dist. called Bhilasvāmin consisting of ten subdivisions), which included 'Bhringārikāchaturunūnashtipathaka' (i.e. a sub-dist. called Bhringārika consisting of 64 villages) governed by a Daṇḍa, i.e. Dandanāyaka, probably having his headquarters at Udayapur.

About 1030 A.D. Alberuni described this city as Bhilsan or Mahābalisthān, existing on the road from Mathura to Ujjainī and Dhara. Under the Sultāns of Mālwā, Bhilsā was one of the provincial capitals of their kingdom. Under the Mughals its importance was reduced by making it the headquarters of a mahal. Aurangzeb tried to rename the city as Alamgir Nagar after himself, but without success. The Jain scriptures knew the town as Bhādalpur, the birth place of Shantālnātha the tenth Tirthankara, whose birthday is still celebrated here with enthusiasm. In Brahmanical religious observances again, the place is called
Bhadrāvatī, the residence of Yuvanashīva, who supplied the famous horse to Yudhīshthīra during his Āyodhā sacrifice.

**Lohāngī Rock:** Places of the historical and tourist interest within the town are a few. One of these is the Lohāngī Rock, an isolated sandstone peak near the Vidishā railway station. On its western side there is a low mosque with two Persian inscriptions inside. One, dated A.H. 884 (A.D. 1460), belongs to Mahmūd Khilji-I of Malvā and the other is of Akbar, dated A.H. 987 (A.D. 1573). The tomb of Lohāngī-pīr (the title of Shaikh Jalāl Chistī), after whom the rock is named, is situated on its top.

A bell-capital of a gigantic Buddhist pillar atop the rock is popularly known as 'Ferīs-kī-mahādī'. An old covered masonry tank is also there.

Next in importance comes the Gumbaz-kā-maqbara, a small tomb situated in the old fortified portion of the town. It consists of a single domed chamber with a verandah and two graves. One bears an inscription in Persian dated in A.H. 1487. The inmates of this tomb was a big merchant.

**Bīnāsadal Mosque:** It is a most interesting piece of the town, which preserves its Hindu association in its name. The mosque is perched on the foundation of an old temple. The original temple was dedicated to the goddess 'Sharakhīā'.
Another name of the deity might have been *Vijaya* after whom the temple was once called the 'Vijaya Mandir'. From the fine platform and the general plan, it is evident that the former temple was a magnificent one.

**Zafar Khedi**— This village is situated in Vidisha Tahsil at a distance of 10 km. to the south-west of the village Chirkhera. This village (Chirkhera) is linked by the metalled road leading from Vidisha to Berasia. Recently, a team of the Directorate of Archaeology & Museums, Bhopal, has explored the area. As a result of this exploration, a complex of the seven Buddhist stupas were noticed nearby the Zafarkheri village. Of these stupas, one is found partially intact and the remaining six are in ruins.

The remains of Buddhist stupas are known to us from Sanchi, Besnagar, Udayagiri, Sonari, Anher, Gyarspur, Hakimkhera and Tumain etc., which belongs to the Maurya-Suha period. The new discovery is a welcome addition.

**Sanchi**— Located on a hill top, nearly 91 metres in height, the stupas at Sanchi constitute some of the most impressive and extensive Buddhist remains in India. The site is unique not only for Buddhist stupas but also because it contains remains covering a period of about 1300 years, from the third century B.C. to the eleventh century A.D. One of the stupas, no. 3 enshrines relics of two foremost
disciples of the Buddha, Śāriputra and Maudgalyāyana.

The most imposing edifice is stupa-1, also known as the Great Stūpa, with its hemispherical dome about 36.60 metres in diameter and 16.46 metres in height. At the ground level of the great stūpa is a stone paved procession path, surrounded by stone railing accessible through four gateways containing exquisitely carved scenes from the Jātaka stories. Near the south gateway of this Great Stūpa is the lower part of an asokan pillar containing a damaged inscription of Asoka. The site with its remains of stupas, temples and monasteries is remarkable.

Several sculptures of the Śunga-Satavahana, the Gupta and the early medieval periods are now preserved in the central Archaeological Museum at Sānchi. The art & architectural remains of Sānchi throw welcome light on the Brāhmānical, Buddhist and Jaina pantheons, which flourished here from C. 3rd century B.C. to the early medieval period.

The early inscriptions, coins and numerous antiquities of the archaeological interest are found from this site. These are most significant for study of the ancient art, history and culture.
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