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**Dr. M.K. Pundhir**

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## CONTENTS

<b>Editorial</b>	<b>(ii)</b>
<b>Copper Hoard Antiquities in Kailash Deep Shikhar Sangrahalaya Meerut, Uttar Pradesh</b> <i>Satish Jain</i>	<b>1-28</b>
<b>Copper Hoard Antiquities in Shahjad Rai Research Institute Baraut, Bagpat, Uttar Pradesh</b> <i>Amit Jain</i>	<b>29-59</b>
<b>Coins from District Sitapur, Uttar Pradesh</b> <i>Prashant Srivastva &amp; Shamoan Ahmad</i>	<b>60-89</b>
<b>New Kālīñjar Inscriptions</b> <i>Vijay Kumar, Alok Ranjan &amp; Krishna Murti</i>	<b>90-99</b>
<b>Nilkaṇṭha Temple Kālīñjara</b> <i>Vijay Kumar</i>	<b>100-372</b>
<b>A Mosque in the fort of Ranthambhor, A Study in Lodi Structure</b> <i>Dr. M.K. Pundhir</i>	<b>373-381</b>
<b>A Mughal Bridge of Saharanpur District</b> <i>Dr. Husam Haider</i>	<b>382-389</b>

## *Editorial*

This is the first issue of the journal, the main purpose of publishing this e-journal is to bring to light antiquities scattered here and there, which are likely to be destroyed. The first article gives the detailed descriptions of the antiquities kept in Kailash Deep Shikhar Sangrahalaya, Meerut, this collection belongs to Sri. Satish Jain, he has done work in the field of archaeology of western U.P. The second article is about similar antiquities kept in Shahjad Rai Research Institute, Baraut, District Baghpat. This collection was made by Sri. Amit Rai Jain. Article three gives the details of coins from different sites of District Sitapur, this brings to light the numismatic evidences about history of Sitapur which is at present mostly conjectural. The article about a mosque in Ranthambhor fort by Dr. M.K. Pundhir shows the solid evidence of presence of Lodi rulers in Ranthambhor. The fifth article is about a Mughal Bridge in Saharanpur district by Saiyyed Husam Haider, it gives a good evidence about technical reasons for the failure of Mughal bridges. The heavy piers of bridges reduced the water way of rivers. When there was increased water flow in the river, the river section proved insufficient and the river migrated towards different part of the flood plains.

*Chief Editor*

## **Copper Hoard Antiquities in Kailash Deep Shikhar Sangrahalaya, Meerut**

**Satish Jain**

*Founder*

Kailash Deep Shikhar Sangrahalaya, Rani Mill, Meerut, Uttar Pradesh

For the first time copper hoard weapons were found associated with OCP in the excavation of Saipai<sup>1</sup>. I collected a lot of copper hoard weapons found at different sites. Given here is a list of copper hoard antiquities procured by me and at present these are kept at Kailash Deep Shikhar Sangrahalaya, Rani Mill, Meerut. The antiquities with known provenance were found from District Baghpat, U.P. to Bareilly, U.P. from west to east and from Meerut to Hapur from north to south. It appears that copper hoard people used weapons imported from different parts of the country as indicated by variety of axes like flat celts, shouldered axes and lugged axes. The flat celts are more like Neolithic rounded but celts and shouldered axes are modeled after stone shouldered axe found in eastern India. The lugged shouldered axes were made in Himalayan areas as indicated by find at Barkot. Two types of harpoons were found, one with narrow barbs and a broad blade found in the east, and another with triangular barbs and a small tip, found typically at west of the Yamuna. The catalogue of these antiquities is as follows.



**(Fig. 1) Heavy Shouldered Axe**

1. This heavy shouldered axe (Fig. 1) was purchased from Hastinapur. It is made of copper. It is of size 28x17.10x1.5 cm and its weight is 2.548 kg.

The two objects – at serial no. 1 and the chisel on serial no. 19 - were procured by me from Hastinapur. No other copper objects are reported from Hastinapur. This reinforces the findings of B.B. Lal who reported OCP from even the lowest levels of Hastinapur, but did not find any copper hoard weapon. These weapons definitely come from the OCP horizon<sup>2</sup>.



**(Fig. 2) Copper Ingot**

2. This copper ingot (Fig. 2) was purchased from Hapur. It is of size 14.10x9.10x1.11 cm and its weight is 1.526 kg. It is a concave side ingot.



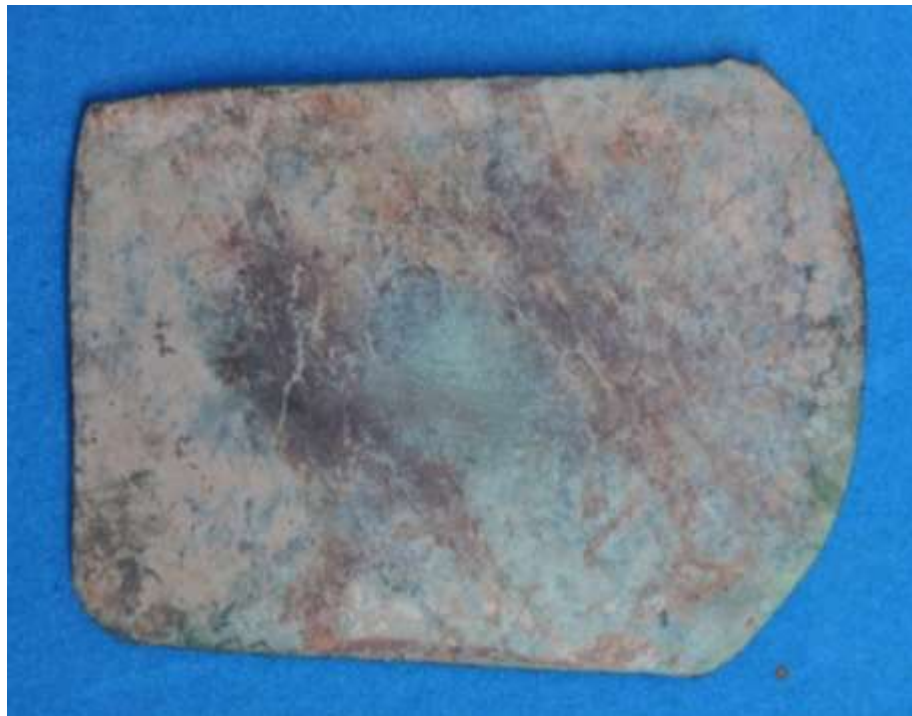
**(Fig. 3) Copper Ingot**

3. This copper ingot (Fig. 3) was purchased from Hapur. It is of size 14.10x9.10x1.11 cm and is weight is 1.526 kg. The cut mark for use is prominent. Its flat side has a wavy pattern.



**(Fig. 4) Flat celt**

4. This flat celt (Fig. 4) was purchased from Hapur. It is made of copper and is very much eroded. It is of size 12.1x9.1x4.10 cm and its weight is 0.483 kg.



**(Fig. 5) Flat celt**

5. This flat celt (Fig. 5) was purchased from Hapur. It is made of copper. It is of size 13.1x16.3x0.3 cm and its weight is 0.651 kg.



**(Fig. 6) Celt**

6. This celt (Fig. 6) is made of copper. Its provenance is unknown. It is of size 14x10.3x0.3 cm and its weight is 0.619 kg.



**(Fig. 7) Flat celt**

7. This flat celt (Fig. 7) is made of copper. It has specific blue colored patina which shows presence of tin. Its provenance is unknown. It is of size 13.10x10.10x0.4 cm and its weight is 0.716 kg.



**(Fig. 8) Celt**

8. This celt (Fig. 8) was purchased from Faridpur, Bareilly. It is made of copper. It is of size 16.10x11.7x0.6 cm and its weight is 1.020 kg. Many copper hoard weapons are reported from surroundings areas<sup>3</sup>.



**(Fig. 9) Flat celt**

9. This flat celt (Fig. 9) is made of copper. Its provenance is unknown. There is a J-shape marked by 8 concave dots (0.1 cm deep) on the celt. It is of size 12.10x15.11x0.35 cm and its weight is 0.630 kg.



**(Fig. 10) Flat celt**

10. This flat celt (Fig. 10) was purchased from Hapur. It is made of copper. It has blue patina which indicates presence of tin. It is of size 12.5x9.10x0.7 cm and its weight is 0.484 kg.



**(Fig. 11) Celt**

11. This celt (Fig. 11) is made of copper. Its provenance is unknown. It is of size 12.6x7.5x1.1 cm and its weight is 0.490 kg. It is quite eroded.



**(Fig. 12) Shouldered axe**

12. This shouldered axe (Fig. 12) is made of copper. Its provenance is unknown. It is of size 13.5x14x1.1 cm and its weight is 0.588 kg. Forging lamination on one side is clearly visible.



**(Fig. 13) Lugged Axe**

13. This lugged axe (Fig. 13) is made of copper. Its provenance is unknown. It is of size 15.3x13.10x9.10 cm and its weight is 0.667 kg. It may be considered as Anthropomorphic figure.



**(Fig. 14) Shouldered axe**

14. This shouldered axe (Fig. 14) is made of copper. Its provenance is unknown. It is of size 13.5x12.4x0.3 cm and its weight is 0.468 kg.



**(Fig. 15) Shouldered axe**

15. This shouldered axe (Fig. 15) was purchased from Chandausi. It is made of copper. It is of size 11.11x11.2x0.4 cm and its weight is 0.311 kg. Marks of use are prominent. Many copper hoard weapons have been reported from the surrounding areas<sup>4</sup>.



**(Fig. 16) Shouldered axe**

16. This shouldered axe (Fig. 16) was purchased from Chandausi. It is made of copper. It is of size 11.3x10.1x0.11 cm and its weight is 0.328 kg. The axe is badly corroded.



**(Fig. 17) Mini Celt**

17. This mini celt (Fig. 17) is made of copper. Its provenance is unknown. It is of size 5.10x3.6x0.3 cm and its weight is .044 kg. It is a unique finding.



**(Fig. 18) Long chisel**

18. This long chisel (Fig. 18) was purchased from Faridpur, Bareilly. It is made of copper. It is of size 19.7x3.1x0.7 cm and its weight is 0.479 kg.



**(Fig. 19) Long chisel**

19. This long chisel (Fig. 19) is made of copper. Its provenance is unknown. It is of size 20.10x3.4x0.11 cm.



**(Fig. 20) Weed chisel**

20. This weed chisel (Fig. 20) was purchased from Hastinapur. It is made of copper. It is of size 20.5x3.2x0.10 cm.



**(Fig. 21) Chisel**

21. This chisel (Fig. 21) is made of copper and having typical blue toned patina, because of presence of tin. Its provenance is unknown. It is of size 21.3x6.1x0.6 cm and its weight is 0.373 kg.



**(Fig. 22) Chisel**

22. This chisel (Fig. 22) is made of copper. Its provenance is unknown. It is of size 21.4x6.4x0.4 cm and its weight is 0.214 kg.



**(Fig. 23) Chisel**

23. This scrapper (Fig. 23) is made of copper. Its provenance is unknown. It is of size 19.4x5.3x0.3 cm and its weight is 0.230 kg.



**(Fig. 24) Tanged scrapper**

24. This tanged scrapper (Fig. 24) is made of copper. Its provenance is unknown. It is of size 22.6x6.7x0.1 cm and its weight is 0.206 kg.



**(Fig. 25) Long chisel**

25. This long chisel (Fig. 25) is made of copper. Its provenance is unknown. It is of size 26.2x1.11x0.6 cm and its weight is 0.200 kg.



**(Fig. 26) Long Chisel**

26. This long chisel (Fig. 26) is made of copper. Its provenance is unknown. It is of size 25.1x1.10x0.5 cm and its weight is 0.146 kg.



**(Fig. 27) Chisel**

27. This chisel (Fig. 27) is made of copper. The chisel is marked by 4 concave depressed 0.1cm-deep marks. Its provenance is unknown. It is of size 13.11x4.0x0.5 cm and its weight is 0.151 kg.



**(Fig. 28) Weed chisel**

28. This weed chisel (Fig. 28) is made of copper. Its provenance is unknown. There are 2 marks on the chisel. It is of size 13.0x3.3x0.4 cm and its weight is 0.103 kg.



**(Fig. 29) Scrapper**

29. This scrapper (Fig. 29) is made of copper and having three 0.1cm deep concave marks. Its provenance is unknown. It is of size 12.5x3.4x0.5 cm and its weight is 0.146 kg.



**(Fig. 30) Cross section chisel**

30. This small slightly oval shaped cross section chisel (Fig. 30) is made of copper. Its provenance is unknown. It is of size 12.0x17.10x1 cm and its weight is 0.114 kg.



**(Fig. 31) Short sword**

31. This short sword (Fig. 31) is made of copper. Its provenance is unknown. The mid rib of the sword is prominent with one barb. It is of size 13.4x7.3x2.2 cm and its weight is 0.995 kg.



**(Fig. 32) Short Sword**

32. This short sword (Fig. 32) is made of copper. Its provenance is unknown. There is a hole on top at the mid rib of the sword. It is of size 44.1x7.3x1 cm and its weight is 0.595 kg.



**(Fig. 33) Short Sword**

33. This short sword (Fig. 33) is made of copper. Its provenance is unknown. There are two barbs which are curved upside and it seems that somebody may have tried to heat it up for straightening it. It is of size 41.10x5.4x1.11 cm and its weight is 0.733 kg.



**(Fig. 34) Sword**

34. This sword (Fig. 34) is made of copper. It is in two pieces. Its provenance is unknown. It is of size 48x7.3x1.3 cm and its weight is 1.331 kg.



**(Fig. 35) Sword**

35. This sword (Fig. 35) is made of copper. It is in two pieces. The hilt is unique. Its provenance is unknown. It is of size 49.10x7.6x1.2 cm and its weight is 1.327 kg.



**(Fig. 36) Barbed harpoon**

36. This barbed harpoon (Fig. 36) is made of copper. This harpoon has two barbs on the hilt. Its provenance is unknown. It is of size 20x6.1x2.1 cm and its weight is 0.443 kg.



**(Fig. 37) Harpoon**

37. This harpoon (Fig. 37) is made of copper. Its provenance is Kanpur area. It has total 8 barbs. It is of size 31.3x6.3x1.10 cm and its weight is 0.630 kg. It has two projections like blunt barb with a hole on one side.



**(Fig. 38) Harpoon**

38. This Harpoon (Fig. 38) is made of copper. Its provenance is unknown. It has four barbs. It is of size 22.10x6.3x1.7 cm and its weight is 0.337 kg.



**(Fig. 39) Harpoon**

39. This harpoon (Fig. 39) is made of copper. Its provenance is unknown. It is in two pieces and has a prominent mid rib. It is slightly bent. It is of size 33.6x6.5x1.3 cm and its weight is 0.645 kg.



**(Fig. 40) Broken harpoon**

40. This broken harpoon (Fig. 40) is made of copper. Its provenance is unknown. It has four barbs and it has one hole filled with mud and there are two lugs projected on both the sides. It is of size 22.1x6.0x1.11 cm and its weight is 0.519 kg.



**(Fig. 41) Broken harpoon**

41. This broken harpoon (Fig. 41) is made of copper. It is in three pieces and hammered by the founder. Its provenance is unknown. Its weight is 0.308 kg.



**(Fig. 42) Broken harpoon**

42. This broken harpoon (Fig. 42) with one barb is made of copper. It has very prominent mid rib. Its provenance is unknown. It is of size 14.4x6.0x0.2 cm and its weight is 0.145 kg.



**(Fig. 43) Thin knife**

43. This thin broad knife (Fig. 43) like object is made of copper. Its provenance is unknown. It is of size 26.3x6.5x0.1 cm and its weight is 0.111 kg.



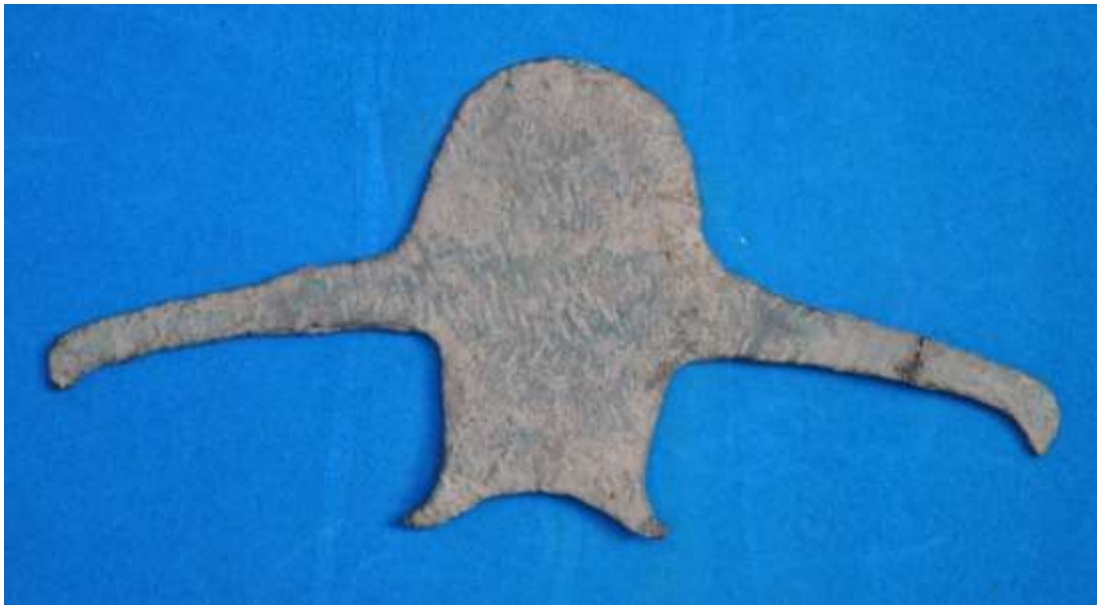
**(Fig. 44) Thin knife**

44. This very thin knife (Fig. 44) thing is made of copper. Its provenance is unknown. It is of size 25.4x3.6x0.1 cm and its weight is ultra-light and 0.033 kg.



**(Fig. 45) Piece of sword**

45. This piece of a sword (Fig. 45) is the most important first piece collected by me, way back in eighties from Hapur. It is made of copper. It is of size 59.10x31.10x0.4 cm and its weight is 0.041 kg.



**(Fig. 46) Anthromorphic figure**

46. This anthropomorphic figure (Fig. 46) is made of copper. The shape is unique and is uncommon, and hammer marks are clearly visible. Its one hand is cracked. Its provenance is unknown. It is of size 27.5x13.2x0.5 cm and its weight is 0.316 kg.



**(Fig. 47) Oval ring**

47. This oval shape ring (Fig. 47) is made of copper. Its provenance is unknown. It is of size 9.4x8.1x1 cm and its weight is 0.182 kg.



**(Fig. 48) Oval ring**

48. This flattish round slightly oval shape ring (Fig. 48) is made of copper. Its provenance is unknown. It is of size 7.6x6.5x0.7 cm and its weight is 0.063 kg.



**(Fig. 49) Oval ring**

49. This flattish round, oval shape ring (Fig. 49) is made of copper. Its provenance is unknown. It is of size 7.0x6.2x0.7 cm and its weight is 0.060 kg.



**(Fig. 50) Oval ring**

50. This flattish round, oval shape ring (Fig. 50) is made of copper. Its provenance is unknown. It is of size 6.6x6.4x0.7 cm and its weight is 0.066 kg. The gap of the ring is specific.



**(Fig. 51) Ring**

51. This ring (Fig. 51) was purchased from Aminagar Sarai, Baghpat. It is made of copper. It is of size 8.2x8.2x0.6 cm and its weight is 0.064 kg.



**(Fig. 52) Ring**

52. This ring (Fig. 52) was purchased from Aminagar Sarai, Baghpat. It is made of copper. It is of size 8.3x8.1x0.6 cm and its weight is 0.065 kg. Almost no gap is specific.



**(Fig. 53) Antennae sword**

53. This antennae sword (Fig. 53) is made of copper. Its provenance is unknown. It is of size 47.10x3.5x0.10 cm and its weight is 0.498 kg.



**(Fig. 54) Antennae sword**

54. This antennae sword (Fig. 54) is made of copper. It is in two pieces. Its provenance is unknown. It is of size 42.3x4.0x0.7 cm and its weight is 0.270 kg. The concave curved (roundish) mid rib is specific.



**(Fig. 55) Antennae sword**

55. This antennae sword (Fig. 55) was purchased from Hapur. It is in three pieces. It is made of copper. Its size is 36.10x4.0x0.6 cm and weight is 0.372 kg.



**(Fig. 56) Broken antennae sword**

56. This broken small antennae sword (Fig. 56) was purchased from Faridpur, Bareilly. It is made of copper. Its size is 21.3x2.5x0.5 cm and weight is 0.136 kg.



**(Fig. 57) Shouldered Axe**

57. This shouldered axe (Fig. 57) is made of copper. Its provenance is unknown. It is of size 11.10x11.4x1.0 cm and its weight is 0.622 kg.

The following is the list of copper hoard antiquities procured by Mr Suresh Chand Jain, Defence Colony, Meerut, from different parts of the country:



**(Fig. 58) Flat celt**

58. This flat celt (Fig. 58) is made of copper. Its provenance is unknown. It is of size 13.10x10.11x0.9 cm and its weight is 0.707 kg. The celt is highly corroded/eroded.



**(Fig. 59) Shouldered axe**

59. This shouldered axe (Fig. 59) is made of copper. Its provenance is unknown. It is of size 12.5x13.7x1.1 cm and its weight is 0.608 kg.



**(Fig. 60) Piece of sword**

60. This piece of a sword (Fig. 60) is made of copper. Its provenance is unknown. It is of size 11.10x4.5x0.10 cm and its weight is 0.122 kg.

**References :-**

1. Ghosh, A. 1989. *An Encyclopedia of Indian Archaeology*. Vol. II. Munshiram Manoharlal Publishers Private Limited Delhi. p. 384.
2. *Ancient India* No. 10 pp. 4-20.
3. Ghosh, A. 1989. *Op. Cit.* pp. 350-52.
4. *Ibid.* p. 350.

# **Copper Hoard Antiquities in Shahjad Rai Research Institute**

**Amit Jain**

*Director*

Shahjad Rai Research Institute, Baraut, Baghpat, U.P.

The following is the list of copper objects and one iron sword procured by me from different parts of Northern India from district Sawai Madhopur, Rajasthan to Kaushambi, district Kaushambi, U.P., from west to east. It appears that OCP people procured copper weapons from different areas of the country. Their cult object, the anthropomorphic figures also present a variety. The figures in my collection show raised, horizontal as well as drooping and incurved arms. They have short as well as long legs. The antennae show short, out-turned legs and incurved antennae. OCP people used variety of copper rings. The copper hoard tradition is divided in two groups - (1) North eastern group of middle Ganga plains (2) Upper Ganga plain and western India. The anthropomorphic figures found associated with copper hoard weapons were discontinued later. Similar but larger in scale figures were found from various megaliths sites of South India. The lugged shouldered axes were first reported from Bankot in district Pithoragarh<sup>1</sup>. The catalogue of these antiquities is as follows:



**(Fig. 1) Short Sword**

1. This short sword (Fig. 1) was purchased from Shahjahanpur. It is made of copper. It is of size 46.3x5.5x1.06 cm and its weight is 0.568 kg. A lot of copper hoard weapons are reported from the area around Shahjahanpur<sup>2</sup>.



**(Fig. 2) Short Sword**

2. This short sword (Fig. 2) was purchased from Shahjahanpur. It is made of copper. It is of size 41.2x8.9x0.09 cm and its weight is 0.463 kg.



**(Fig. 3) Harpoon**

3. This harpoon (Fig. 3) was purchased from Shahjahanpur. It is made of copper. It is of size 31.4x5.07x2.02 cm and its weight is 0.662 kg.



**(Fig. 4) Harpoon**

4. This harpoon (Fig. 4) was purchased from Shahjahanpur. It is made of copper. It is of size 35.7x5.07x1.07 cm and its weight is 0.575 kg.



**(Fig. 5) Harpoon**

5. This harpoon (Fig. 5) was purchased from Shahjahanpur. It is made of copper. It is of size 33x6.01x1.05 cm and its weight is 0.581 kg. It has unique barbs, bent upward towards stem.



**(Fig. 6) Harpoon**

6. This harpoon (Fig. 6) was purchased from Shahjahanpur. It is made of copper. It is of size 33.03x7.01x2.01 cm and its weight is 0.751 kg.



**(Fig. 7) Harpoon**

7. This harpoon (Fig. 7) was purchased from Shahjahanpur. It is made of copper. It is of size 33.04x7.04x2.01 cm and its weight is 0.756 kg.



**(Fig. 8) Harpoon**

8. This harpoon (Fig. 8) was purchased from Shahjahanpur. It is made of copper. It is of size 29.02x5.09x2.04 cm and its weight is 0.718 kg.



**(Fig. 9) Harpoon**

9. This harpoon (Fig. 9) was purchased from Shahjahanpur. It is made of Copper. It is of size 30.01x6.02x2.02 cm and its weight is 0.686 kg.



**(Fig. 10) Chisel**

10. This chisel (Fig. 10) was purchased from Shahjahanpur. It is made of copper. It is of size 29.07x3.01x1.07 cm and its weight is 0.914 kg.



**(Fig. 11) Harpoon**

11. This harpoon (Fig. 11) was purchased from Shahjahanpur. It is made of copper. It is of size 26.05x2.08x0.9 cm and its weight is 0.389 kg.



**(Fig. 12) Harpoon**

12. This harpoon (Fig. 12) was purchased from Bareilly. It is made of Copper. It is of size 37.04x6.06x2.02 cm and its weight is 0.791 kg.



(Fig. 13) Harpoon

13. This harpoon (Fig. 13) was purchased from Bareilly. It is made of Copper. It is of size 34.01x6.02x2.01 cm and its weight is 0.746 kg.



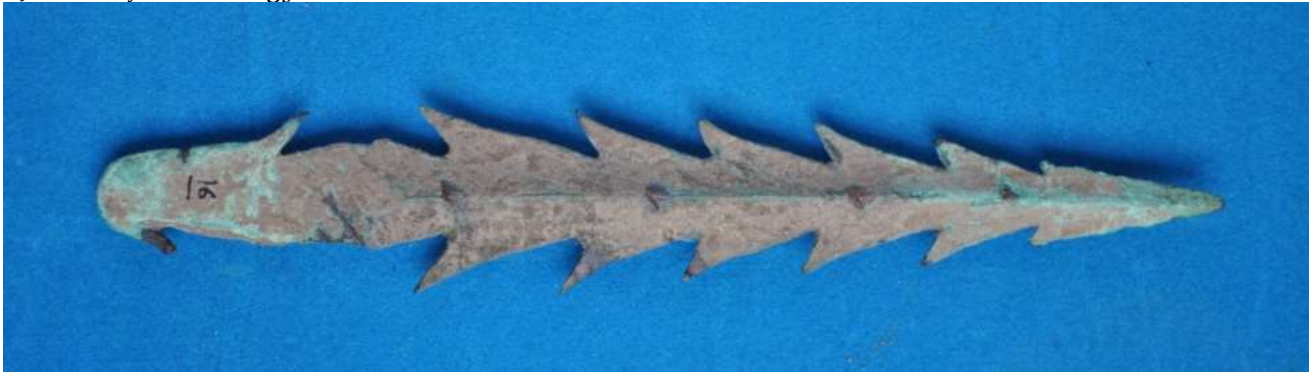
(Fig. 14) Harpoon

14. This harpoon (Fig. 14) was purchased from Rohelkhand region. It is made of Copper. It is of size 24x5.03x1.07 cm and its weight is 0.408 kg.



(Fig. 15) Harpoon

15. This harpoon (Fig. 15) was purchased from Rohelkhand region. It is made of Copper. It is of size 37.03x3.07x1 cm and its weight is 0.229 kg.



**(Fig. 16) Harpoon**

16. This harpoon (Fig. 16) was purchased from Ahichhatra. It is made of Copper. It is of size 31.01x5.07x1.03 cm and its weight is 0.342 kg.



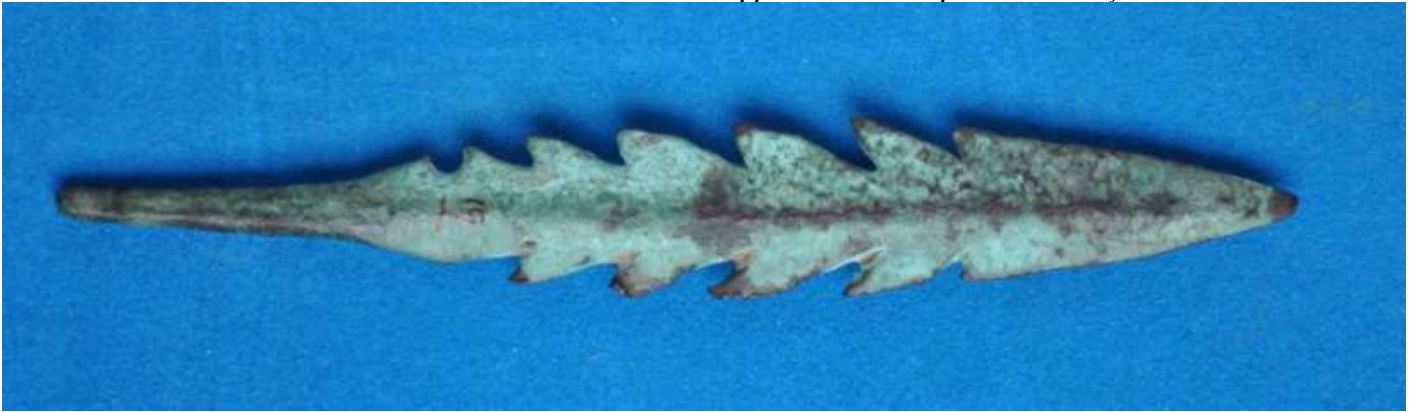
**(Fig. 17) Harpoon**

17. This harpoon (Fig. 17) was purchased from Ahichhatra. It is made of Copper. It is of size 33.02x6.03x1.01 cm and its weight is 0.326 kg.



**(Fig. 18) Harpoon**

18. This harpoon (Fig. 18) was purchased from Kaushambi. It is made of Copper. It is of size 26.08x6.02x2.01 cm and its weight is 0.553 kg. It is to be noted that excavation at Kaushambi did not reveal OCP from the lowest level<sup>3</sup>.



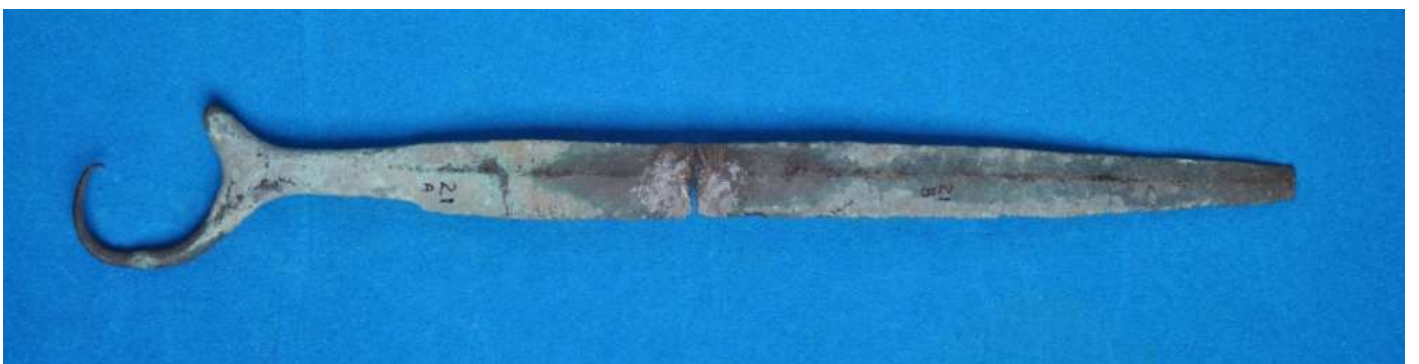
**(Fig. 19) Harpoon**

19. This miniature harpoon was purchased from Bareilly. It is made of Copper. It is of size 22.02x3.04x0.7 cm and its weight is 0.129 kg.



**(Fig. 20) Antennae Sword**

20. This antennae sword (Fig. 20) was purchased from Bareilly. It is made of Copper. It is of size 54.08x6.06x1 cm and its weight is 0.940 kg.



**(Fig. 21) Antennae Sword**

21. This antennae sword (Fig. 21) was purchased from Bareilly. It is made of Copper. It is of size 42.02x5.06x0.8 cm and its weight is 0.273 kg. Its antenna is unique.



**(Fig. 22) Antennae Sword**

22. This antenna sword (Fig. 22) was purchased from Amroha. It is made of Copper. It is of size 37.01x8.06x1.07 cm and its weight is 1.390 kg.



**(Fig. 23) Antennae Sword**

23. This antenna sword (Fig. 23) was purchased from Bareilly. It is made of Copper. It is of size 49.07x6.02x0.9 cm and its weight is 0.541 kg.



**(Fig. 24) Celt**

24. This Celt (Fig. 24) was purchased from Sawai Madhopur/Kardi, Rajasthan. It is made of Copper. It is of size 20.07x5.02x2.03 cm and its weight is 1.180 kg. OCP has been reported from Noh<sup>4</sup>.



**(Fig. 25) Celt**

25. This celt (Fig. 25) was purchased from Sawai Madhopur/Kardi, Rajasthan. It is made of Copper. It is of size 18x8.03x2.06 cm and its weight is 2.640 kg.



**(Fig. 26) Chisel**

26. This chisel (Fig. 26) was purchased from Shahjahanpur. It is made of Copper. It is of size 19.03x5.03x0.4 cm and its weight is 0.223 kg.



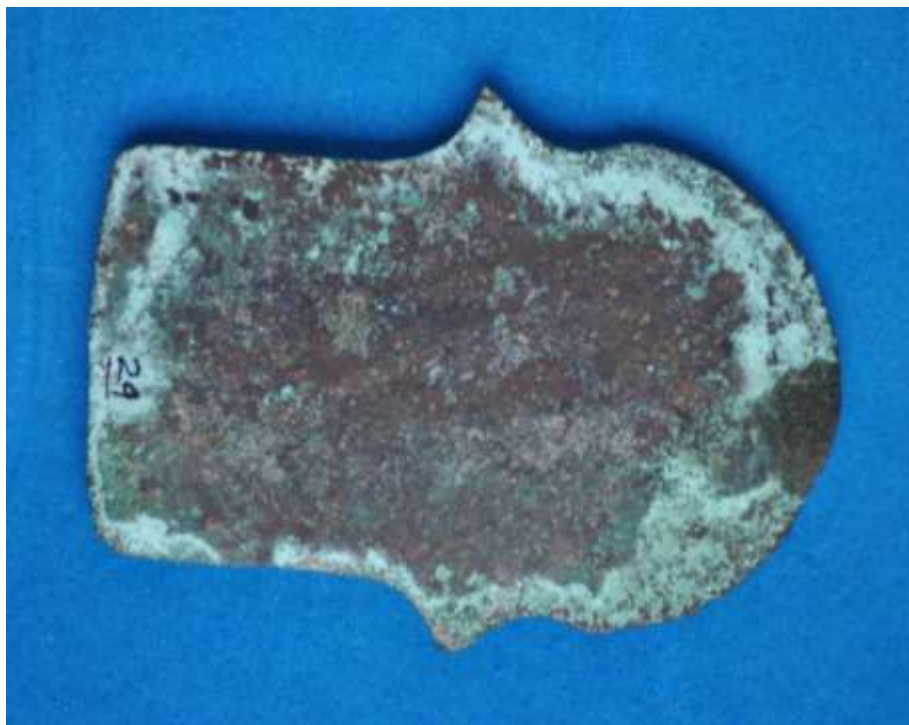
**(Fig. 27) Celt**

27. This celt (Fig. 27) was purchased from Sawai Madhopur/Kardi, Rajasthan. It is made of Copper. It is of size 32.03x7.07x1.03 cm and its weight is 1.020 kg.



**(Fig. 28) Celt**

28. This celt (Fig. 28) was purchased from Sawai Madhopur/Kardi, Rajasthan. It is made of Copper. It is of size 13.03x8.02x1.05 cm and its weight is 0.973 kg.



**(Fig. 29) Lugged Axe**

29. This lugged axe (Fig. 29) was purchased from Bharatpur, Rajasthan. It is made of Copper. It is of size 15.07x12.01x1.03 cm and its weight is 0.829 kg. The nearest find place of OCP from this site is Noh<sup>5</sup>.



**(Fig. 30) Celt**

30. This celt (Fig. 30) was purchased from Deeg, Rajasthan. It is in two pieces. It is made of Copper. It is of size 12.02x9.02x1.05 cm and its weight is 1.780 kg. This place also lies near Noh<sup>6</sup>.



**(Fig. 31) Celt**

31. This celt (Fig. 31) was purchased from Bareilly. It is made of Copper. It is of size 10.05x5.08x0.8 cm and its weight is 0.694 kg.



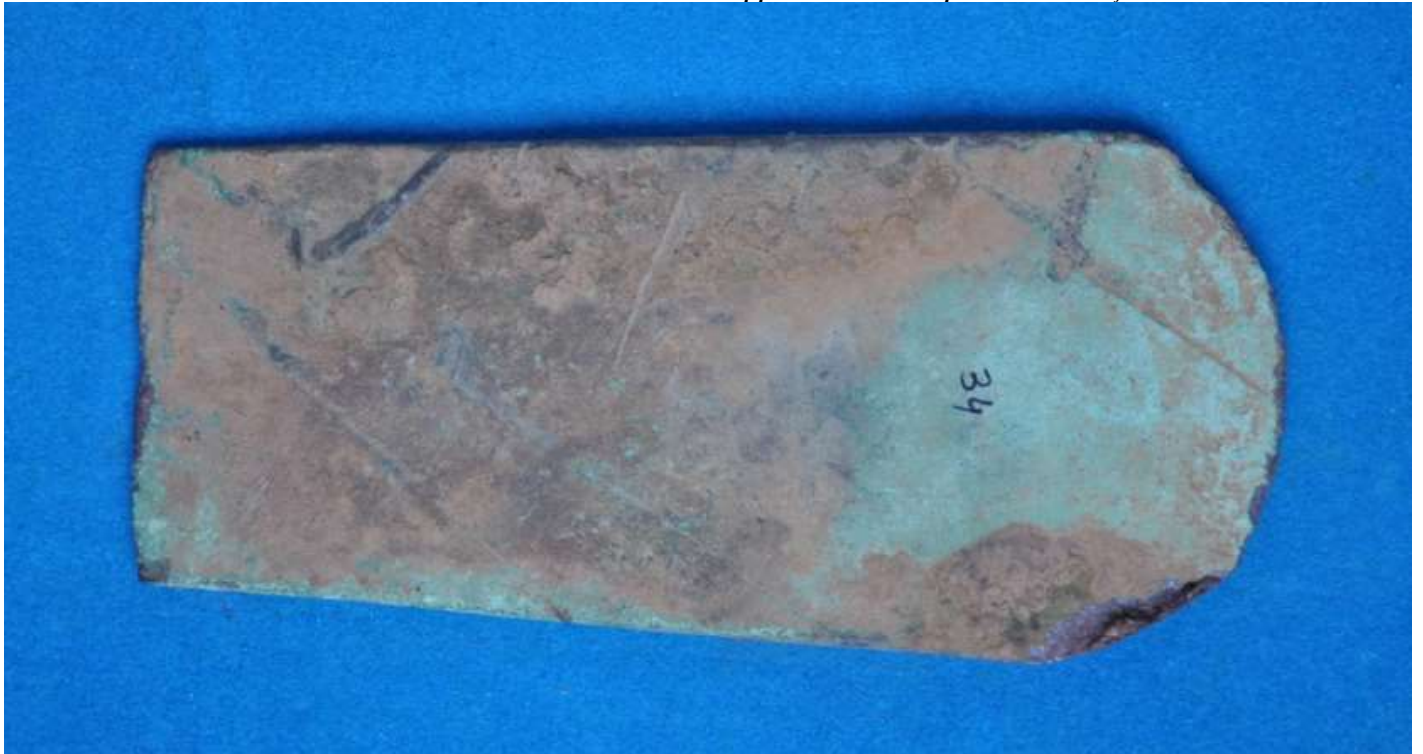
**(Fig. 32) Battle Axe**

32. This battle Axe (Fig. 32) was purchased from Deeg, Rajasthan. It is made of Copper. It is of size 13.01x10.03x0.8 cm and its weight is 1.150 kg.



**(Fig. 33) Celt**

33. This celt (Fig. 33) was purchased from Meerut, U.P. It is made of copper. It is of size 22.03x9.07x1 cm and its weight is 0.910 kg.



**(Fig. 34) Celt**

34. This celt (Fig. 34) was purchased from Meerut, U.P. It is made of Copper. It is of size 21x9.07x1 cm and its weight is 0.619 kg.



**(Fig. 35) Sword**

35. This sword was purchased from Amroha. Its tip is broken. It is made of copper. It is of size 26.02x9.05x1 cm and its weight is 1.160 kg.



**(Fig. 36) Shouldered Axe**

36. This unique shouldered axe (Fig. 36) with flared wings was purchased from Amroha. It is made of copper. It is of size 16.01x14.03x1.05 cm and its weight is 1.610 kg.



**(Fig. 37) Tanged Chisel**

37. This tanged chisel (Fig. 37) was purchased from Kaushambi. It is made of copper. It is of size 17.08x5.01x0.3 cm and its weight is 0.281 kg.



**(Fig. 38) Tanged Chisel**

38. This tanged chisel (Fig. 38) was purchased from Kaushambi. It is made of copper. It is of size 17.07x5.03x0.8 cm and its weight is 0.610 kg.



**(Fig. 39) Shouldered Axe**

39. This shouldered axe (Fig. 39) was purchased from Amroha. It is made of copper. It is of size 16.02x12.08x0.5 cm and its weight is 0.429 kg.



**(Fig. 40) Axe**

40. This axe (Fig. 40) was purchased from Sawai Madhopur, Rajasthan. It is made of copper. It is of size 13.08x10.01x0.6 cm and its weight is 0.444 kg.



**(Fig. 41) Axe**

41. This axe (Fig. 41) was purchased from Sawai Madhopur, Rajasthan. It is made of Copper. It is of size 15.04x9.09x0.7 cm and its weight is 0.304 kg.



**(Fig. 42) Axe**

42. This axe was purchased from Bharatpur, Rajasthan. It is made of copper. It is of size 10.07x6.07x1.01 cm and its weight is 0.687 kg.



**(Fig. 43) Shouldered Axe**

43. This shouldered axe (Fig. 43) was purchased from Deeg, Rajasthan. It is made of copper. It is of size 13.07x12.01x1.02 cm and its weight is 0.656 kg.



**(Fig. 44) Shouldered Axe**

44. This shouldered Axe (Fig. 44) was purchased from Deeg, Rajasthan. It is made of copper. It is of size 14x12.04x1.01 cm and its weight is 0.179 kg.



**(Fig. 45) Bar Celt**

45. This bar celt (Fig. 45) was purchased from Amroha. It is made of copper. It is of size 24x2.01x1.07 cm and its weight is 0.185 kg.



**(Fig. 46) Bar Celt**

46. This bar celt (Fig. 46) was purchased from Amroha. It is made of copper. It is of size 24.05x2x0.8 cm and its weight is 0.155 kg.



**(Fig. 47) Bar Celt**

47. This bar celt (Fig. 47) was purchased from Amroha. It is made of copper. It is of size 20.07x1.09x0.7 cm and its weight is 0.455 kg.



**(Fig. 48) Anthropomorphic figure**

48. This anthropomorphic figure (Fig. 48) was purchased from Bareilly. It is made of copper. It is of size 15x30.06x0.6 cm and its weight is 0.645 kg.



**(Fig. 49) Anthromorphic Figure**

49. This anthropomorphic figure (Fig. 49) was purchased from Shahjahanpur. Its hands are broken. It is made of copper. It is of size 13.06x19.07x0.4 cm and its weight is 0.203 kg.



**(Fig. 50) Anthromorphic Figure**

50. This anthropomorphic figure (Fig. 50) was purchased from Shahjahanpur. Its one hand and two legs are broken. Its hand is raised. It is made of copper. It is of size 27.01x24.02x0.4 cm and its weight is 0.748 kg. Its posture is unique.



**(Fig. 51) Anthromorphic Figure**

51. This anthropomorphic figure (Fig. 51) was purchased from Shahjahanpur. It is made of copper. It is of size 23.08x28.02x0.8 cm and its weight is 0.748 kg.



**(Fig. 52) Thick Solid Ring**

52. This thick solid ring (Fig. 52) was purchased from Amroha. It is made of copper. It has 52 cm radius and thickness of 2.03 cm. Its weight is 0.540 kg.



**(Fig. 53) Folding Ring**

53. This ring (folding) (Fig. 53) was purchased from Baraut, Baghpat. It is made of copper. It has 10.01 cm radius and thickness of 2 cm. Its weight is 0.087 kg.



**(Fig. 54) Hand Ring**

54. This ring (hand) (Fig. 54) was purchased from Bareilly. It is made of copper. It has 9.07 cm radius and thickness of 0.08 cm. Its weight is 0.072 kg.



**(Fig. 55) Hand Ring**

55. This ring (hand) (Fig. 55) was purchased from Bareilly. It is made of copper. It has 8.07 cm radius and thickness of 0.08 cm. Its weight is 0.056 kg.



**(Fig. 56) Bangle**

56. This bangle (Fig. 56) was purchased from Bareilly. It is made of copper. It has 7.02 cm radius and thickness of 0.08 cm. Its weight is 0.077 kg.



**(Fig. 57) Bangle**

57. This bangle (Fig. 57) was purchased from Bareilly. It is made of copper. It has 8.04 cm radius and thickness of 0.09 cm. Its weight is 0.069 kg.



**(Fig. 58) Bangle**

58. This bangle (Fig. 58) was purchased from Bareilly. It is made of copper. It has 8.01 cm radius and thickness of 0.09 cm. Its weight is 0.073 kg.



**(Fig. 59) Bangle**

59. This bangle (Fig. 59) was purchased from Bareilly. It is made of copper. It has 8.06 cm radius and thickness of 0.08 cm. Its weight is 0.074 kg.



**(Fig. 60) Bangle**

60. This bangle (Fig. 60) was purchased from Bareilly. It is made of copper. It has 8.05 cm radius and thickness of 0.08 cm. Its weight is 0.057 kg.



**(Fig. 61) Bangle**

61. This bangle (Fig. 61) was purchased from Bareilly. It is made of copper. It has 7.06 cm radius and thickness of 0.08 cm. Its weight is 0.068 kg.



**(Fig. 62) Bangle**

62. This bangle (Fig. 62) was purchased from Bareilly. It is made of copper. It has 8.06 cm radius and thickness of 0.08 cm. Its weight is 0.045 kg.



**(Fig. 63) Bangle**

63. This bangle (Fig. 63) was purchased from Bareilly. It is made of copper. It has 9 cm radius and thickness of 0.07 cm. Its weight is 0.033 kg.



**(Fig. 64) Bangle**

64. This bangle (Fig. 64) was purchased from Bareilly. It is made of copper. It has 7.09 cm radius and thickness of 0.07 cm. Its weight is 0.032 kg.



**(Fig. 65) Bangle**

65. This bangle (Fig. 65) was purchased from Bareilly. It is made of copper. It has 7.05 cm radius and thickness of 0.06 cm. Its weight is 0.36 kg.



**(Fig. 66) Bangle**

66. This bangle (Fig. 66) was purchased from Bareilly. It is made of copper. It has 9.01 cm radius and thickness of 0.06 cm. Its weight is 0.026 kg.



**(Fig. 67) Bangle**

67. This bangle (Fig. 67) was purchased from Bareilly. It is made of copper. It has 6.06 cm radius and thickness of 0.07 cm. Its weight is 0.256 kg.



**(Fig. 68) Bangles**

68. These bangles (in 6 pieces) (Fig. 68) were purchased from Bareilly. These are made of copper. Each has 6.04 cm radius and thickness of 0.08 cm. Its weight is 0.256 kg.



**(Fig. 69) Flat Bangle**

69. This flat bangle (Fig. 69) was purchased from Bareilly. It is made of copper. It has 6.07 cm radius and thickness of 0.03 cm. Its weight is 0.020 kg.



**(Fig. 70) Iron Sword**

70. This iron sword (Fig. 70) was purchased from Erich, Jhansi. It is made of iron. It is of size 37.07x10.01x1.03 cm and its weight is 1.02 kg. It appears to be of transition phase from Copper Age to Iron Age.

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# **Coins from District Sitapur, Uttar Pradesh**

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There is a rich collection of coins, from the district of Sitapur in Uttar Pradesh, in the possession of the Sri Vijay Kumar. These were acquired from various places of that area, in the course of his archaeological explorations in the district. These coins have also been photographed, weighed, and measured by him. The present preliminary report of these coins has been prepared after a cursory look at the coins, which are generally in a poor state of preservation. A detailed study of these coins may follow shortly.

The 112 coins in the present preliminary account have been reported from 16 areas of the district of Sitapur. Most of these coins are struck in copper and some are struck in silver. The number of coins reported from each of these 16 areas is as below:

Sl. No.	Area	Number of coins
1	Aniya, p.s.Hargaon, Sitapur, Uttar Pradesh	02
2	Bazar walaTila, p.s.Tambaur, Sitapur, Uttar Pradesh	06
3	Beehat Gaur, Judawali, p.s.Ramkot, Sitapur, Uttar Pradesh	07
4	Bhadebhar, p.s.Machhrehta, Sitapur, Uttar Pradesh	06
5	Bheera Baba, p.s.Hargaon, Sitapur, Uttar Pradesh	01
6	Deeha, p.s.Sandana, Sitapur, Uttar Pradesh	11
7	DeehaTila, p.s.Sandana, Sitapur, Uttar Pradesh	11
8	Garhi, p.s.Pisawan, Sitapur, Uttar Pradesh	03
9	Hargaon, p.s.Hargaon, Sitapur, Uttar Pradesh	04
10	Khapura, p.s.Laharpur, Sitapur, Uttar Pradesh	02
11	Khirjapur, p.s.Hargaon, Sitapur, Uttar Pradesh	10
12	Neemsar, p.s.Mishrikh, Sitapur, Uttar Pradesh	30
13	Odaraha, p.s.Hargaon, Sitapur, Uttar Pradesh	05
14	Shekhadeeh, p.s.Pisawan, Sitapur, Uttar Pradesh	05
15	Unchepur, p.s.Hargaon, Sitapur, Uttar Pradesh	02
16	Khairabad, p.s.Khairabad, Sitapur, Uttar Pradesh	07
<b>Total</b>		<b>112</b>

All 6 coins from Bazar wala Tila, all 11 coins from Deeha, all 11 coins from Deeha Tila, all 4 coins from Hargaon (an ancient archaeological site)<sup>1</sup>, 7 coins from Khairabad<sup>2</sup> and one coins from Khapura are not ancient Indian coins; they seem to be much later, and were studied by the second author.

The remaining 77 coins belong to the ancient period of Indian history, although, in a few cases (for instance, three coins from Neemsar<sup>3</sup>—Neemsar 5, Neemsar 7, and Neemsar 19), it is difficult to be certain. Except for one coin—Aniya 2, which is an uninscribed cast copper coin, bearing a collection of symbols (taurine, three-arched hill surmounted by a crescent, Ujjain symbols, etc, on the obverse; and taurine, *svastika*, etc, on the reverse), all the ancient coins seem to be the issues of Kuṣāṇa kings. These ancient coins were studied by the first author.

The obverse of twelve Kuṣāṇa coins (Beehat Gaur 3, Beehat Gaur 5, Garhi 1, Garhi 2, Khirjapur 8, Neemsar 6, Neemsar 16, Neemsar 23, Neemsar 24, Odaraha 5, Shekhadeeh 1, and Unchepur 2) bears the figure of the enthroned king, with the possibility of the appearance of the same device on one more coin (Khirjapur 9); that of 10 Kuṣāṇa coins (Garhi 3, Khirjapur 1, Khirjapur 4, Neemsar 2, Neemsar 4, Neemsar 14, Neemsar 15, Neemsar 17, Neemsar 25, and Shekhadeeh

5) has the figure of the king, riding an elephant, with the probability of the appearance of the same device on four more coins (Bhadebhar 4, Neemsar 30, Odaraha 4, and Shekhadeeh 3); the obverse device on one coin (Neemsar 20) is not clear; the rest of the Kuṣāṇa coins have the figure of the king, sacrificing at an altar, as the obverse device.

As the legend on the obverse on all these coins is damaged and illegible, it is difficult to ascertain the identity of the issuer. A guess may be hazarded only in the case of Vima Kadphises (Beehat Gaur 4, Bhadebhar 1, Neemsar 1, and Neemsar 16), on the basis of the fact that his coins bear a Greek legend on the obverse, and a kharoṣṭhī legend on the reverse. It may also be suggested that eleven coins (Beehat Gaur 3, Beehat Gaur 5, Garhi 1, Garhi 2, Khirjapur 8, Neemsar 6, Neemsar 23, Neemsar 24, Odaraha 5, Shekhadeeh 1, and Unchepur 2) might be the issues of Huviṣka, on the basis of the obverse device of enthroned king, depicted in a peculiar fashion.

The reverse device on nine coins (Bhadebhar 2, Khirjapur 1, Neemsar 2, Neemsar 8, Neemsar 9, Neemsar 12, Neemsar 15, Neemsar 26, and Odaraha 4) is not clear. The rest of the Kuṣāṇa coins bear figure of some deity. To reveal the identity of the deity depicted on the reverse of the coin, the Kuṣāṇa die-cutters, from the time of Kanishka I onwards, engraved a label inscription, mentioning the name of the deity, beside the divine figure. However, the label inscription on only three coins may tentatively be read, and that, too, only partially on the first two coins (Beehat Gaur 2, Beehat Gaur 6, and Garhi 2):...*eiro* of *Meiro* for the Zoroastrian Mihir on the first of these three coins, *Oe...* of *Oesho* for Siva on the second coin, and *Oesho* for śiva on the third coin.

Four-armed siva may be seen standing to left on one coin (Garhi 2), which also bear the legend, *Oesho*; a similar device seems to occur on three more coins (Beehat Gaur 6, Neemsar 20, and Neemsar 30), the first of these three coins bearing the partial legend, *Oe...*, beside the divine figure. śiva on the reverse of six coins (Beehat Gaur 1, Beehat Gaur 4, Bhadebhar 1, Bhadebhar 3, Neemsar 1, and Neemsar 16) has been identified due to the depiction of Nandin beside him; the same device seems to appear on one more coin (Unchepur 1).

The Zoroastrian sun god, Mihira, seems to make his appearance on the reverse of one coin (Beehat Gaur 2), where the partial legend, ...*eiro*, may be read by the side of the figure of the deity; the reverse device of one more coin (Shekhadeeh 1), too, seems to consist of the standing figure of Mihira. The Zoroastrian wind god, Vāta (*Oado*) may tentatively be identified on the reverse of one coin (Khirjapur 5), mainly on the basis of his peculiar posture—striding towards the left, with both hands raised up above the head, a posture reminiscent of the later Hanumān images, as pointed out by A K Coomaraswamy. The reverse of four coins (Neemsar 6,

Neemsar 23, Neemsar 24, and Unchepur 2) apparently has the depiction of the Zoroastrian moon god, Māh (*Mao*).

The reverse of five coins (Bhadebhar 5, Neemsar 11, Neemsar 17, Neemsar 22, and Neemsar 27) appears to bear the depiction of some goddess, but it not possible to hazard any guess as to the identity of any of the goddesses depicted on these coins. At present, it is difficult to identify the rest of the deities, chosen for depiction on these coins.

Below is a list of the weight and size of the one hundred and five coins discussed above:-

Sl. No.	Fig No	Provenance and coin no.	Weight in mg	Size in cm	Metal	Obverse	Reverse
1	1	Aniya 1	15.23	2.3	Copper	Kuṣāṇa king at altar	Deity standing left
2	1	Aniya 2	3.81	1.8	Copper	Uninscribed cast coin, bearing symbols like taurine, three-arched hill surmounted by crescent, Ujjain symbol, etc	Symbols like taurine, <i>svastika</i> , etc
3	1	Bazar walaTila 1	11.10	2.4	Copper	Dynasty- Mughal/LateMughal period.	X
4	1	Bazar walaTila 2	11.40	2.2	Copper	Dyansty- King of Awadh and Ruler- Muhammad Ali Shah	X
5	1	Bazar walaTila 3	8.40	1.8	Copper	Dynasty- Sultanate period	X
6	1	Bazar walaTila 4	11.75	2.4	Copper	X	X
7	2	Bazar walaTila 5	11.30	2.1	Copper	Dynasty- King of Awadh and Ruler - Ghaziuddin Haider	X
8	2	Bazar walaTila 6	11.65	2.2	Copper	Ruler- King of Awadh	X

9	2	Beehat Gaur 1	16.60	2.5	Copper	Kuṣāṇa king at altar	śiva with Nandin
10	2	Beehat Gaur 2	16.25	2.5	Copper	Kuṣāṇa king at altar	Mihira, standing l. Legend : Meiro (?)
11	2	Beehat Gaur 3	15.60	2.4	Copper	Kuṣāṇa king, enthroned left h	Mihira (Miiro), standing right; right arm extended; left hand on hilt of sword
12	2	Beehat Gaur 4	16.15	2.5	Copper	Kuṣāṇa king, V'imaKadphises, at altar	śiva with Nandin
13	3	Beehat Gaur 5	15.50	2.3	Copper	Kuṣāṇa king, enthroned h	Deity, standing left
14	3	Beehat Gaur 6	16.20	2.5	Copper	Kuṣāṇa king at altar	śiva (?). Legend :OH....
15	3	Beehat Gaur 7	15.10	2.6	Copper	Kuṣāṇa king at altar	Deity
16	3	Bhadebhar 1	15.23	2.6	Copper	Kuṣāṇa king, V'ima Kadphises, at altar	śiva with Nandin
17	3	Bhadebhar 2	16.77	2.4	Copper	Kuṣāṇa king at altar	Not clear
18	3	Bhadebhar 3	15.91	2.6	Copper	Kuṣāṇa king at altar	śiva with Nandin
19	4	Bhadebhar 4	15.25	2.3	Copper	Kuṣāṇa king on elephant ?	Standing deity, left
20	4	Bhadebhar 5	16.10	2.4	Copper	Kuṣāṇa king at altar	Goddess,

							standing left
21	4	Bhadabhar 6	14.48	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left
22	4	Bheera Baba 1	16.70	3.0	Copper	Kuṣāṇa king at altar	Deity, standing left; long sceptre or spear in right hand
23	4	Deeha 1	3.12	1.5	Silver	X	X
24	4	Deeha 2	3.58	1.6	Silver	X	X
25	5	Deeha 3	2.12	1.4	Silver	X	X
26	5	Deeha 4	3.53	1.0	Silver	X	X
27	5	Deeha 5	3.44	1.7	Silver	X	X
28	5	Deeha 6	3.87	1.7	Silver	X	X
29	5	Deeha 7	3.90	1.6	Silver	X	X
30	5	Deeha 8	3.92	1.6	Silver	X	X
31	6	Deeha 9	3.69	1.6	Silver	X	X
32	6	Deeha 10	3.26	1.7	Silver	X	X
33	6	Deeha 11	3.48	1.7	Silver	X	X
34	6	DeehaTila 1	0.99	0.7	Copper	Legend : Al sultan al azamwa al ddin Dynasty- Khalji of Delhi Sultanate, Ruler- Alauddin Muhammad Shah	Legend: Muhammad shah
35	6	DeehaTila 2	8.09	1.5	Copper	Legend: Al sultan al azamalauddniawa al ddin Dynasty- Khalji of Delhi Sultanate, Ruler- Alauddin	Legend: Muhammad Shah

						Muhammad Shah	
36	6	DeehaTila 3	3.19	1.7	Copper	Dynasty- Sultanate period	X
37	7	DeehaTila 4	2.14	1.1	Copper	X	X
38	7	DeehaTila 5	3.93	1.4	Copper	X	X
39	7	DeehaTila 6	2.41	1.0	Copper	X	X
40	7	DeehaTila 7	1.89	1.0	Copper	X	X
41	7	DeehaTila 8	16.55	2.0	Copper	Legend : Zaman Shah Dar Jahan Muhammad Ali Bad 1254 Sikk-i-zad Ba jud-wo-karam Dynasty- King of Awadh, Ruler- Muhammad Ali Shah	X
42	7	DeehaTila 9	11.54	1.9	Copper	X	X
43	8	DeehaTila 10	2.44	0.1	Copper	X	X
44	8	DeehaTila 11	10.46	2.1	Copper	X	X
45	8	Garhi 1	15.14	2.4	Copper	Kuṣāṇa king, enthroned left h	Deity, standing left
46	8	Garhi 2	15.61	2.4	Copper	Kuṣāṇa king, enthroned left h	Four- armed śiva, standing left. Legend : <i>Oesho</i>
47	8	Garhi 3	14.18	2.3	Copper	Kuṣāṇa king on elephant	Deity, standing left

*Ancient Coins from District Sitapur, Uttar Pradesh*

48	8	Hargaon 1	20.60	1.1	Copper	Dynasty- Sultanate period	X
49	9	Hargaon 2	20.05	1.1	Copper	Dynasty- Sultanate period	X
50	9	Hargaon 3	16.27	1.6	Copper	X	X
51	9	Hargaon 4	11.57	1.9	Copper	X	X
52	9	Khapura 2	3.18	2.4	Copper	X	X
53	9	Khirjapur 1	15.25	2.6	Copper	Kuṣāṇa king on elephant	Not clear
54	10	Khirjapur 2	16.80	2.5	Copper	Kuṣāṇa king at altar	Deity, standing left; <i>triśūla</i> (?) in left hand
55	10	Khirjapur 3	16.14	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left
56	10	Khirjapur 4	14.81	2.4	Copper	Kuṣāṇa king on elephant	Deity, standing left
57	10	Khirjapur 5	16.08	2.3	Copper	Kuṣāṇa king at altar	Vāta <i>Oado</i> (?), running to left; both arms raised up.
58	10	Khirjapur 6	14.86	2.5	Copper	Kuṣāṇa king at altar	Deity, standing left
59	10	Khirjapur 7	15.96	2.4	Copper	Kuṣāṇa king at altar	Deity, standing
60	11	Khirjapur 8	15.42	2.3	Copper	Kuṣāṇa king, enthroned left h	Deity, standing left; right

							arm extended; left hand on hilt of sword
61	11	Khirjapur 9	13.79	2.2	Copper	Kuṣāṇa king, enthroned (?)	Deity, standing left
62	11	Khirjapur 10	16.14	2.3	Copper	King at altar	Nimbate deity, standing left; fillet in land hand
63	11	Neemsar 1	15.90	2.5	Copper	Kuṣāṇa king, V'ima Kadphises, at altar	śiva with Nandin
64	11	Neemsar 2	15.00	2.5	Copper	Kuṣāṇa king on elephant	Not clear
65	11	Neemsar 3	16.45	2.5	Copper	Kuṣāṇa king at altar	Deity, standing left
66	12	Neemsar 4	14.10	2.4	Copper	Kuṣāṇa king on elephant	Deity, standing left; right arm extended; left hand on hip
67	12	Neemsar 5	16.32	2.5	Copper	Not clear	Not clear
68	12	Neemsar 6	14.98	2.4	Copper	Kuṣāṇa king, enthroned left h	Deity (Mao ?), standing left;

							diadem in right hand; left hand on hilt of sword
69	12	Neemsar 7	15.66	2.5	Copper	Not clear	Not clear
70	12	Neemsar 8	14.59	2.5	Copper	Kuṣāṇa king at altar	Not clear
71	12	Neemsar 9	16.15	2.4	Copper	Kuṣāṇa king at altar	Not clear
72	13	Neemsar 10	15.88	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left; right arm extended; left hand akimbo
73	13	Neemsar 11	16.58	2.5	Copper	Kuṣāṇa king at altar	Goddess, standing right
74	13	Neemsar 12	15.81	2.5	Copper	Kuṣāṇa king at altar	Not clear
75	13	Neemsar 13	13.44	2.5	Copper	Kuṣāṇa king at altar	Deity, standing left; left hand akimbo
76	13	Neemsar 14	14.69	2.4	Copper	Kuṣāṇa king on elephant	Deity, standing left; left hand akimbo
77	13	Neemsar 15	14.95	2.4	Copper	Kuṣāṇa king on elephant	Not clear
78	14	Neemsar 16	15.69	2.6	Copper	Kuṣāṇa king, V'imaKadphises, enthroned	śiva with Nandin
79	14	Neemsar 17	16.65	2.4	Copper	Kuṣāṇa king on	Goddess,

						elephant	standing right
80	14	Neemsar 18	16.42	2.6	Copper	Kuṣāṇa king at altar	Deity, standing left; diadem in extended right hand; left hand akimbo
81	14	Neemsar 19	14.13	2.6	Copper	Not clear	Not clear
82	14	Neemsar 20	15.35	2.4	Copper	Not clear	Four-armed śiva (?)
83	14	Neemsar 21	16.58	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left
84	15	Neemsar 22	16.44	2.3	Copper	Kuṣāṇa king at altar	Goddess, standing left; right arm extended; left hand akimbo
85	15	Neemsar 23	14.24	2.5	Copper	Kuṣāṇa king, enthroned left h	Deity (Mao?), standing left
86	15	Neemsar 24	16.99	2.4	Copper	Kuṣāṇa king, enthroned left H	Deity (Mao?), standing left; right arm extended
87	15	Neemsar 25	15.24	2.4	Copper	Kuṣāṇa king on	Deity,

						elephant	standing left; left hand akimbo
88	15	Neemsar 26	16.18	2.4	Copper	Kuṣāṇa king at altar	Not clear
89	15	Neemsar 27	15.93	2.5	Copper	Kuṣāṇa king at altar	Goddess, standing left; diadem or fillet in right hand; left hand akimbo
90	16	Neemsar 28	16.31	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left; left hand akimbo
91	16	Neemsar 29	15.90	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left; right arm extended; left hand akimbo
92	16	Neemsar 30	16.92	2.4	Copper	Kuṣāṇa king on elephant (?)	Four- armed śiva(?), standing left
93	16	Odaraha 1	16.40	2.4	Copper	Kuṣāṇa king at altar	Deity, standing left; left hand

							akimbo
94	16	Odaraha 2	14.90	2.5	Copper	Kuṣāṇa king at altar	Deity, standing left
95	16	Odaraha 3	19.50	2.5	Copper	Kuṣāṇa king at altar	Deity, standing left
96	17	Odaraha 4	14.70	2.4	Copper	Kuṣāṇa king on elephant (?)	Not clear
97	17	Odaraha 5	14.70	2.4	Copper	Kuṣāṇa king, enthroned left h	Deity, standing left
98	17	Shekhadeeh 1	15.16	2.5	Copper	Kuṣāṇa king, enthroned left h	Deity ( <i>Mioro</i> ?), standing left
99	17	Shekhadeeh 2	16.66	2.5	Copper	Kuṣāṇa king at altar	Deity, striding left
100	17	Shekhadeeh 3	15.04	2.4	Copper	Kuṣāṇa king on elephant (?)	Deity, standing left; left hand akimbo
101	17	Shekhadeeh 4	17.12	2.5	Copper	Kuṣāṇa king at altar	Deity, left
102	18	Shekhadeeh 5	15.12	2.4	Copper	Kuṣāṇa king on elephant	Deity, standing left
103	18	Unchepur 1	16.11	2.5	Copper	Kuṣāṇa king at altar	śiva with Nandin (?)
104	18	Unchepur 2	14.33	2.4	Copper	Kuṣāṇa king, enthroned h	Deity (Mao ?), standing left; right

							arm extended; left hand on hilt of sword
105	18	Khairabad 1	3.85	1.4	Copper	Legend: al sultan al azam Dynasty- Khalji of Delhi Sultanate, Ruler- JalaluddinFeroz	Legend:jal aluddin waddin
106	18	Khairabad 2	9.03	1.7	Copper	Legend: Ibrahim shah al-sultaninikhulidatma mlikatahu Dynasty- Sharqi of Jaunpur, Ruler- Shams al-din Ibrahim Shah	Legend: Al-khalifakhu ldat (amir) al-mumininK hilafatahu 836
107	18	Khairabad 3	8.23	1.8	Copper	Legend: Ibrahim shah al-sultaninikhulidatma mlikatahu Dynasty- Sharqi of Jaunpur, Ruler- Shams al-din Ibrahim Shah	Legend: al-khalifakhu ladat (amir) al-mumininK hilafatahu 835
108	19	Khairabad 4	9.66	1.8	Copper	Legend: Husain shah bin Mahmud shah bin Ibrahim shah sultanikhuldatmamla katahu Dynasty- Sharqi of Jaunpur, Ruler-	Legend: al-khalifakhal dataamiral momininK hilafata 872

						Husain Shah	
109	19	Khairabad 5	3.80	1.4	Copper	Dynasty- Sultanate period (14 <sup>th</sup> -15 <sup>th</sup> century)	X
110	19	Khairabad 6	3.83	1.5	Copper	Legend: Ibrahim shah al- sultaninikhulidatma mlikatahu Dynasty- Sharqi of Jaunpur Sultanate, Ruler- Sham al-Din Ibrahim Shah	Legend: al- khalifakhu ldat (ammir) al- mumininK hilafatahu 835
111	19	Khairabad 7	2.50	1.2	Copper	Dynasty- Sultanate period	X

**Coins Found in District Sitapur**



Obverse

Reverse

Obverse

Reverse

(1)

(2)



Obverse

Reverse

Obverse

Reverse

(3)

(4)



Obverse

Reverse

Obverse

Reverse

(5)

(6)

**Fig. 1 Coins from Sl. No. 1-6**



Obverse

Reverse

Obverse

Reverse

(7)

(8)



Obverse

Reverse

Obverse

Reverse

(9)

(10)



Obverse

Reverse

Obverse

Reverse

(11)

(12)

Fig. 2 Coins from Sl. No. 7-12



Obverse

Reverse

Obverse

Reverse

(13)

(14)



Obverse

Reverse

Obverse

Reverse

(15)

(16)



Obverse

Reverse

Obverse

Reverse

(17)

(18)

**Fig. 3 Coins from Sl. No. 13-18**



Obverse

Reverse

Obverse

Reverse

(19)

(20)



Obverse

Reverse

Obverse

Reverse

(21)

(22)



Obverse

Reverse

Obverse

Reverse

(23)

(24)

**Fig. 4 Coins from Sl. No. 19-24**



Obverse

(25)

Reverse

Obverse

(26)

Reverse



Obverse

(27)

Reverse

Obverse

(28)

Reverse



Obverse

(29)

Reverse

Obverse

(30)

Reverse

Fig. 5 Coins from Sl. No. 25-30



Obverse

(31)

Reverse

Obverse

Reverse

(32)



Obverse

Reverse

Obverse

Reverse

(33)

(34)



Obverse

Reverse

Obverse

Reverse

(35)

(36)

**Fig. 6 Coins from Sl. No. 31-36**



Obverse

Reverse

Obverse

Reverse

(37)

(38)



Obverse

Reverse

Obverse

Reverse

(39)

(40)



Obverse

Reverse

Obverse

Reverse

(41)

(42)

Fig. 7 Coins from Sl. No. 37-42



Obverse

Reverse

Obverse

Reverse

(43)

(44)



Obverse

Reverse

Obverse

Reverse

(45)

(46)



Obverse

Reverse

Obverse

Reverse

(47)

(48)

Fig. 8 Coins from Sl. No. 43-48



Obverse

Reverse

Obverse

Reverse

(49)

(50)



Obverse

Reverse

Obverse

Reverse

(51)

(52)



Obverse

Reverse

Obverse

Reverse

(53)

(54)

**Fig. 9 Coins from Sl. No. 49-54**



Obverse

Reverse

Obverse

Reverse

(55)

(56)



Obverse

Reverse

Obverse

Reverse

(57)

(58)



Obverse

Reverse

Obverse

Reverse

(59)

(60)

Fig. 10 Coins from Sl. No. 55-60



Obverse

Reverse

Obverse

Reverse

(61)

(62)



Obverse

Reverse

Obverse

Reverse

(63)

(64)



Obverse

Reverse

Obverse

Reverse

(65)

(66)

**Fig. 11 Coins from Sl. No. 61-66**



Obverse

Reverse

Obverse

Reverse

(67)

(68)



Obverse

Reverse

Obverse

Reverse

(69)

(70)



Obverse

Reverse

Obverse

Reverse

(71)

(72)

**Fig. 12 Coins from Sl. No. 67-72**



Obverse

Reverse

Obverse

Reverse

(73)

(74)



Obverse

Reverse

Obverse

Reverse

(75)

(76)



Obverse

Reverse

Obverse

Reverse

(77)

(78)

Fig. 13 Coins from Sl. No. 73-78



Obverse

Reverse

Obverse

Reverse

(79)

(80)



Obverse

Reverse

Obverse

Reverse

(81)

(82)



Obverse

Reverse

Obverse

Reverse

(83)

(84)

**Fig. 14 Coins from Sl. No. 79-84**



Obverse

Reverse

Obverse

Reverse

(85)

(86)



Obverse

Reverse

Obverse

Reverse

(87)

(88)



Obverse

Reverse

Obverse

Reverse

(89)

(90)

Fig. 15 Coins from Sl. No. 85-90



Obverse

Reverse

Obverse

Reverse

(91)

(92)



Obverse

Reverse

Obverse

Reverse

(93)

(94)



Obverse

Reverse

Obverse

Reverse

(95)

(96)

Fig. 16 Coins from Sl. No. 91-96



Obverse

Reverse

Obverse

Reverse

(97)

(98)



Obverse

Reverse

Obverse

Reverse

(99)

(100)



Obverse

Reverse

Obverse

Reverse

(101)

(102)

**Fig. 17 Coins from Sl. No. 97-102**



Obverse

Reverse

Obverse

Reverse

(103)

(104)



Obverse

Reverse

(105)

Obverse

Reverse

(106)



Obverse

Reverse

(107)

Obverse

Reverse

(108)

Fig. 18 Coins from Sl. No. 103-108



Obverse

Reverse

(109)

Obverse

Reverse

(110)



Obverse

Reverse

(111)

Obverse

Reverse

(112)

Fig. 19 Coins from Sl. No. 109-112

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## New Kāliñjar Inscriptions

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Kāliñjara is situated in south-western corner of District Banda in U.P. To the South of the town lies the famous fortress of Kāliñjara on the hill of the same name. Many inscriptions have been discovered here by scholars at different points of time. A few recently discovered inscriptions, one among which takes the epigraphic evidence of the history of this place to the Kuśana period, were found by the Authors. These are being described below.

The oldest inscription found in the Kāliñjara fort is located on the eastern face of the Kāliñjara hill, at the toe of the scarp, on the top of a cave hewn into it (Fig. 1). It is part of the complex of small caves named as *Siddhon ki Gupha* by Maisey. It is located in latitude 24°59'54.4" N and in longitude 80°29'34.2" E. It reads as follows: "*ra[ka] udayena cha*". It is in *Brāhmī* characters of 2<sup>nd</sup>-3<sup>rd</sup> century A.D. One king named *Udayan* the *Pandava vanshi* built the temple of *Bhadreswara*. The inscription recording this is of 7<sup>th</sup> century A.D.<sup>1</sup> The stone on which the inscription is engraved is an architectural piece of later Gupta period. This *Udayan* was equated with the king of the same name who was the founder of *Panduvansī* kings of *Sirpur* district Raipur, Chhattisgarh. Five generations after him was born *Śivagupta Bālārjun*<sup>2</sup> who was a contemporary of *Jaiwardhan* of *Śailodbhav Vats* as revealed by a copper plate grant found at Ragholi, district Balaghat, M.P. This grant was issued in 8<sup>th</sup> century A.D. going by this evidence *Udayan* can be placed in 7<sup>th</sup> century A.D. There were three branches of *Panduvansī* in *Sirpur* in district Raipur, Chhattisgarh, *Kanker* in district Kanker, Chhattisgarh, and *Mekala* near Amarkantak, in district Jabalpur, M.P. Later some of them migrated to neighboring areas of *Sambhalpur* also<sup>3</sup>. Another family of *Panduvansī* is known from a copper plate found at *Bamhani* in district Rewa, M.P. King *Bharatbal*, who issued this plate, lived in the latter part of the 5<sup>th</sup> century

A.D.<sup>4</sup> It appears that one of the branches of the same people ruled in Kālīñjara also during 7<sup>th</sup> century A.D. or maybe a little earlier also. It appears to be so because some people of the tribe bearing the same name ruled in District Rewa which is very near Kālīñjara. But the *Udayan* of this inscription must have existed much before *Panduvansī Udayan*. In the play *Ratnāvalī* authored by *Harsha*, *Udayan* is mentioned as a king of Kauśambi. But in *Kathāsaritsāgar* of *Somadeva*, a king of the same name along with his two wives, *Vāsavdattā* and *Padmāvati* leaves his capital Kaushambi and jumps off the cliff of Kālīñjara to attain *Moksh*<sup>5</sup>. Incidentally according to *Kathāsaritsāgar*, this *Udayan* belonged to the lineage of *Pandavas*. This story was very popular among writers. The *Udayan* legend is found in Jain and Buddha literature also. *Kalidas* refers to *Udayan*. *Śūdrak* in his play *Mrachhchhakatikam* refers to him and *Bhaas* in his two plays *Pratigyā Yaugandhrāyanam* and *Swapnavāsavdattam* mentions him. These stories are writing about a king who must have existed much earlier than 2<sup>nd</sup> century A.D. This *Udayan* of the inscription is a different king who assumed this name because of its popularity in this area which fell under the influence of the kingdom of *Vatsa*. Although sometimes, this area fell under the influence of *Chedi* i.e. *Easterrn Bundelkhand*. The king referred to in the inscription must have lived around 2<sup>nd</sup>-3<sup>rd</sup> century A.D.



**Fig-1: Kusāna inscriptions on eastern face of Kālīñjara**

The second inscription is located on the western scarp of the Kālīñjara hill, a little south of the Neelkanth temple outside second enclosure (Fig. 2). It is in *Brāhmī* characters of about 4<sup>th</sup> century A.D. It reads as follows- "*Niriśāla ganah.*"



**Fig-2: 5th century inscription on scarp of Kālīñjara hill**

The five inscriptions and many graffitis are located on the western scarp of the hill inside the second enclosure and outside the main enclosure of the Neelkanth temple. It is inscribed in a hollow overhanging rock which is covered with graffitis painted in ochre color. It is in *Brāhmī* characters of 4<sup>th</sup>-5<sup>th</sup> century A.D. It reads "*Śrīvāsadhāṇa guhā*".



**Fig.3: Graffiti and inscription in the rock shelter**

There are seven graffitis. All of them are painted with ochre. There are four more inscriptions, one is to the right which has been written over a graffiti (Fig. 4) and the other three are in the extreme right end of the rock shelter (Fig. 5).



**Fig-4: Graffiti and inscription in the rock shelter**



**Fig-5: Graffiti and inscription in the rock shelter**



**Fig-6: Graffiti and inscription in the rock shelter**

Both are of the same period, as both are in the same characters (Fig. 7). The two inscriptions also read as “*Srī Vasadhāṇaguhā*”.



**Fig-7: Graffiti and inscription in the rock shelter**

The graffiti are older than these inscriptions and can be placed in earlier part of the 4<sup>th</sup> century A.D. To the right of the large graffiti above this inscription on the roof is another graffiti which in fact consists of three layers of writings, one in ochre color, one in black color and one in very light ochre color (Fig. 8). A large complete graffiti in *Shell* characters is shown in Fig. 9.



**Fig-8: Graffiti and inscription in the rock shelter**



**Fig-9: Graffiti and inscription in the rock shelter**

It appears that pilgrims wrote the name of the sacred caves which were inhabited by ascetics most probably *Shaiva* ones. In fact local people call the cave carved in the living rock just outside the first enclosure as *Siddha ki Gupha*. It appears that the different portions of the long part, i.e. overhanging rock of the scarp, provided shelter to a large number of *Shaiv* ascetics. The pilgrims paid respects to them after visiting the main deity. The same inscription has been written at four places in the same rock shelter. It appears to be the work of four different enthusiastic devotees. Another graffiti written on the inner periphery of a conical hole appears to be earlier than these engraved inscriptions (Fig. 10).



**Fig-10: Graffiti in shell characters**

In a rock shelter south of second enclosure, a large graffiti written in shell characters was found (Fig. 11).



**Fig-11: Graffiti written in shell characters**

Another inscription is located to the north of the above inscription at a height of about three meters from the ground (Fig. 12). It is in *Brāhmī* characters about 5<sup>th</sup> century A.D. It reads “*Srī Praṇasaśodhara.*”



**Fig. 12: 5<sup>th</sup> century inscription**

Another long inscription is below this one. It is also in *Brāhmī* characters of about 5<sup>th</sup> century A.D. (Fig. 13) It reads “*[she]vāpa pa . vasa gaṇa guhā.*” This inscription also has the name of some sacred cave or rock shelter<sup>6</sup>.



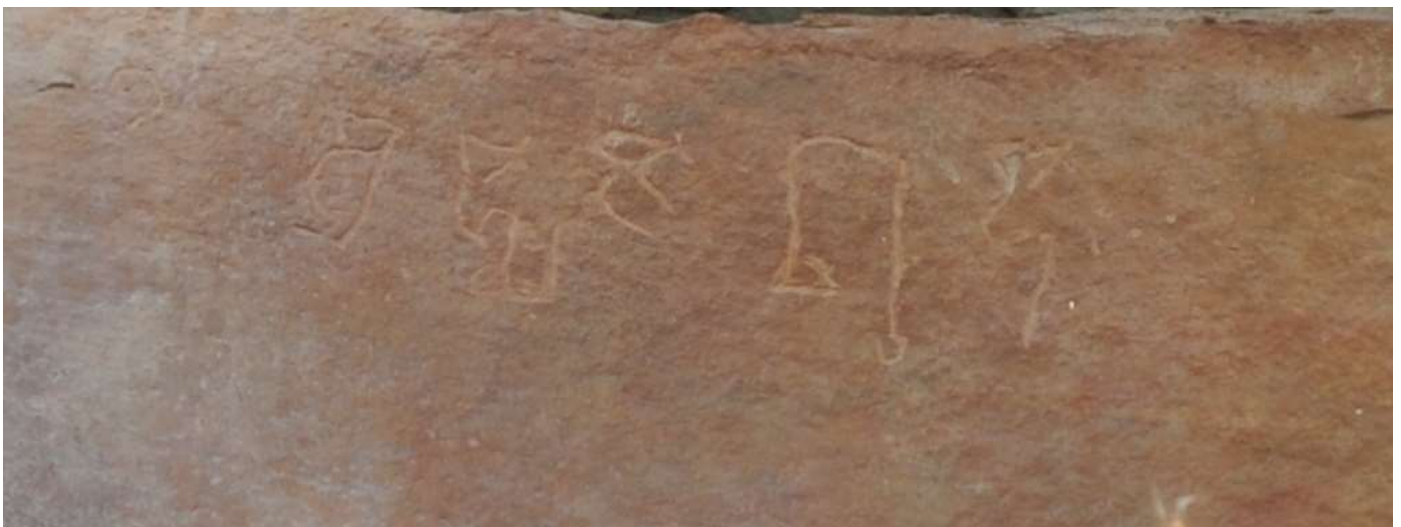
**Fig. 13: 5<sup>th</sup> century inscription**

On the north side of the painted rock shelter at the height of 5 meters from the ground is a graffiti painted with ochre color (Fig. 14). It reads "*Parasasana*." Its period is 9th century A.D. Just below this is graffiti in Śankha characters. This appears to be older.



**Fig-14: Graffiti in the rock shelter**

This one-line inscription is located a little north of the above inscription (Fig. 15). It is in *Nāgarī* characters of about 5th century A.D. It reads "*Brahmaja guha*."



**Fig-15: 5<sup>th</sup> century inscription in the rock shelter**

This ochre color graffiti is situated at a height of 4 meters from the ground above the earlier inscription (Fig. 16). It is in Nāgarī characters of 9th-10th century A.D. It reads

“Gahakadār srī Rasavaka . .”

A little to the left of the inscription no. 1, there is another graffiti in Nāgarī characters of 9th-10th century A.D. (Fig. 16) It reads “Vichitravāna.”

To the left of the inscription no. 2, there is another graffiti in Nāgarī characters of 9th-10th century A.D. (Fig. 16) It reads “Śrīhadyāna . mara.”

Below the inscription no. 2, there is a graffiti in Nāgarī characters of 9th-10th century A.D. (Fig. 16) It reads “Śrī . [gr]acha . jjita.”



**Fig-16: 9<sup>th</sup>-10<sup>th</sup> century Graffiti in the rock shelter**

One more inscription was found written on the vertical face of the rock, facing south just outside *Kal-Bhairava* postern on its right side. Its one line inscription, only last two words are readable, it reads as follows “. . guhā” (Fig. 17).



**Fig. 17: 5<sup>th</sup> century inscription east of the Kala-Bhairava postern**

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# Nilkaṇṭha Temple Kāliñjara

Vijay Kumar

## Introduction

The famous *Nilkantha* temple is situated in *Kāliñjara*, a small town in the south-western corner of District Banda, U.P. This temple is dedicated to Lord Śiva. It is in fact a part of the *Kāliñjara* fort. This temple has been attracting a lot of scholars since early times. The fort was first visited by Cap. W. R. Pogson and in 1828 A.D., he wrote about *Nilkaṇṭha* temple in his book 'A History of The Boondelas'<sup>1</sup>. He also wrote about '*Kāliñjara Mahātmya*' in this book<sup>2</sup>. It was then visited by Maisey in 1848 A.D. and he described the antiquities of whole *Kāliñjara* fort including this temple in detail<sup>3</sup>. After Maisey, Cunningham visited the fort and wrote about the antiquities found in this temple<sup>4</sup>. Later, Fuhrer described the antiquities of this place<sup>5</sup>. Krishna Dev also visited this place<sup>6</sup>. Then in 1976 A.D. Krishna Kumar documented all the antiquities of the fort but did not publish any exclusive account of this temple. After this Sushil Kumar Sullere visited this place and described the antiquities in detail<sup>7</sup>. In 1991 scholars and enthusiasts organized a seminar on *Kāliñjara* and this led to a visit to this place by a large number of eminent archaeologists and historians. Its proceedings were published in the form of the book "*Kāliñjara, A Historical and Cultural profile*"<sup>8</sup>. After this Rajendra Yadav visited this place and wrote many articles about the antiquities of the fort and the temple. He first published the results of his researches in 2002<sup>9</sup>. Later he wrote about the rock-cut caves of *Nilkaṇṭha* in detail<sup>10</sup>. This place was again visited by Mr S.A.N. Rizavi and he published the account of the history of this fort and its antiquities. He listed the inscriptions found in the temple<sup>11</sup>. In the year 2015 this author visited this place. I was helped in the exploration work by Mr Arvind Chhiraulia of *Kāliñjara* and his team consisting of Mr Bhagwan Deen Kushwaha, Mr Bablu Arjaria, and Mr Chhunnu Kushwaha. Mr Kallu Yadav steered the whole team through the difficult terrain safely. Mr B.D. Gupta was continuous source of inspiration for the entire team. Mr Umashankar Pandey and Mr Gudda Sharma, both of Banda, accompanied us during the work and provided their moral support to all the team members. Professor Amar Singh generously helped the author in the study of the temple.

The *Nilkaṇṭha* temple is dedicated to Lord *Śivā*. Originally it was a painted rock shelter which was, probably during *Kusāna* period, turned into a shrine dedicated to *Śivā*. The painted rock shelters have been normally located near water springs at the toe of the scarp of hills. Some painted rock shelters have still survived the building activities by humans living on Kālīñjara hill. Some rock shelters are still extant, of which the first is below *Ranī Tunga*, second is below *Panch Beehar* outside second enclosure of *Nilkaṇṭha* temple and third is near *Pātāl Gangā*. It appears that large numbers of rock shelters which were being used by primitive man as a religious shrine were later converted into temples dedicated to different deities. The description of the first two rock shelters will be given in the last chapter where scarp of the hill has been described. It remained popular during *Pratihār* period also, as is clear from the sculptural pieces and structural fragments found in and around this temple. It is interesting to study the development of iconography of *Śivā*.

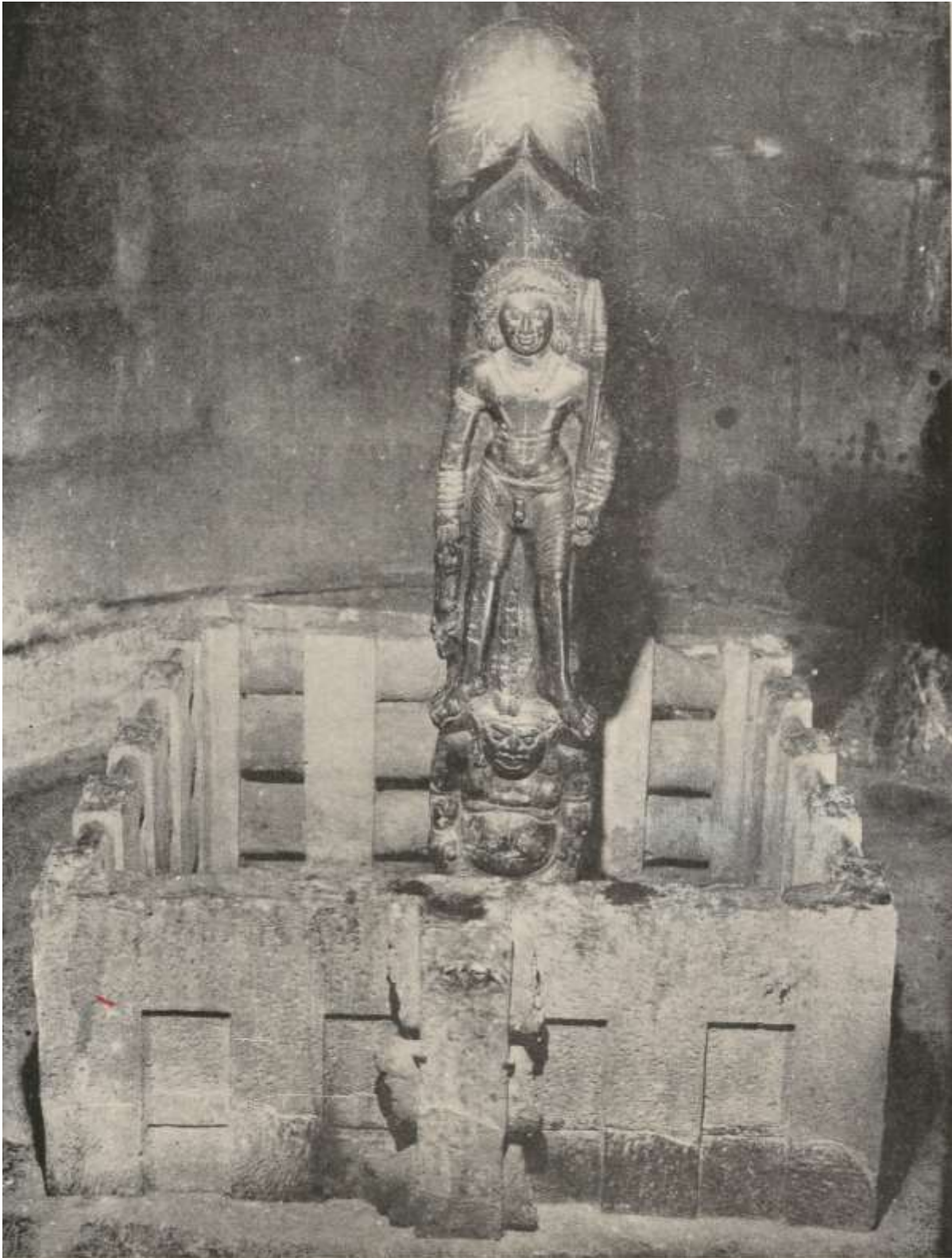
The evolution of the cult of *Śivā* has a very complex history. Harappans had some sort of cult of phallus worship as is evident by archaeological finds. The most obvious reference to phallus worship in *Rigveda* is in the verses condemning *Śiśnadevata*. The phallus cult has been mentioned in the negative sense. The *Vedik ṛishīs* are always condemning the tribes who were worshipers of phallus symbol. Some of the *Vedik* hymns also mention a fiend with three heads and six eyes, an apparent parallel with the later *Trimūrti* of *Brahmā*, *Viśnū* and *Maheśa* and three-headed Bhairava. It appears that the phallus cult recommended the methodology of renunciation of the world for attaining salvation. Because in later times *Śivā* himself is always called *Mahāyogī*, i.e. the great *yogī*, who was doing meditation and severe penance continuously. In modern times, according to the popular belief, penance is done for the complete suppression of carnal desires. But during medieval age as the iconography of *Lakulīśa* indicates, the ascetics having virility also practiced *yoga* without completely suppressing their libido. This philosophy has been further elucidated by the doctrine of *Nathpanthīs* who maintained that the litmus test for a man to find out whether he has reached the state of emancipation or not is by checking whether he can control his ejaculation even when bodily being aroused. The same sentiment is reflected by meditating *Urdhwaretā*, deity having three lion-heads depicted on the famous *Paśupati* seal found in Harappa. In fact as Buddhism evolved into *Vajrayāna*, its proponents started openly saying that copulation with a female is sure way of attaining the supreme state of salvation. It appears that this line of thought developed as a diversion from ascetics who believed in complete suppression of bodily desires as recommended by some sects such as *Jains* and *Baudhs* etc. The two styles of control of senses had existed since earliest times while *Vedik* philosophy represented a third school of thought which believed in a happy and prosperous life with abundant progeny. They never talked of asceticism. They never talked of salvation. In fact in *Vedas* early prototypes of ascetics known as *kesins* and *munīs* were not painted in good light. The *Vedik Rudra* had a different personality. He was the god of storms and pestilence and his sons were *Marut ganas*.

The name of *Rudra* and *Rudrās* occurs at many places in *Rigveda*. *Maruts* have been addressed as the *Rudramśa*. They have also been addressed as *Tryambaka*, *Varāh*, *Vṛiṣabha*. He has been described as having braided hair and a necklace. He holds a strong bow in his hands and is a sharp archer. He remains seated on the chariot. He is the best of the physicians and holds healing drugs. He is hot tempered and dreadful like a beast and destructive in nature. He is invoked to do no harm to the children and elderly sons and hold back his weapons and evil will from the people. In *Atharveda*, he has been invoked with *Rudrās*, *Paśupati*, *Bhava* and *Sarva*. *Ísan*, *Ugradeva*, *Paśupati*, *Bhava*, and *Mahadeva* are not only invoked but have been given more place than the other *Veda*. In *Śatpath Brahmin*, many of the names of *Agni* are the same as the name *Rudra*. It appears that the concept of *Vedik Rudra* was undergoing transformation in later *Vedik* period. *Maruts* were regarded as followers and sons of *Rudra*, their mother was *Prśani*. Another mother described in *Vedas* as *Rodasi*, i.e. *Rudrā's* wife. They were shown associated with *Indra*, *Varuna*, *Vayu*, *Viśnu* and *Agni*<sup>12</sup>. The characteristic works of the *Maruts* are exhibited in the pouring down of rains with accompanying thunder and storms. *Maruts* are mentioned in most of the *Brahmānas*, and their numbers are given sometimes as 7 and sometimes as 49. Since they are many in numbers, *gana* was added to them and they were collectively called *Marut gana*<sup>13</sup>. When *Vedik* ideology had passed through its peak days, people adopted a more pragmatic approach and the cult of *Rudra* was joined with the old cult of phallus worship and the name of *Marut ganas* was transferred to the retinue of *Śivā*. The *ganas* of *Śivā* were made into deformed creatures and unholy spirits and the original character of *Marut ganas* completely disappeared. It appears that *Śaiva* cult continued to be practiced along with the cult of seekers of salvation through penance. When we examine the literature of Buddhist period we find *Śivā* mentioned in *Dignikaya*. *Panini* mentions *Rudra* and his other synonyms *Bhava* and *Sarva* in his *Aśtādhyāyi*. The *Maheśwara Sutra* of *Aśtādhyāyi* speaks of some sort of cult of *Śivā* during the period of *Panini*. *Arthaśāstra* mentions temples of *Śivā* inside forts. *Mahabhāsyā* of *Patanjali* mentions *Śivā* in many places. It also refers to idols of *Śivā* and *Skanda*. *Patanjali* mentions *Śiva-Bhagwatās*, i.e. a sect of worshippers of *Śivā*. On one panel of *Shunga* period, housed in Mathura museum, there is a depiction of *gandharvās* ready to garland the phallus kept below a tree surrounded by a fence on a platform<sup>14</sup> (Fig. 1).



**Fig. 1: Shunga Panel depicting phallus worship, Mathura Museum**

The *Śivaliṅga* found in Gudimallam excavation shows a naturalistic phallus on which standing *Śiva* has been carved. He is depicted holding a javelin. He is standing above *yakṣa*, an early prototype of *Apasmār Puruśa*. It is surrounded by a stone *Vedika*<sup>15</sup> (Fig. 2).



**Fig. 2:** *Gudimallam Śivaliṅga* surrounded by a stone *vedikā*

On many punch marked coins, a bull has been depicted. It probably refers to the prevalence of *Śaiva* worship. The symbol of this cult was phallus. On one Taxila coin (1<sup>st</sup>-3<sup>rd</sup> century B.C.) a phallus symbol placed on a platform has been shown (Fig. 3).



**Fig. 3: Taxila Coin having a phallus symbol**

The early coins show the symbols related to *Śaiva* cult or *Śaiva* deities. Some of the kings mentioned on some coins have the names of *Śivā* or other *Śaiva* deities.

One tribal coin dated 2<sup>nd</sup> century B.C. found at Almora mentions the name of *Śivadatta and Śivapalita*<sup>16</sup>. The Audumbar coins of 1<sup>st</sup> century B.C. mention the names of *Śivadāsa, Rudradāsa, Mahādeva*<sup>17</sup> and *Rudra Verma*<sup>18</sup>. Ayodhya coins of 1<sup>st</sup> century B.C. mention the names of *Viśākhadeva*<sup>19</sup> and *Śivadatta*<sup>20</sup>. Mathura coins of 50 B.C. show the name of *Śivdatta*<sup>21</sup>. Pañchala coins show the name of *Rudragupta*<sup>22</sup>. Ujjaini coin show six headed *Kārtikeya* who was regarded as son of *Śivā*<sup>23</sup>. Yaudhaya coins also depict six headed *Kārtikeya*<sup>24</sup> and one headed *Kārtikeya*<sup>25</sup>.

There are many realistic phallus symbols of *Kusāna* period kept in Mathura and Lucknow museums (ACCN-15-652, Government Mathura Museum) (Fig. 4), (ACCN-34-2528, Bhita) (Fig. 5), (ACCN-15-652, Government Museum Lucknow) (Fig. 6). These idols show *ekmukhī śivaliṅgas*. It appears that making of *ekmukhī śivaliṅgas* was started during *Kusāna* age that is much before Gupta period.



**Fig. 4:** *Kuṣāṇa* liṅga, Mathura Museum



**Fig. 5:** *Mukhaliṅga* from Bhita



**Fig. 6:** *Kuṣāṇa* liṅga.

In 1<sup>st</sup> century A.D. the gold coins of *Vima-kadphises* depict the representation of *Urdhavaretā Śivā*<sup>26</sup> (Fig. 7, 8, 9, 10, 11).



Fig. 7:



Fig. 8



Fig. 9

**Coins of *Vima-kadphises* with image of *Śiva***



Fig. 10



Fig. 11

**Coins of *Vima-kadphises* with image of *Śiva***

Coins of *Huviška* dated 102 A.D. show *Skandakumāra* and *Viśākha* as separate deities<sup>27</sup> (Fig. 12, 13, 14, 15, 16)



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16

**Coins of *Huviška* with image of *Skandakumāra* and *Viśākha***

The coins of *Vasudeva* 1 (A.D. 141-42) shows *Śivā* standing with bull<sup>28</sup> (Fig. 17, 18, 19, 20, 21)



54

Fig. 17



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Fig. 18



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Fig. 19



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Fig. 20



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Fig. 21

**Coins of *Vasudeva* with image of *Śivā***

Coins of *Kaniṣka* III show *Śivā* standing with the bull<sup>29</sup> (Fig. 22, 23)



59

Fig. 22

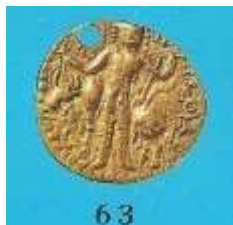


60

Fig. 23

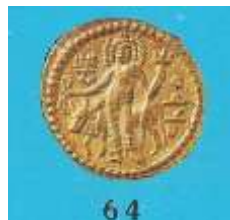
**Coins of *Kaniṣka* III with image of *Śivā***

Coins of *Vasudeva* II belonging to the 2<sup>nd</sup> quarter of 3<sup>rd</sup> century A.D. show standing with bull<sup>30</sup> (Fig. 24, 25, 26, 27, 28)



63

Fig. 24



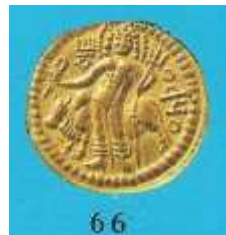
64

Fig. 25



65

Fig. 26



66

Fig. 27



67

Fig. 28

**Coins of *Vasudeva* II with image of *Śivā***



**Fig. 29: Coin of *Kumārgupta* with image of *Kārtikeya***

As the *Mahāyāna* Buddhism evolved into *Tāntrika* tradition, the already existing *Śaiva* sects got merged with them and a new form started gaining popularity. The *Vedika* tradition which had already touched the lowest point during the period of the dominance of Buddhism gradually started gaining royal patronage. While kings continued to accept the role of Brahmins as the propagators of *Varnāśrām Dharmā*, their personal religious commitments generally took the form of Buddhism, Jainism or more commonly, devotion to *Śivā*, *Viśnu*, *Surya* or *Bhagawati*<sup>32</sup>. According to Kalhan, even *Mihirkul*, the king of Kashmir who himself was a *Śaka*, wanted to enforce *Varnāshram Dharm*<sup>33</sup>. He did not believe the fourfold division of the society but he wanted his subjects to adopt this social philosophy because this world view eliminated all competitions for power from various tribal groups which formed the complex Indian society. The kings wanted *Varnāśrām Dharm* as the social model for their subject but personally for the kings *Śaivism* was the most popular religious tradition from 5<sup>th</sup> to 13<sup>th</sup> century A.D. Other religious traditions were colonized by it. The worship of goddess was gradually absorbed by *Śaivism*<sup>34</sup>.

The study of the Archaeology of *Nīlkaṇṭha* temple provides an interesting window into the development of the cult of *Śivā* from late *Kusāna* period to 13<sup>th</sup> century A.D. Rajendra Yadav through his painstaking researchers proved that art and architectural activities at *Kāliñjara* were going on in a considerable manner during 5<sup>th</sup> to 6<sup>th</sup> century A.D.<sup>35</sup>. There were many temples dating from Gupta period to medieval period within the fort. They have lost their existence because of plundering as well as the process of natural decay in the building material<sup>36</sup>.

## The Two Gates and Rāma Mandir

### Parmāla Gate

The road from guest house to Parmāla Gate runs on an east-west axis. As we approach the gate on the left side, i.e. the southern side of the road, there is a quadrangle with an open space in the middle and verandahs and rooms surrounding this. Most of the roofs have fallen down, only the walls are found extant. On all the four corners of the structure there exist tapering circular bastions topped with solid domes. It is wrongly called *Jauhrā* by the local people. To the west of this enclosure stands a platform of the size 10.66x9.14 meters. The large stones marked the periphery of this platform (Fig. 1).



**Fig. 1: View of *Jauhrā* from north-west**



**Fig. 2: View of *Parmāla* Gate from east**

On the north eastern corner of this, below a peepal tree stands the figure of broken *Varāha* made of bluish green dolerite. It is 1.52 meters long, 0.76 meters high and 0.76 meters thick. This platform appears to be the plinth of some temple. The periphery of the platform is marked by large stones. Its inner portion has been dug out by treasure seekers. A little west to this, beside the road stands a long raised platform, probably the foundation of some building<sup>37</sup>.



**Fig. 3: Dolerite *Varāha* near *Parmāla* gate**

On the right side of the road opposite the *Jauhrā* building is a mound. There was a temple here as is evident by the broken sculpture of a lion. Opposite the platform of *Varāha* exists another similar mound. Just outside the gate on right, i.e. the northern side, there are remains of a building having a gabled roof. It was made during the British period and it functioned as an outpost where the force guarding *Nīlkaṇṭha* gate used to stay.



**Fig. 4: Plinth of the temple**

To the South of *Parmāla* Gate, on the edge of the scarp of the plateau stand many circular platforms which were used for placing the large guns (Fig. 5).



**Fig. 5: The round mounts for canons from north**

These are five in number. Maisey noted a small gun with the inscription says - "*Dhuradhani, Śrī Mahāraj Śrī Rajhirade*". Part of this inscription was obliterated<sup>38</sup>. At present there is no gun here.

Earlier a sculpture shed was maintained near the *Parmāla* Gate but now most of the broken images and sculpture pieces have been moved to *Amāna Singh* palace collection. A few of them are still lying near this gate inside the old *Chaukī*. These pieces can be ascribed from *Pratihāra* period to 12<sup>th</sup> century A.D. The gate itself was made by king *Parmāla* of *Chandela* dynasty<sup>39</sup>. To the left side of the gate in the rampart are fixed many stones having incomplete inscriptions containing salutations of pilgrims to Lord *Nilkaṇṭha*, most of them are not legible, but the picture of one of them which is very clear can be seen here (Fig. 6).



**Fig. 6: An inscription fixed in the rampart wall**

One of the architectural piece found outside Parmāla Gate, shown in Fig. 7, is of *Pratihāra* period, (8<sup>th</sup>-9<sup>th</sup> century A.D.)



**Fig. 7: *Pratihāra* architectural piece found near *Parmāla* gate**

Another fragment shown in Fig. 8, is of 9<sup>th</sup> century A.D.



**Fig. 8: *Pratihāra* architectural piece found near *Parmāla* gate**

The sculptural piece shown in Fig. 9 is of 9<sup>th</sup> century A.D.



**Fig. 9: Medieval architectural piece found near *Parmāla* gate**

Another architectural fragment, a *Bhārpaṭṭikā* of 11<sup>th</sup> century A.D. is shown in Fig. 10. It shows *Danturikā* at the top, a band of stenciled designs in the middle and a band of chess pattern or *jalak* at the bottom.



**Fig. 10: Medieval architectural piece found near *Parmāla* gate**

A *Ratnapaṭṭikā* shown in Fig. 11 is an architectural fragment of 8th century A.D.



**Fig. 11: *Pratihāra* architectural piece found near *Parmāla* gate**

An architectural fragment of 8th century A.D. is shown in Fig. 12.



**Fig. 12: *Pratihāra* architectural piece found near *Parmāla* gate**

Some pieces are built in the rampart wall. One of them is shown in Fig. 13. It is an architectural fragment of 8th century A.D.



**Fig. 13: Medieval architectural piece fixed in rampart wall**

Another architectural piece built in rampart wall is of 8th-9th century A.D. It is shown in Fig. 14.



**Fig. 14: Pratihāra architectural piece fixed in rampart wall**

The upper architectural piece shown in Fig. 15 is of 10th century A.D and the lower one is of 8th century A.D.



**Fig. 15: Medieval architectural pieces fixed in the rampart wall**

Nilkaṇṭha temple is situated on the western slope (Fig. 16) of the Kāliñjara hill. It is approached through a gateway situated in the eastern rampart of the fort<sup>40</sup>.



**Fig. 16: The panoramic view of *Nilkaṇṭha* temple**

## Parmāla Gate Eastern Façade

Parmāla Gate is situated in the middle of the western facade of the fort, in the main rampart<sup>41</sup> (Fig. 17).



**Fig. 17: Eastern façade of Parmāla gate**

Parmāla Gate has been ascribed to *Parmāl Chandela*. Maisey noted various inscriptions on the gate dated 1540, 1547 and 1579. The one dated 1540 bears the name of some “*Bahū*”. Another dated 1547 is as follows: “*Nilkanthā Praṇāmudādraka Jug Jug Nithaô samvat 1547 samayai Vaiśākh sudi.*”

In addition to these, Cunningham noted the inscriptions dated 1557, and 157442.

Parmāla Gate is a double storey structure fixed in the main rampart at the level of the plateau on which the fort is situated. Although the walls have been rebuilt during later period, the gate surprisingly retains the original 12th century A.D. structure. Its eastern façade is composed of a large gate which in turn accommodates a low gate and the windows of the second floor of the structure.

The innermost *śākha* of the large gate is decorated with floral scroll designs. At the base of this on the right side stands a headless defaced sculpture of *Śiva* wearing a garland of human skulls and a small *Nandī* (KF 249). On the left side stands a heavily mutilated figure of a male *Śaiva dwārpāl* (KF 250). A defaced *Lalātabimba* is set in the lintel of this *Śākha*. After this comes a depressed band, then comes *patrasākha* and a band of floral designs. At the base of these *śākhās* is a pilaster with stenciled floral scroll designs. After these, there are *bhadraka* pillars having stenciled floral scroll designs with a cornice in the middle, having a band of flowers and surmounted with the capital supporting *bhārputrakas*. These support a simple architrave probably put during restoration. The gate is flanked by *Vedikās*, decorated with alternating depressed panels having stenciled floral scroll designs and slightly raised panels which have stenciled *ghat pallava* designs at the top and bottom with floral designs in the middle. Below these panels decorative bands are found as we move upwards- plain

course, *manibandha*, *karnikā*, diamond housed in *rathikās*. Above these vertical panels the structure is decorated with the decorative bands having knife edge, flowers, simple course, mixed stylized, chaitya motifs and chess designs, a broad band chess design and plain course. Above this is the first floor open on three sides above *Vedikās* and a rectangular opening above the smaller gate. Above the *Vedikās* the roof is supported by small pillars decorated with stenciled floral designs and a capital supporting *bhārputrakās* which in turn support architrave decorated with the five bands of chess pattern, *danturikā* design, diamond and flower, lotus petal and flower. On both the sides of the gate are raised platforms. Behind *dwārśākha* of western and eastern facades, inside the gate there are pilasters of the *Pratihāra* period. These flank the raised platform on both the sides of the gate. There are many inscriptions on the *dwārśākha* and inside the ground floor of the gate. It appears from the structural analysis that in 12<sup>th</sup> century Parmāla renovated the old *Pratihāra* gate leading down to the Nīlkaṇṭha temple. The western façade is slightly different as the door sill is decorated with the band having a diamond stud in the *rathikā* designs.

### ***Parmāla Gate: Western façade***

There is a long rectangular gate housing a smaller gate providing access to the temple from the fort side and an opening for the room situated above the lower gate. The stenciled designs are carved on the band of the gate. The big gate is flanked by *Vedikā* topped by pillared verandahs attached to the room above the smaller gate. At the bottom of the western façade of the gate stand two *Śaivadvārapāla*. The right side *dwārpāl* is defaced *Kārtikeya* (KF 247) with a peacock visible near the feet of the deity. The left side headless male *Śaivadvārpāla* is highly mutilated (KF 248). The *Vedikās* are decorated with panels having stenciled design. At the top of the *Vedikās* ruins bands of the stylized stenciled *Chandraśālā* motif and *Jālī* design can be seen (Fig. 18).



**Fig- 18: Western façade of *Parmāla* gate**

An 8<sup>th</sup> century pillar is fixed in the eastern side of the Parmāla Gate. The pillar has the decoration as moving from top to bottom. *Ghat pallava* kept on the twisted rope, *Kundali* kept on cylindrical base topped by a band having small pendants on the lower side, *Kirtimukhas*, band of floral pattern, band of half lotus having ropes on the edges of the pillars and in the middle of the four sides. On the square shaft on the lower side is depicted a floral design kept on the *ghat pallava* which is in turn kept on has a twisted rope and half lotus.

An 8<sup>th</sup> century A.D. pillar is fixed in the southern opening, i.e. right side of the eastern façade of the Parmāla Gate. The decorative design from top to the bottom depicts *ghat pallava* kept on twisted rope design kept on board supported by square shaft, half flower design band of floral designs, half flower designs with *Kinkini* hanging with ropes on the corner and middle of the shaft.

On the inner side (western side) of the gate, there exists an open platform. After descending 20 steps starting from the northern edge of this platform, one comes down to another flat space. This flat space is cut by a staircase descending down from East to West. After a little descent the staircase turns towards North.

This goes towards *Amāna Singh* gate, another flight of steps going down towards southern side leads to roof level of *Amāna Singh* gate which leads to the ledge below the plateau on which rampart wall has been built and which protects *Panch Beehar*. A little beyond *Amāna Singh* gate there are many sculptural fragments that can be ascribed as from 9<sup>th</sup>-10<sup>th</sup> to 11<sup>th</sup> century A.D. (Fig. 19, 20, and 21). As we move further south, more architectural and sculptural pieces are again found.



**Fig. 19: Architectural pieces found south of *Amāna Singh* gate**



**Fig. 20: Architectural piece found south of *Amāna Singh* gate**



**Fig. 21: Architectural piece found south of *Amāna Singh* gate**

These are remains of temples which existed at Nīlkaṇṭha around small tanks excavated in the living rock (Fig. 22, 23, and 24).



**Fig. 22: Architectural piece found south of *Amāna Singh* gate**



**Fig. 23: Architectural piece of *Pratihāra* period near *Panch Beehar***



**Fig. 24: Medieval architectural pieces found near *Panch Beehar***

Remains of many tanks and architectural and sculptural fragments can be noticed lying around this area marking the *Panch Beehar*, i.e. five tanks. Even today, the people who come to visit Nīlkaṇṭha, do *Parikramā* of these *Panch Beehars* also. The four *Beehars* have disappeared but the fifth one has been repaired by ASI, the sculptural fragments around this were found scattered (Fig. 25, 26, 27, 28, and 29).

The Fig. 25 depicts three fragments of 11<sup>th</sup>-12<sup>th</sup> century A.D. showing the base of a pillar, *Bhārputrakas* of the pillar and other portion of the pillars.



**Fig. 25: Architectural pieces found near *Panch Beehar***

The Fig. 26 shows the fragment of a pilaster.



**Fig. 26: Medieval architectural piece found near *Panch Beehar***

The Fig. 27 shows the part of 8<sup>th</sup>-9<sup>th</sup> century *Pratihāra* pillar.



**Fig. 27: fragment of *Pratihāra* pillar found near *Panch Beehar***

The Fig. 28 and Fig. 29 depict the parts of 11th-12th century A.D. pillars. It appears that temples were built here during *Pratihāra* and *Rājputa* periods on a large scale.



**Fig. 28: Medieval architectural fragment found near *Panch Beehar***



**Fig. 29: Medieval pillar found near *Panch Beehar***

The *Beehar* is a rectangular tank partly cut into the natural rock and partly banded by the rampart wall. Near the northern end of the eastern retaining wall of the tank, near the staircase, there is a natural spring (Fig. 30).



**Fig. 30: The last intact *Beehar***

When we look from fifth tank towards the gate we can see a lot of vegetation and boulders covering the earlier tanks now filled with stones and debris, situated between the scarp of the plateau and the rampart. Earlier water used to come down from the plateau of the fort into these tanks, and it was used by the residents of the fort. This water further channeled down into the *Swargārohaṇa* tank. After descending 26 flights of steps towards north, one reaches a little above the first floor level of *Amāna Singh* gate. In fact this staircase runs along a piece of wall that used to cut the *Amāna Singh* gate from the top rampart wall. Then, one again descends in south-west direction, and after 5 flights of steps one reaches the level of first floor of *Amāna Singh* Gate. To the left side of this open space, is a staircase which reaches to the ground floor level of *Amān Singh* gate after descending 16 flights of steps from northern side flat space (Fig. 31).



**Fig. 31: The descent from *Parmāla* gate to *Amāna Singh* gate**

First floor of the *Amāna Singh* gate is approached by an open gate situated on the right side as we go down (Fig. 32).



**Fig. 32: The descent from *Parmāla* gate to *Amāna Singh* gate, View from Northeast direction**

Below *Amāna Singh* gate, there is the wall of first enclosure, it originates from the main rampart wall, goes down the hill and encircles the temple. Below this wall is another wall surrounding the temple premises (Fig. 33). It is the second enclosure of the temple.



**Fig. 33: View of the second enclosure and *Katrā* gate**

Both these walls existed during *Chandela* period as is evident by the lower courses of dry rubble masonry in these walls. Upper courses are of rubble masonry joined with mortar. The first wall is slightly higher, and the second wall is situated at a lower level. It appears that this *Śaiva math* was fortified during Rajput period and it indicates that *Śaiva mathas* were prosperous and needed security of fortification walls (Fig. 34).



**Fig. 34: Nilkanṭha temple and its two enclosures from Panch Beehar**

## *Amāna Singh Gate*

*Amāna Singh* gate is a double storey structure of medieval period. It was built by *Amāna Singh Bundelā*. The first floor level of the *Amāna Singh* gate is situated on a ledge which lies a little below the main plateau. The first floor is composed of a rectangular room with one entry. The eastern wall of this room has the figure KF 243 (Fig. 35). It is a broken image of standing devotee couple. Besides, there is another figure KF 244 (Fig. 36). This is an image of four handed *Śaiṣa* deity accompanied by a female deity.



**Fig. 35: Devotee couple**



**Fig. 36: Śaiva male and female deities**

There are many sculptural fragments kept in this room, one of them (Fig. 37) shows a four-armed standing mother goddess placed inside a stylized *Chandrashālā* and is flanked by two *makara* mouths. On both sides of the entry point of the gate are situated ground floor verandahs to house the guards. These are at a higher level than the floor of the gate. As we enter this gate from the northern side, on the left side is a narrow and low-height opening going towards the left side verandah.



**Fig. 37: Broken figure of four handed female deity**

On the left side of this entrance there is a panel showing dancers and musicians (KF 241). As we enter *Amāna Singh* gate from northern side, on the right side there is panel of nine planets (KF 240). The left and right side verandah roof is covered by slabs resting on beams supported by two pilasters and a pillar in the middle. The northern gate is trabeated. The southern gate leading to stairs going towards Nilkaṇṭha temple has been built in arcade style. This gate is set inside a rectangular blind niche. Its western façade is plain (Fig. 38). After descending 18 steps, on the right side, fixed in a deep rectangular recess, is the figure of sleeping Nandi KF 229. On the left side is a large flat area on which Rāma, Sitā, Laxmana temple is situated. The middle of this flat area has been occupied by a huge rock.



**Fig. 38: The descent from *Amāna Singh* gate**

Though the lower gateway has no inscription, it is said to have been built by Amāna Singh, Raja of Panna. Just outside this gate on the right side a *Viṣṇu-paṭṭa* has been built in the wall of the gate. There is an inscription in the middle of the bottom of the slab<sup>43</sup>.

It was first noticed by Maisey<sup>44</sup>. Sullere also described this<sup>45</sup>.

This is a *paṭṭa* (KF 238, size 69x106x8 cm). It is dedicated to *Viṣṇu* as is evident by *Ayudhapuruṣa* standing and holding *Chakra* on its right (Fig. 39). It is of 12<sup>th</sup> century A.D. His face, hands and feet have been broken. He is wearing *graiveyaka*, and belt. There are 14 *śivaliṅgas* carved at the top of this plaque. A man fighting with a lion has been carved on the second *śivaliṅga* from left. A human face with *Jaṭābhāra* and wearing *Kuntals* in his ears has been carved on third *śivaliṅga*. There are four rows of deities and human figures in different postures. In the top row, nine deities which are four-handed, four on left side and five on the right side all sitting in *Sukhāsana* on a seat, are visible. In the second row from the top *Panch-Ganapatis* are shown on the right side, as we move from the left, we encounter a female sitting in *Lalitāsana*, four-handed *Vīṇā* playing goddess and four-handed goddess with a child in her lap sitting in *Lalitāsana*. Next three figures are of standing males with folded hands. In the third row as we move from the left, there is a potbellied figure probably holding a *Vīṇā*, next stands a male figure, after him four-armed female goddesses are hewed out. On the right side seven four-handed standing male figures are sculptured. In the bottom line, 12 standing *Adityas* are depicted.



**Fig- 39: *Viṣṇu paṭṭa* on southern side of *Amāna Singh* gate**

On the pedestal of the deity which is slightly projected is a damaged inscription which reads-“Śrī Delhāna Pranavati” (Fig. 40).



**Fig- 40: The inscription on Viṣṇu paṭṭa**

The panel situated on northern entry point of the gate as already described (KF 241) shows an important lady sitting on a couch in *Sukhāsana*. She is flanked by three and five dancers and musicians respectively on the right and left sides. This panel is of 8th century A.D. and measures 22x90x18 cm. (Fig. 41)



**Fig. 41: Panel of dancers Amāna Singh gate**

As we enter the gate from north, on the left wall is fixed a panel (KF 240) which depicts nine planets belonging to 10<sup>th</sup> century A.D. (Fig. 42). All the planets are housed in separate rectangular niches. All of them are two-handed, in one hand they are holding *Kamandala* and the other hand is held in

*abhayamudrā*. Surya is holding lotuses in both hands and he is wearing *kirīta mukuta*, hands of *Rāhu* are in *tarpanamudrā* and *Ketu* is keeping his hands on his thighs on extreme left end<sup>46</sup>.



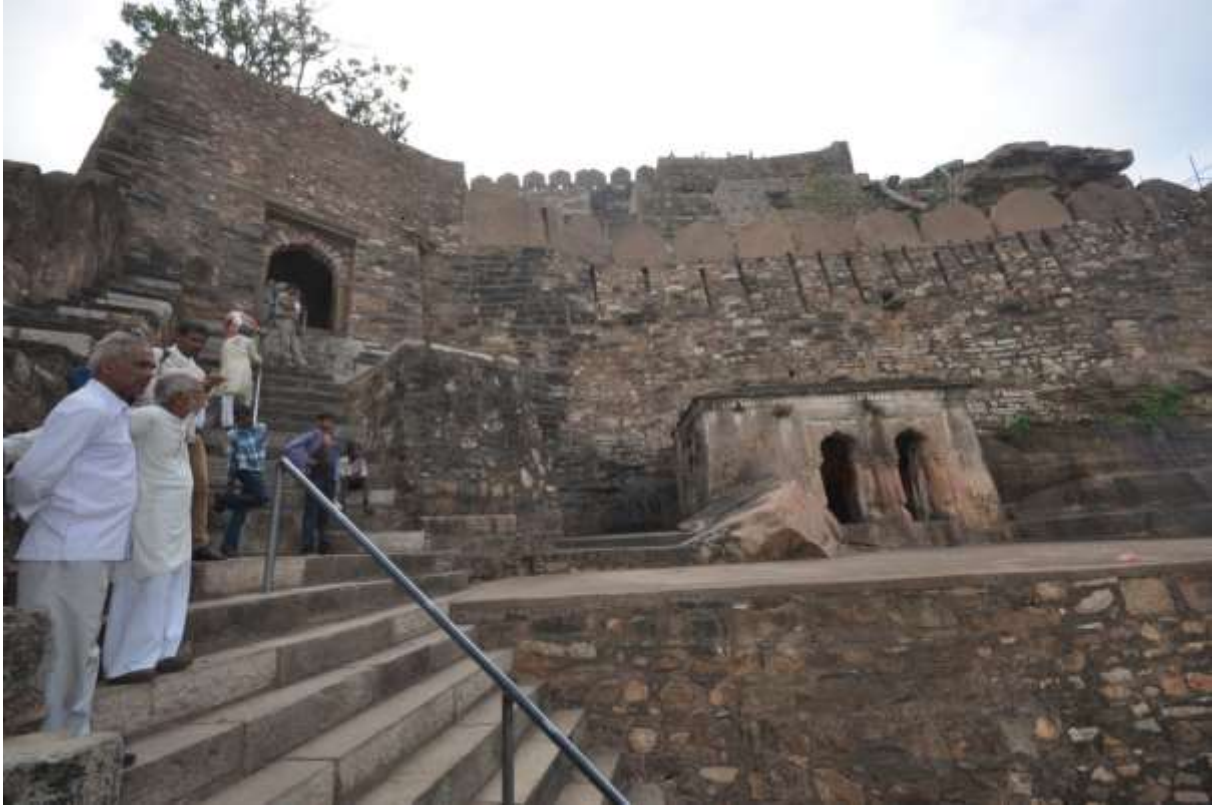
**Fig- 42: Navagraha panel Amāna Singh gate**

KF 229 is a 10<sup>th</sup> century A.D. rock cut sleeping *Nandī* supporting *Śivalinga*. It is placed in a rectangular niche in the right side rampart wall. It measures 75x87x25 cm (Fig. 43).

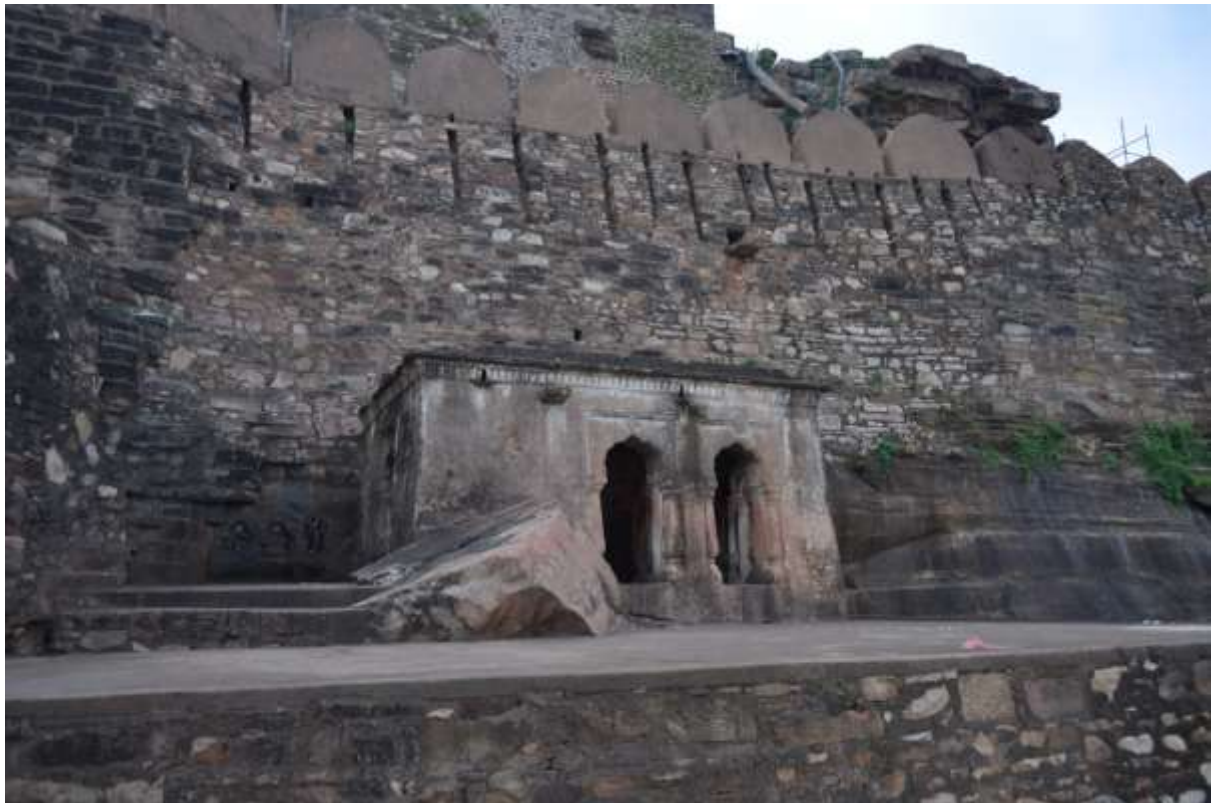


**Fig. 43: *liṅga* wearing *Nandī***

## Rāma Lakṣmaṇ Sitā Mandir



**Fig- 44: Amāna Singh gate and Rāma Sitā Lakṣmaṇ Mandir**



**Fig- 45: Rāma Sitā Lakṣmaṇ Mandir**

A temple stands below the rampart a little below *Amāna Singh* gate. Maisey noted this temple<sup>48</sup>. It is a medieval structure probably constructed during *Bundela* period, consisting of two multi-foliated arched gateway on western side and one similar gateway on the southern side. Below the cornice marking the roof are crown motifs. On the northern side of this building, there is a blind multi-foliated arcuate gate. Inside the temple, on the eastern wall which is in fact the living rock of the cliff is a 12th century A.D. rock cut relief showing Rāma, Sitā and Laxmana (KF 217) from left to right. It measures 145x170x11 cm (Fig. 46).



**Fig. 46: Images of Rāma, Sitā and Lakṣmaṇ**

There is a small archer (KF 216) to the left of the figure of Laksman (Fig. 47). It depicts Rāma shooting arrow at *Mārīchi* in its deer form. This sculpture is of 12th century A.D. The deer is carved only in outline and left unfinished. It is of 80x145x9 cm in size. There is an illegible inscription to the left of the archer.



**Fig. 47: Rāma shooting Marichi**

To the further left, is a small figure of a sow with a suckling piglet and a man standing in front with folded hands and a small male figure below (Fig. 48).



**Fig. 48: Sow with a piglet with a standing devotee**

There is single line inscription below him. Below this inscription there are figures of a standing divinity, *Śivaliṅga* in the middle and a devotee with folded hands as moving from left to right (Fig. 49).



**Fig. 49: Devotees and a four handed deity**

Below the *Śivaliṅga* there is a semi-finished figure of some standing deity. To the further left is located standing figure of *Bhūvarāha* stepping on a human figure now completely painted with oil and vermillion (KF 215- size of 133x110x8 cm). It belongs to 12th century A.D. (Fig. 50). A little further to the left is probably a serpent and a partial human figure. A little further left is carved an ascetic having *Jaṭābhāra* and sitting in *sukhāsana* (KF 214) (Fig. 51). He has also been painted with oil and vermillion. All the sculptures belong to 12th century A.D.



**Fig. 50: Mahāvarāha, serpent and an ascetic**



**Fig. 51: An ascetic**

Maisey first took notice of this shrine<sup>48</sup>.

Outside the temple on northern side carved on the rock wall are semi-finished figures of two *Lingas* kept on *arghā*, kneeling Nandī sitting between the two, and an unfinished deity probably Viśnu situated to the left side (Fig. 52).



**Fig. 52: Two *lingas* and a deity north of *Rāma mandir***

From *Amāna Singh* gate the staircase leads to *Nīlkaṇṭha* temple. On the right side is the first wall enclosing the premises of the temple and near the end of this staircase stands the *Katra* gate (Fig. 53).



**Fig. 53: View of descent from *Amāna Singh* gate to *Nīlkaṇṭha* temple**

## Upper Rock Cut Caves

### Cave No. 6

The rock cut caves on the staircase were described in detail by Rajendra Yadav<sup>49</sup>. It is the first cave on the left as we descend from *Aman Singh* gate to the *Nīlkaṅṭha* temple. The size of the cave is 9'10"x8'8". Larger dimension lies in North-South direction. Its height is 5'9" (Fig. 1).



**Fig- 1: Façade of Cave No. 6**

It has an opening rectangular in shape. Its plan is also rectangular. The opening is mostly covered by staircase descending from *Aman Singh* Gate. At the top of the opening is carved a band of rock cut sculptures showing standing human figures flanking a deity (KF 203). It is of 10th century A.D. Its size is of 65x318x8 cm. In the middle stands the figure of Surya holding two lotuses in his two raised hands. In his other hand he holds a *Chakra*. His fourth hand is in *Varadamudrā* posture (Fig. 2).



**Fig. 2: Details of the panel over Cave No. 6**

On its right side stands a male devotee with his wife behind him, six other standing devotees are carved; all have folded hands. On his left stands a male devotee followed by his wife. Behind them stand three other devotees. All are with folded hands. All have their hairs tied in the shape of bun behind their head. There is a deep groove separating Cave no. 5 and Cave no. 6. Below the described band, is a semi-finished figure with human body and face of a monkey sitting on a stool. The cave has been filled with sand and silt brought down by the rain water. Only the southern side of the cave has been decorated. It appears that eastern and northern walls were decorated with images carved on separated stone slabs which were removed later (Fig. 3). Whole composition including all the figures carved on this face appears to be of 9th-10th century A.D.



**Fig- 3: Sculptures on Southern wall of Cave No. 6**

As we enter the cave, on the left side wall near the floor of the cave is carved 9th century *Ekmukhī Śivaliṅga* (KF 204). Its size is of 36x38x14 cm. To the right of this stands a male devotee with folded hands. The head has *Jaṭāmukuṭa*, *Kuṇḍals* in ears and necklace. It appears all the idols were carved during the same period i.e. 9th century A.D. (Fig. 4)



**Fig. 4: Mukaliṅga (9<sup>th</sup> century) in Cave No. 6**

Near the floor, to the right of this figure is KF 205. Its size is of 25x60x7 cm. It is buried in the silt. It has *Ekmukhī Śivaliṅga*. To the left of it in the same niche stands an image of Viṣṇu. Both are of 8th-9th century A.D. He holds *gadā* and *chakra* in his hands. He wears *Kirīta Mukuta* on his head and *Ekāvalī* in his neck (Fig. 5).



**Fig. 5: Mukhalinga and standing Viṣṇu (8<sup>th</sup>-9<sup>th</sup> century)**

Above this on the left side there is a carved *Ekmukhī Śivaliṅga* wearing *Jaṭābhāra* on head, *Kuṇḍals* in ears and *hāra* in the neck. The *Śivaliṅga* is flanked by couples on each side sitting with folded hands (KF 206). It is of 20x25x4 cm (Fig. 6). It belongs to 9th-10th century A.D.



**Fig. 6: Mukhalinga with devotees (9<sup>th</sup>-10<sup>th</sup> century)**

Above KF 205 on the right side are carved two *Ekmukhī Śivaliṅga* (KF 207). This panel is of 19x32x6 cm in size. It is flanked by two female devotees standing with folded hands. The head has *Jātāmukūṭa*, *Kuṇḍals* and *Ekāvalī*. The whole composition is housed in a rectangular niche (Fig. 7). Above the niche, there is one line inscription, it reads as follows- “. *dī vāsudevi*”



**Fig. 7: Two *mukhalinga* with devotees (8<sup>th</sup>-9<sup>th</sup> century)**

To the right of these double *Liṅgas* is carved another *Ekmukhī Śivaliṅga* (KF 208) wearing *Jātāmukūṭa*, *Kuṇḍals* in ears and *hāra* in the neck. To the right of this, sits a female devotee with folded hands. The whole scene has been carved out in a rectangular niche. Its size is 16x19x4 cm (Fig. 8).



**Fig. 8: Mukhalinga with a devotee**

To the left of this sculpture, there exists an *Ek mukhī Śivalinga* flanked by one devotee couple on each side (KF 209). The face wears a *Jāṭāmukuta* on the head, *Kuṇḍals* in the ears and *hāra* in the neck. The male devotees have very long beard and have hair tied in the shape of the bun on the back of his head. Its size is 23x43x7 cm (Fig. 9).



**Fig. 9: Mukhalinga with devotees (9<sup>th</sup>-10<sup>th</sup> century)**

To the right is a *Śivaliṅga* (KF 210) on whose right is a platform on which five *Liṅgas* are kept, to farther right sits a female devotee with folded hands. To the left of the *liṅga* sits a devotee couple with folded hands. Both the above described *Liṅgas* sits a devotee couple with folded hands. Both the above described *Liṅgas* are placed in an inverted T shaped niches which are joined together. Its size is 24x48x5 cm (Fig. 10).



**Fig. 10: Mukhaliṅga and panch liṅgas with devotees (9<sup>th</sup>-10<sup>th</sup> century)**

Above KF 209 there is another figure *Ek mukhī Śivaliṅga* along with the figure of four-handed standing *Viṣṇu* (KF 211). It holds *gadā*, *Padma*, couch in three hands and holding the fourth hand in *Varadamudrā*. The *Śiva* head wears *Jāṭāmukuta*, *Kuṇḍals* and double stringed necklace. It is of 20x26x8 cm in size (Fig. 11).



**Fig. 11: Mukhaliṅga and Viṣṇu (9<sup>th</sup>-10<sup>th</sup> century)**

To the right of this, there exists the 10th century A.D. image of *Umā-Maheśwarā* sitting on a bull and a lion facing each other (KF 212). In between the two animals sits *Bhṛingīṛiṣī*. The *Śiva* is four-handed and holds *Kapāla*, *Triśūla*, three hooded snakes, in his three hands. These figures are has been carved out in a niche with triangular top. Its size is 26x35x7 cm(Fig. 12).



**Fig. 12: *Umā-Maheśa* (9<sup>th</sup>-10<sup>th</sup> century)**

To the right of this figure a defaced *Ek mukhī Śivaliṅga* (KF 213), flanked by one devotee on the left and a devotee couple on the right side. All sit with folded hands. Its size is 22x35x5 cm (Fig. 13).



**Fig. 13: *Mukhaliṅga* with devotees (9<sup>th</sup>-10<sup>th</sup> century)**

## **Cave No. 5**

This is the next cave as we go down the staircase. It is situated to the south of Cave no. 6. The size of this cave is 9'4"x9'2". Larger dimension lies in North-South direction. Its height is 5'4" (Fig. 14).



**Fig- 14: Façade of Cave No. 5**

At the top of the cave the rock has been cut in the form of the façade of *valabhī* style temple belonging to 8th-9th century A.D. The *Skandvedī* is decorated by a row of *rathikās*.

There is an unfinished *śukanasa* in it and the main roof has been cut into the shape of wagon vaulted (*Gajaprasṭhākāra*) roof. Inside the cave there is a 6th century pillar supporting the rock forming the roof of the temple (Fig. 15). This pillar was noticed by Rajendra Yadav<sup>50</sup>.



**Fig- 15: The later Gupta pillar inside Cave No. 5**

Near the bottom of *śikhara* on the left side, there exists a *Śivaliṅga* (KF 201) placed on an *Arghā*. It belongs to later Gupta period because it has been carved in naturalistic style by the engravers of *vallabhī* style *śikhara*. This portion was left in high relief because it must have existed before they

started carving this *śikhara*. This fact is further attested by a later Gupta pillar standing upright inside the cave. This pillar belongs to the earlier Gupta cave temple and has been left in its original place. The *līṅga* is flanked by two standing devotees with folded hands. Its size is 40x45x8 cm (Fig. 16).



**Fig. 16: Śivaliṅga of Gupta period worshipped by devotees**

On the right side of the *śikhara* near the bottom line a *Śivaliṅga* kept on an *Arghā* (KF 202- size of 26x42x6 cm) has been carved. To the left of this *Līṅga* stand two female worshippers with folded hands. There is an inscription existed below the figure (Fig. 17).



**Fig- 17: Śivaliṅga being worshipped by two devotees (9<sup>th</sup>-10<sup>th</sup> century)**

On the narrow edge of the thin wall facing west (Fig. 18) separating cave no 3, there exists an *Ek mukhī Śivaliṅga* with a devotee standing with folded hands on left side has been carved . Below this two *Ek mukhī Śivaliṅga* with devotee sitting with folded hands on left side of each *Liṅga* has been carved out. The right side *liṅga* and the devotee has been defaced.



**Fig. 18: *Ek mukhī Śivaliṅgas* attended by devotees (11<sup>th</sup> century)**

## **Cave No. 4**

The next cave on the descent after Cave no. 5 is Cave no. 4. It is situated to the right of the defaced *Chāmuṇḍā* figure. The size of the cave is 8'8"x9'6". Larger dimension lies in North-South direction. Its height is 6'2" (Fig. 19).



**Fig- 19: Façade of Cave No. 4**

There is a rectangular door cut into the right thin stone wall. There is nothing outside on the top of this cave. There would have been a beautiful façade covering the front part of the cave, like cave no. 2, but it has been pulled down, as the base of the pilasters and panels covering the temple still extant, on the left side of the cave, indicates.

On the front wall i.e. eastern wall of the cave as we enter into the cell there is the figure of 12<sup>th</sup> century *Ekṃukhī Śivaliṅga* (KF 197) which has been carved on the wall and placed in a rectangular niche bordered with a band decorated with stenciled floral design (Fig. 20). Its size is 95x50x26 cm.

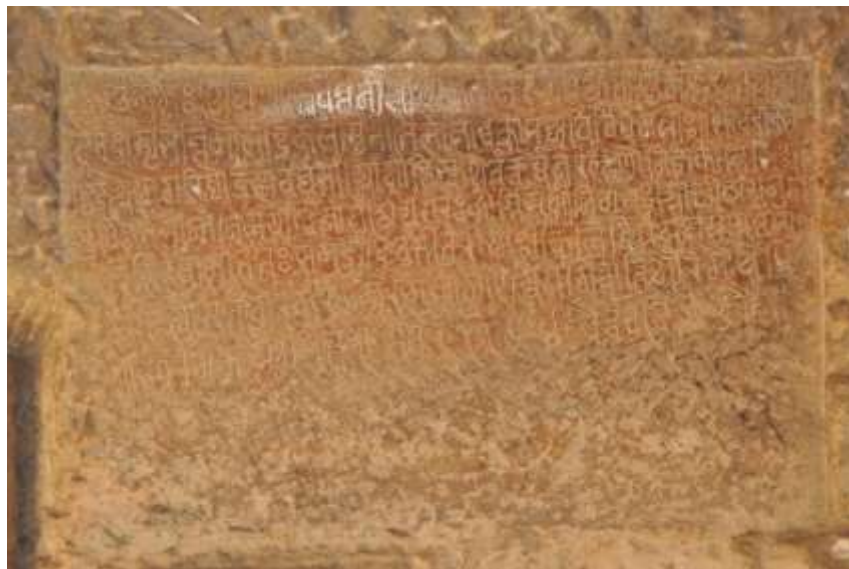


**Fig. 20: A 12<sup>th</sup> century *Mukhalinga***

To the left of the central *Śivaliṅga* exists a smaller 10<sup>th</sup> century *Ekmukhī Śivaliṅga* (KF 196) housed in a smaller rectangular niche (Fig. 21) exists. Both these heads wear *Jaṭāmukuta*, *Kuṇḍals* in ears, *graiveyakaa* and coiled serpent in the neck. The seven line inscription starts with dedication to *Śiva* and closes with the date *samvat 1194 Chaitra Badi 5 Budhau*<sup>51</sup>. The date is equivalent to A.D. 1137, Wednesday, 23<sup>rd</sup> February. Its size is 45x50x24 cm (Fig. 22). This inscription mentions two Brahmins of *Bhāradwāja gotra*, one of them was *Ralhan*.



**Fig. 21: 12<sup>th</sup> century *Mukhalinga***



**Fig. 22: Inscription dated *samvat 1137***

Immediately to the right side of the central *liṅga* stands a *langotī* wearing *Śaivachārya* (KF 198) with folded hands. Its size is 72x20x6 cm. He wears a huge *Jaṭābhāra* divided in two parts. He is wearing a cross thread on his left shoulder. He carries a *Kamaṇḍal* on his left shoulder. There is an inscription of 7 lines above the figure (Fig. 23). This 12<sup>th</sup> century inscription reads as follows "1 *Swasti Śri Kīrti Vāsadevaḥ* 2 *bhāyāsāmadh...* 3 *ṇamati* 4 *Kikāśṛitra vṛaṇ* 5 *saunā utande* 6 *saleṇ..* 7 *tarṇdevaḥ*"



**Fig. 23: Inscription above *Śaivachārya***

Behind the *Śaivachārya* to the right side of the central figure an 11<sup>th</sup>-12<sup>th</sup> century *ekmukhī Śivaliṅga* (KF-199, size of figure is 42x40x9 cm) wearing *Jaṭāmukūṭa*, *Kuṇḍals* and *graiveyaka* is carved. A devotee depicted is standing with folded hands to his left. Both the figures are placed in a depressed rectangular niche (Fig. 24).



**Fig. 24: A 11<sup>th</sup>-12<sup>th</sup> *ekmukhī Śivaliṅga***

Inside the cave on left side wall in the Centre is carved *Ekmukhī* of 10<sup>th</sup> century A.D. (KF 194- size of 80x35x20 cm) in a rectangular niche, bordered by a frame having stenciled floral scroll design (Fig. 25) is existed.



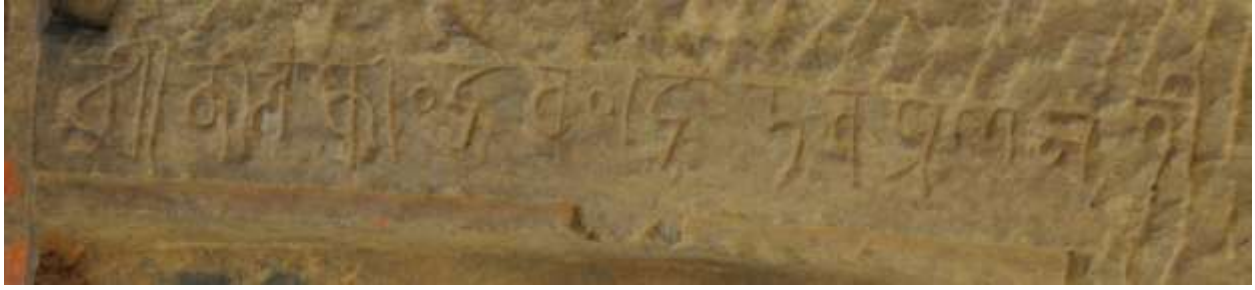
**Fig. 25: A 11<sup>th</sup>-12<sup>th</sup> *ekmukhī Śivaliṅga***

To the left of the central *Śivaliṅga* stands a standing figure of a woman devotee with folded hands facing defaced smaller *Śivaliṅga* on the first storey and *Ganeśa* standing in *dwibhaṅga mudrā* below it (KF193). It is of 69x35x6 cm (Fig. 26) in size.



**Fig. 26: *Śivaliṅga, Ganeśa* and a standing female devotee**

There is an inscription above the figure. It records salutation to Lord Nīlkaṇṭha (Fig. 27).



**Fig. 27: Inscription**

All the three figures have been carved out in a rectangular niche, topped by one line inscription. On the top of the three figures is an unfinished figure of sleeping *Nandī* bearing a *Śivaliṅga* on its back in the place of its usual hump. To the right of *Ek mukhī Śivaliṅga* a sleeping *Nandī* (KF 195- size of 34x45x9 cm), bearing *Śivaliṅga* on its back is existed. A small figure is situated on the lower left side of *Nandī*. He kneels with folded hands (Fig. 28).



**Fig. 28: A 11<sup>th</sup>-12<sup>th</sup> century *liṅga* bearing *Nandī***

Outside to the right of the cave no. 4 on rock wall, there exists engraved image of (KF 200- size of 100x60x9 cm) *Mahāsadaśiva* of 10<sup>th</sup> century A.D. (Fig. 29).



**Fig- 29: *Mahāsadaśiva* attended by a *śaivāchārya* and devotees**

The right side wall that is the northern wall of the cell is left vacant. There is a rectangular door piercing the rock connecting this cave to the cave no. 5.

On the left side rock wall outside the entrance of the cave there is rock cut image of a bearded *Śaivāchāraya* sitting in *Padmasan* (Fig. 30), the right hand is in *vyākhyānmudra* and the left hand is resting on the left knee. The *achāraya* bears huge *Jatābhār* projecting on the left right side of the head.

To the right of the large *Śaivāchārāya* figure is a long groove which housed the panel forming the façade of this cave. Its size is 43x35x2 cm.



**Fig- 30: Carvings on left side rock in front of the Cave No. 4**

To the left side of this figure at a lower level is carved another headless *Śaivāchārāya* sitting in *Padmāsanmudra*. His hands are resting in his lap. His stomach is round. To his right exists a plain *Śivaliṅga*. Below him total no. of 5 devotees and two are on the left side. On the left side far one and the front one kneels. The three devotees are sitting on the right side are facing the former, they are kneeling.

The rock cut image of *Mahāsadāśiva*, in left hands he holds has nine heads which are arranged horizontally in three tiers and holds trident, *akṣamālā* in two right, third hand he holds South-west in gift-bestowing attitude and in left hands *bimbāphala*, *kapāla*, *Khatvāṅga*, and rosary. The other attributes are not clear. *Śiva* wears *yajñopavīta*, *kaṭisūtra* and long garland. The nine heads are adorned with *Jaṭāmukuta*s and *sarpakuṇḍala* in the ears. Two devotees on the right and one on the left is standing. All are in *Namaskaramudrā*<sup>52</sup>.

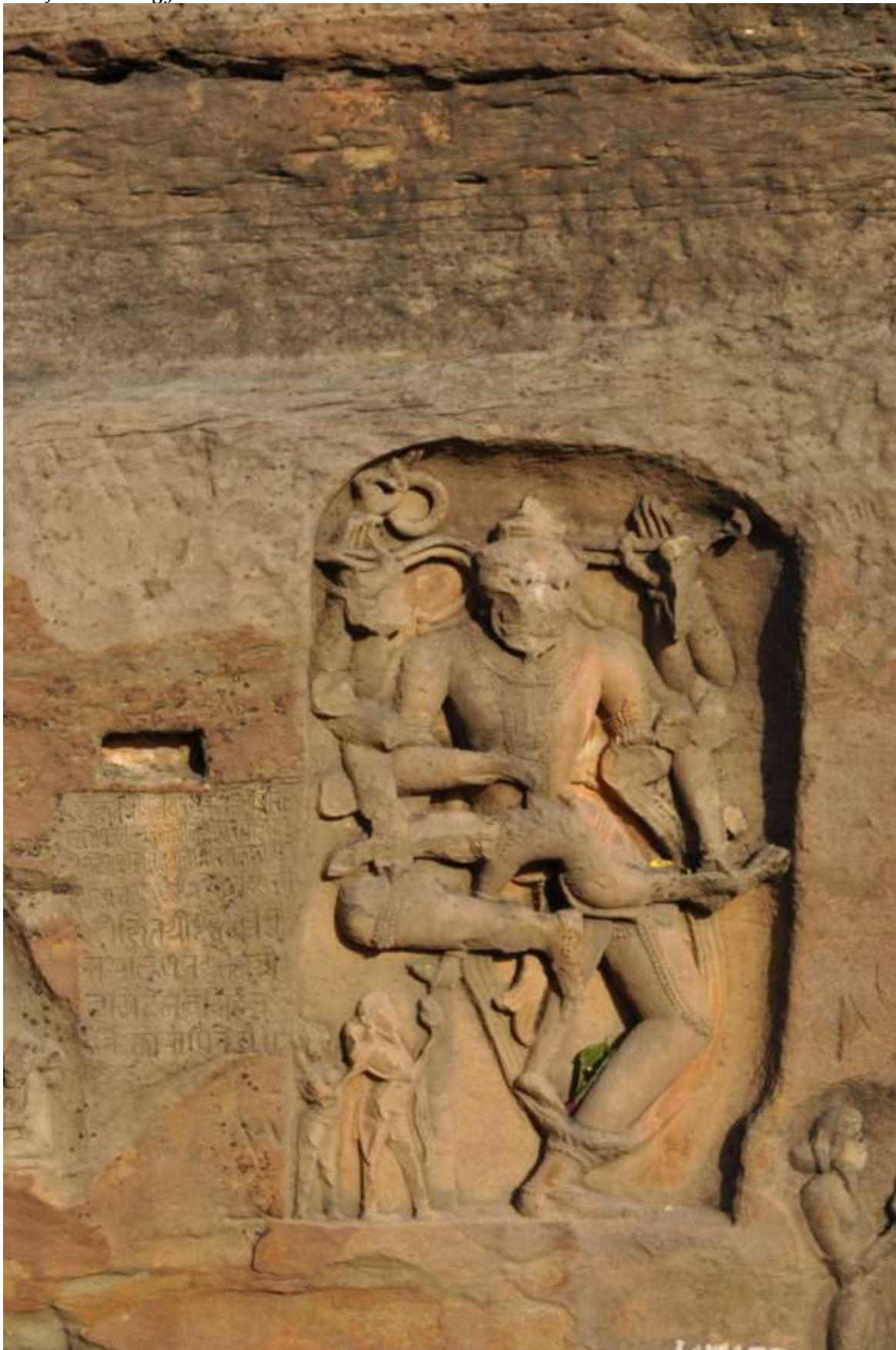
## Cave No. 3

The next cave on the descent is Cave number 3. The size of the cave is 9'5" x 11'10". Larger dimension lies in North-South alignment. Its height is 5'11". In between this cave and the next cave which is named as Cave no. 2, the panel of large images of *Bhairava*, *Chāmuṇḍā*, and *Liṅga* etc. are situated above *ekādasrudrās*. This expanse does not have any cave. The image of *Narsimha* is situated above the left end of the entrance of the cave. In addition to this, there are *mukhaliṅgas*, *Brahmā*, *Viṣṇu*, *Maheśa* attended by devotee on the left, semi-finished figures of *Umā –Maheśa*, a crudely executed figure of archer, *Brahmā*, *Viṣṇu*, *Maheśa* and many *Ekmukhī Liṅgas* attended by devotee and the figure of an archer (Fig. 31).

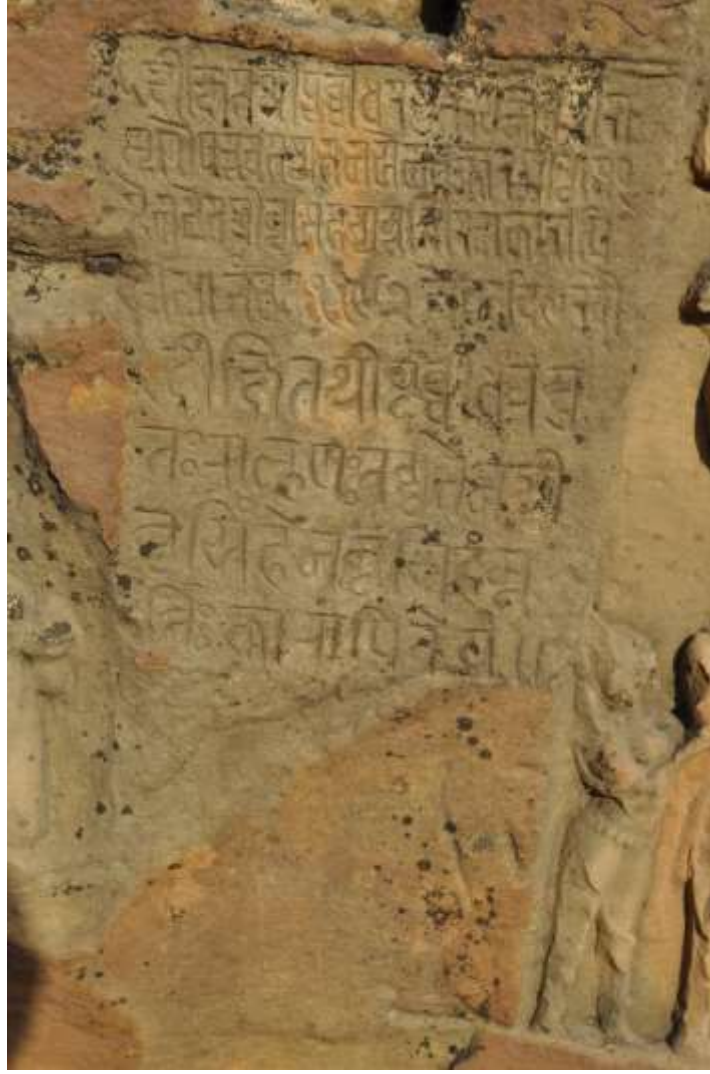


**Fig- 31: Façade of Cave No. 3**

The twelve handed image of *Narsimha* (KF 175) is situated above the cave number 3 towards the extreme left side. It tears open the stomach of *Hiraṇyakaśipu*, he is pressing him in his lap with two hands, holding his hair and one leg with two hands stretching his intestines with his two hands, holding a ring in one hand, his other hands are broken. Its size is 80x50x10 cm (Fig. 32). A devotee couple of smaller size is standing with folded hands near his legs on right side. Panel is accommodated in an oblong niche. There is an inscription to the right of this panel<sup>53</sup> (Fig. 33).



**Fig- 32: Narsimha image and an inscription date samvat 1192**



**Fig- 33: Inscription dated *saṁvat* 1192**

**The Inscription reads as follows -**

- (1) *Om! Dīkṣita Śrī Prithvīdhāra sutah Thakkura Śrī Sa* (2) *lhano Pabhuvatasyatanaeyana Thakkura Śrī*  
*Nri sin* (3) *hena Deva Sri Nrisinhasya MurttiyamKārāpi* (4) *teti || Samvat 1192 Jyestha sudi 9 Ravan*

It means- “*Om! The image of Narsimha was caused to be made by ThakkurSri Narsimha Deva, son of ThakkurŚrī SalhanaPabhuvata, son of Dīkṣita Śrī Prithvi Dhāraa, samvat 1192, Sunday 9<sup>th</sup> day of the waxing moon of Jyestha (A.D. 1135)*”.

There is another inscription which reads as follows-

- (1) *Om! Dīkṣita Sri Pṛithvī-dhāraasutaḥsu* (2) *tah Ralhaṇaḥ tat sutenaśrī* (3) *Nṛi simhena Nri Simha Mū*  
 (4) *-rttiḥ Kārāpiteyam.*

It means- “*Om! The image of Nṛisimha was caused to made by Sri Nṛisimha Deva, son of Ralhana, son of Dīkṣita Sri Pṛithvī Dhara*<sup>54</sup>.”

To the right of *Nṛsiṃha* stands 10<sup>th</sup> century *Ekmukhī Śivaliṅga* (KF 176). A devotee is found with folded hands to the left of the *liṅga*. The *Liṅga* head is decorated with *jāṭāmukūṭa*, *Kuṇḍalas* and *Graiveyaka*. Its size is 20x20x9 cm (Fig. 34).



**Fig.34: 10<sup>th</sup> century *mukhalinga* with devotee**

To the left of the *liṅga* in the upper row a 10<sup>th</sup> century. Standing four handed *Brahmā*, *Viṣṇu* and *Maheśa*, from left to right are carved. The three deities are shown wearing *Vanamālā*. All the three figures have been defaced. All the three figures have their usual attributes in their broken hands. To the upper left side of this figure, there exists a devotee couple with folded hands. Below these deities stands the crudely made figure of an archer (KF 177). Its size is 50x50x8 cm. At the top of this archer crude figures of *Umā* – *Maheśa* have been made. Figures are carved out up to the waist (Fig. 35).



**Fig. 35: The archer, *Umā*-*Maheśa* and *Brahmā*, *Viṣṇu*, *Maheśa***

To the right of *Umā-Maheśa* image three standing images of *Brahmā*, *Viṣṇu* and *Maheśa* (KF180) exist. Its size is 25x155x5 cm. All of them are four handed. All the three deities are shown wearing *Vanamālā*. This panel is heavily mutilated. To its right stands unfinished *Ekṃukhī Śivaliṅga* (Fig. 36).



**Fig. 36: Mukhaliṅga and Brahmā, Viṣṇu, Maheśa (11<sup>th</sup> century)**

Below this and to the right of archer, there exists an *Ekṃukhī Śivaliṅga* (KF 178) which is flanked by two devotees, sitting with folded hands on each side. The head wears *Jāṭāmukuṭa*, *kuṇḍala* and *graiṃveyaka*. Its size is 27x30x12 cm (Fig. 37).



**Fig. 37: Ekṃukhī Śivaliṅga with a devotee (11<sup>th</sup> century)**

To the right of this, 10<sup>th</sup> century's *Mukhalingas* with the figure of a devotee sitting with folded hands on the right side are carved. Above the *mukhalinga* and to the right of KF 180 an image of 12<sup>th</sup> century *Ek mukhī Śivaliṅga* (KF 181) has been built. Its size is 25x13x10 cm. It wears *Jāṭāmukuṭa*, *Kuṇḍalas*, and *Graiveyaka* (Fig. 38).



**Fig. 38: A 10<sup>th</sup> century *ek mukhī Śivaliṅga***

To its right side is carved a large *Ek mukhī Śivaliṅga* of 10<sup>th</sup> century A.D. (KF 182). Its size is 56x27x13 cm. The head wears *Jāṭāmukuṭa*, *Kuṇḍalas* and *graiveyaka* (Fig. 39). It belongs to 7<sup>th</sup>-8<sup>th</sup> century A.D.



**Fig. 39: *Ek mukhī Śivaliṅga* (7<sup>th</sup>-8<sup>th</sup> century)**

An *Ekmukhī Śivaliṅga* (KF 183) has been carved to the right side. Its size is 19x10x8 cm. It is of *pratihāra* period.

Above *Narsimha*, *Bhairava*, *Chāmuṇḍā* and *Śiva* and the figures described above are carved the following figures as we move from left to the right: There is *Śivaliṅga* flanked by *Brahmā* and *Viṣṇu* and a devotee couple, then a standing figure wielding a sword, then *Nandī* wearing *Śivaliṅga*, and three devotees sitting with folded hands, a *Śivaliṅga* kept on *Arghā* being worshipped by a devotee couple, figures of standing *Brahmā*, *Viṣṇu* and *Maheśa* and a large figure of *Śiva* being worshipped by three royal devotees. These figures are described below in detail.

To the extreme left above *Bhairava* and *Chāmuṇḍā*, there carved a *Liṅga* kept on *Arghā*, (KF 184). It is of 25x83x8 cm in size (Fig. 40).



Fig. 40: *Śivaliṅga*, *Brahmā* and *Viṣṇu* and two devotees (10<sup>th</sup> century)

It is flanked by *Viṣṇu* on the left and *Brahmā* on the right. To the further left, there exist a bearded male devotee with folded hands and his wife. Both deities are four handed and hold their weapons. One free hand of each deity is being held in *vardānamudra*. Both of them are wearing *vanamālā*. Some faded line drawings are carved below this panel. To the right of them and to the left of the sword wielding figure a large inscription is situated (Fig. 41). It reads as follows -

1. *Om svasti! ParamaBhaṭṭārakaMahārājadhirājaParameś-varaparama-mā*
2. *Heswara Śrī Kālāñjarādhipati Śrī Man Madana Varmma Deva chāraanāmbu*
3. *Jārādhan tatparo dhimān dhārammaparāyano Mahārājapu*
4. *–tra Śrī Solhaṇa suta maha Sahaṇika mahā selaita Kumā*
5. *Rakula Kamālāṇḍu Mahārājputra Śrī Vachha Rājah || Deva Śrī*
6. *Kavidyanka Achhoda Rāut Śrī Udanah || Deva Śrī Nī*
7. *Lakanthasya Sutadhāra Śrī Rāmasuta Rupakāra Śrī Laha*
8. *ḍa tad Babri Rupakāra Śrī Lakshmi-dhāra sāntyō mūrṭti*
9. *teti || Samvat 1188 Kārttika Sudi 8 Sanai ||*

Its translation is as follows- "*Aum-Swasti!*" During the reign of the supreme lord, the king of kings, the mighty sovereign, the chief of Kalanjara, the fortunate *Madana Varmma Deva*, then *Maha Selaita*, the *Maha Sahanika*, son of the king's son *Salhana*, together with *Sri Vatsa Raja Deva*, the son of Prince *Kamālāndu* \* \* \* and the *Raut Śrī Udānah*, set up the image of Nilkantha. "Sculptors *Sri Lahada*, son of the architect *Sri Rama* and *Sri Lakshmidhāraa*. The *Samvat* year 1188 (= A.D. 1131) on the 8<sup>th</sup> day of the waxing moon of *Karttika*, on Saturday"<sup>55</sup>.



**Fig. 41: Inscription of Madan Verma dated *samvat* 1188**

To the right of this stands a large sword wielding finely dressed figure (KF 185). It is of the size of 25x83x8 cm. He has tied his hair in the shape of a bun behind his head. He is holding a sword in raised right hand, and his left hand is also raised. His *Utthāraiya* is draped around his shoulders and after moving over his upper arms and it is falling down in the form of a helix on both sides (Fig. 42). It belongs to 11<sup>th</sup>-12<sup>th</sup> century A.D.



**Fig. 42: 11<sup>th</sup>-12<sup>th</sup> century Sword wielding Royal figure**

To the right of this figure, there is a sleeping *Nandī* carrying a *Līṅga* on its back (KF 186). It is of 38x94x7 cm (Fig. 43).



**Fig. 43: *Nandī* carrying a *līṅga* and a man with two wives**

There is a belt going around the mid portion of the bull. The trappings and the string are also carved on its back. To his left is sitting a bearded male devotee with two females. Below on the right side is carved the lone female devotee sitting with folded hands.

To the right of *Līṅga* wearing *Nandī* is situated a *Śivalīṅga* kept on an *Arghā*. It is being worshipped by an 11<sup>th</sup>-12<sup>th</sup> century devotee couple with folded hands (KF 187). It is of size 38x61x9 cm (Fig. 44).



**Fig. 44: 11<sup>th</sup>-12<sup>th</sup> century *Śivalīṅga* with a devotee couple**

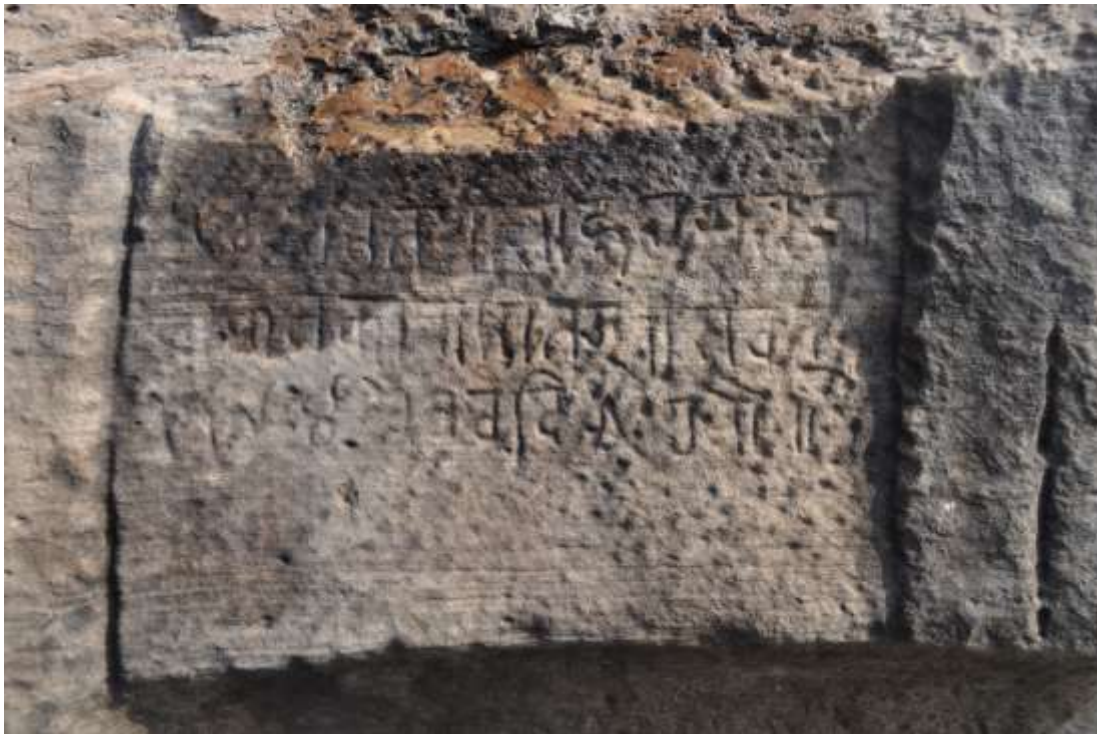
The two devotees are sitting on squat drum shaped seats. Whole composition is built in rectangular niche.

Above this figure are carved the images of *Brahmā*, *Viṣṇu*, and *Maheśa*, the four handed *Liṅga* (KF 188) is flanked by bearded *Brahmā* standing on right side and holds a *chamas*, a book in one hand and other hand in *vardamudrā* and *Viṣṇu* on the left side holds *Gada*, Lotus, *Śaṅkha* and one hand in *varda mudra*. Both these deities are wearing *Kireet Mukuta*. *Śiva* is shown wearing a *Jaṭāmukuṭa* and holding a serpent, and his left hands are broken. All these deities are wearing *Vanamālā*. Its size is 30x43x2 cm. (Fig. 45). It belongs to 11<sup>th</sup> century A.D.



**Fig. 45: 11<sup>th</sup> century *Brahmā*, *Viṣṇu* and *Maheśa***

Above this figure stands outline of *Mahāvarāh* engraved on the rock. To the right of the KF 188, a three line inscription is existed (Fig. 46). It is dated *saṁvat* 1194. It reads as “3 *Chaitra Badi 8 Gurau*”.



**Fig. 46: Inscription dated *saṁvat* 1194**

To the left there is another inscription of four lines (Fig. 47). It reads as “1 *Swasti Śrī* 2 ..... 3.... *ni* 4 *tyapranamati*”



**Fig. 47: An inscription**

To the extreme right exists a heavily mutilated figure of 10<sup>th</sup> century *Chāmuṇḍā* (KF 189). It is of 134x73x13 cmin size (Fig. 48).



**Fig. 48: A 10<sup>th</sup> century *Chāmuṇḍā***

Above the *Chāmuṇḍā* figure there exists a 10<sup>th</sup> century's image of standing four handed *Viṣṇu* holding *Gada*, conch and one hand is in *varda mudra* (KF 190). To his right stand three figures. These crowned royal figures are depicted going to worship him. The front one is holding a *Kalaśa* and the rear two are with folded hands. To their right is situated a *Śivaliṅga* with *Arghā* (Fig. 49) and four handed deity probably *Viṣṇu*. It is of 57x75x8 cm. Below *Chāmuṇḍā* is a roughly carved *śivaliṅga*.



**Fig. 49: *Viṣṇu* being worshipped by three royal figures**

## Rock Wall 3

Facing the south, the rock wall 3 is situated towards the eastern side of cave no 3 on a raised ground. This wall faces the northern wall of *Nilkaṇṭha* temple. Different images have been carved on this wall. These walls are described in the order as we move from right to left (Fig. 50).



**Fig. 50: Rock wall 3**

The first image KF 163 is of an important person sitting on the floor. He has his hair tied in the shape of bun on the back of his head. He is wearing *Kuṇḍals* in his ears, *hāra* in the neck and ornamented belt in the waist. His hands are broken and his *dupattā* is falling on both sides. The figure is placed in an arcuate niche. On the right side of the figure, there is an inscription. This inscription has 28 lines, the word "*Maheśamurtti*" occurs in 6<sup>th</sup> line, in 12<sup>th</sup> line "*Kaliñjarādri*" or hill of *Kāliñjara* is mentioned and in the last line there is a date of *saṃvat* 1195 or A.D. 1138, in the middle of the reign of *Madan Verma*<sup>56</sup>. Its size is 59x49x13 cm (Fig. 51).



**Fig- 51: Royal figure (11<sup>th</sup>-12<sup>th</sup> century) and an inscription**

To the left of this figure is situated *Ekmukhī Śivaliṅga*. The lord *Śiva* is shown wearing *Jaṭāmukuṭa* on head, *Kuṇḍalas* in ears and necklace of coiled snake in the neck. The image is housed in a recess. There is a third eye on the forehead.

To the left of the royal figure a *śivaliṅga* is carved (Fig. 52).



**Fig. 52: 10<sup>th</sup> century *Ekmukhī śivaliṅga***

The defaced figures of standing four-armed *Brahmā*, defaced image of 11<sup>th</sup> century *Viṣṇu* riding *Garuda* in human form and *Umā-Maheśa* below whom are carved figures of *Nandī*, *Bhṛiṅgīriśī* and other *gaṇas* and defaced images of *Kartīkeyā* and *Ganeśa* (KF 162- size of 70x165x9 cm) are found. To the left of *Ganeśa* another defaced image housed in an oblong depression (Fig. 53) exists.



**Fig- 53: *Viṣṇu* riding *Garuḇa*, *Umā-Maheśa* and his family**

To the left of this exists 10<sup>th</sup>-11<sup>th</sup> century's *Ekṃukhī Śivaliṅga* wearing *Jāṭāmukuta*, *Kuṇḍalas* and *hāra* of coiled snake. The *Śiva* head is flanked by a devotee couple sitting with folded hands on right side (KF 501) and another couple sitting with folded hands and a smaller *Liṅga* kept on an *Arghā* in front (KF 502). The first couple is housed in an irregular depression, but the second couple is housed in a rectangular niche and the main *liṅga* is housed in a recess cut into the living rock. This whole sculptural composition belongs to 10<sup>th</sup>-11<sup>th</sup> century A.D. (Fig. 54).



**Fig- 54: 11<sup>th</sup> century *ekṃukhī śivaliṅga* with devotees**

To the left of this series of images there have been carved four armed standing *Brahmā*, *Viṣṇu* and *Maheśa* (10<sup>th</sup>-11<sup>th</sup> century A.D.) (KF 504) The bearded *Brahmā* standing on the right is shown wearing a *Jatābhāra* which is usually worn by *Liṅga* (Fig. 55).



**Fig- 55: 10<sup>th</sup>-11<sup>th</sup> century *Brahmā*, *Viṣṇu* and *Maheśa***

## The *Pratihāra* Cave

### Cave No. 2

This cave belongs to the 8<sup>th</sup>-9<sup>th</sup> century A.D. It is located to the north of *Nilkaṇṭha* cave, a little north of the wall 2 and the lower portion of the colossal figure. The size of the cave is 12'9"x8'2". Its larger dimension lies in North-South direction. Its height is 6'3" (Fig. 1). It is a rock cut cave dedicated to *Śiva* and *Pārvatī*. The cave has been excavated out of the living rock and the cave front has been covered with door jambs and simple pilasters carved with *Śaiva* figures and *Chandraśālā* motif. The rock above the temple façade is covered with *Ekmukhī Śivaliṅga*, *Śaiva* deities and a figure of *Lakulīśa* sitting in *Padmāsana*. The rocks flanking the small courtyard in front of the temple is also covered with *Śivaliṅga*, devotees etc. To the left of the rock an open space is dug out on the rock and is rectangular in plan. Figures of different deities are carved on its wall. In the middle of this, stands an *Ekmukhī Śivaliṅga*.



**Fig- 1: Façade of Cave no. 2**

The gate is of 166x129x22 cm in size (Fig. 2).



**Fig- 2: Gate of Cave no. 2**

This cave belonging to *Pratihāra* period has the doorway decorated with three *dvārśākhās* namely; floral scroll, *puṣpāsākhā* and lotus petals. The *Lalātālimba* is in the form of a niche consisting of two pilasters topped by a *Chandraśālā* (Fig. 3).



**Fig- 3: Closure view of gate of Cave no. 2**

On the lower ends of the door jambs stand two *dwārpālas*. The right one is *Bhairava* holding *Khatvāṅga* and is housed under a half *Chandraśālā* topped by a complete *Chandraśālā* resting on brackets on the top of the square pilasters. On the left side *Mahākāla* is standing in *dwibhanga mudra*. He is similarly housed inside a half *Chandraśālā* topped by a complete *Chandraśālā* resting on a bracket supported by pilasters of square section. The space between the rock cave and the door jamb on both the sides is filled by panels carved with the image of *Śiva* sitting in *Lalitāsana* holding *Kamaṇḍal* in left hand and *Aksmālā* in right hand and housed inside a *rathikā* covered with *Chandraśālā*. The pillars between these panels and the door jamb are embellished with the figure of *Ganga* and *Yamuna* standing on lotus (Fig. 4 and 5).



**Fig- 4: Right side panel of the temple façade**



**Fig- 5: Left side panel of the temple façade**

Inside the temple the main icon is of *Umā-Maheśa* belonging to 9<sup>th</sup> century sitting on a pedestal. *Śiva* is four handed and holding *Trisūla* in his two right and left hands. With his left hand he is shown embracing *Pārvatī* while and his right hand is broken. He is wearing *Kuṇḍala* and serpent ornaments whereas *Pārvatī* bears a very large bun on the back side of her head. Below the deity are shown the figures of *Ganeśa*, *Nandī*, *Bhṛiṅgī* and *Kārtikeya* flanked by two *Śiva gaṇas* holding *gadā* and *sūla*. The

*Śiva-Pārvatī* figure is flanked by two female attendants. At the shoulder level, the image is flanked by *Brahma* on the right side and *Vishnu* on the left side (Fig. 6). The size of the figure is 115x84x21 cm. The pedestal is in the shape of the elongated, squarish *arghā*, not found anywhere else. The main deity is flanked by three *Śivaliṅgas* kept on square *Arghās* ending into a narrow channel kept on the right and two complete *Śivaliṅgas* on similar *Arghās* and one *padapeethas* without anything. The channel of *Arghās* is pointing towards right. The walls of the cave have a rough finished and the plan of the cave is rectangular.



**Fig. 6: Umā-Maheśa**

Fig. 7 depicts three *Śivaliṅgas* laid from right to left. The first *Śivaliṅga* is of 40x86x71 cm and second one is of 52x75x55 cm and the third one is of 26x97x52 cm.



**Fig- 7: *Līṅgas* kept on *arghā***

The three *Śivaliṅga* in Fig. 8 (from left to right) are of different sizes, (i) the first one is of 56x75x54 cm and (ii) the second one is of 55x75x85 cm and (iii) the third one is of 41x57x45 cm.



**Fig- 8: *Līṅgas* kept on *arghā***

Above the door on the living rock has been carved to the left, a figure of 7<sup>th</sup>-8<sup>th</sup> century *Lakulīśa* and Śaiva deities belonging to different periods. The whole panel (KF 480) is described as follows (Fig. 9).



**Fig. 9: Carvings above the gate on left side**

A little above the opening is four handed *Pārvatī* wearing *Akṣamālā*, *Trīśūla*, *Kamaṇḍal* and *pāśa*, the fourth hand is in *vardamudrā*. The goddess is being anointed by two elephants. Whole scene is housed in an arcuate niche. To the right at the level of pedestal is shown a lion and to the left is sitting a devotee with folded hands (Fig. 10).



**Fig. 10: 6<sup>th</sup>-7<sup>th</sup> century *Pārvatī***

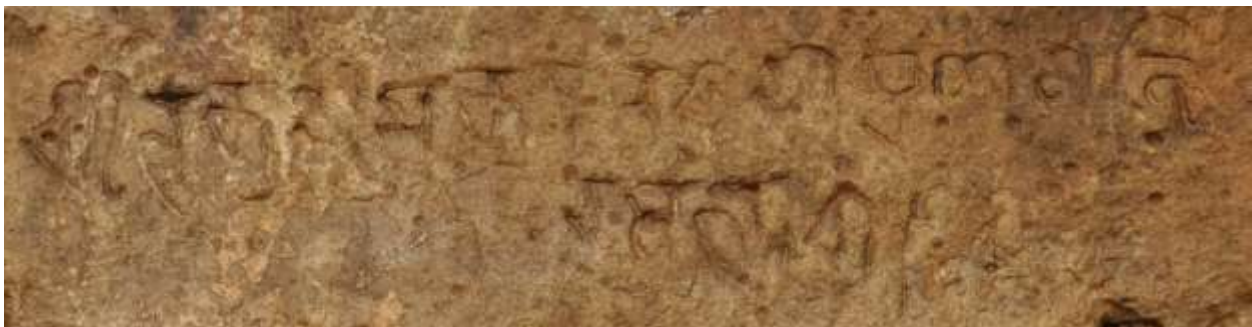
The next figure to the left is of four handed, *Ūrdhvaretā Lakulīśa* wearing *ekāvāli* (Fig. 11).



**Fig. 11:** 7<sup>th</sup>-8<sup>th</sup> century *Lakulīśa*

The luxurious *Jatās* are spread on his back, his two hands are held in *Vyakhyanamudrā* and one hand is holding a *Laguḍa* (a thick stick). His fourth hand is broken. He is sitting on a *Padmapītha* and below him his four disciples namely *Kuśika*, *Gārgya*, *Maitreya*, and *kauruṣa* are shown seated. The whole scene is housed in a rectangular niche. At the level of pedestal devotee have been shown sitting with folded hands with his hair streaming behind the head and probably a *Kamaṇḍala* hanging from his shoulder.

The inscription above the image of *Lakulīśa* reads “(1) *Śrīlakulīśa*.....*praṇamati* (2)... *lāga*”<sup>57</sup> (Fig. 12).



**Fig. 12:** The inscription above *Lakulīśa* figure

The image of *Lakulīśa* carved above the rock cut *Śiva* temple of *Pratihāra* period echoes the ithyphallic horned deity sitting in *Padmāsana* which is carved on the famous *Harappan* sealing which has been described by scholars as *Paśupati* (Fig. 13). He has three lion faces and wears a horned hat. A god who

is nearest to this deity is *Bhairava* who sometime is shown with buffalo horns, three lion faces and is *Urdhvaetā*. In some sculptures he has been shown in posture of copulation with *Bhairavī*.



**Fig. 13: *Paśupati* seal from Harrapa**

The earliest *Śaiva* movement was led by *Srikanṭha* who founded the *Paśupatas* School centuries before Christian era. Soma a little later started at *Prabhāsa* two schools i.e. *Nyayasoma* and *Soma-Siddhant*. The *Paśupatas* belonged to the *Nyāya* while the *Śaiva* were *Vaiśeṣika*. *Lakulīśa* initiated the second movement which in due course became very influential. Just before this period *Guhāvāsīs* originated a very powerful and vigorous movement which spread to Punjab, Varanasi, Dahala, Malwa, Central India and Rajasthan. It sent its branches to Deccan, Tamil region and Andhra area. *Lakulīśa* was described as an incarnation of *Śiva*. R.G. Bhandarkar places the rise of *Paśupatas* Schools in 2<sup>nd</sup> century B.C.<sup>58</sup> while D.R. Bhandarkar<sup>59</sup> suggested on the basis of Mathura Pillar inscription of the time of Chandragupta II that he belonged to the second quarter of the first century A.D. This inscription mentions *Achārya Uditā* who was tenth from *Kuśika*. He took this *Kuśika* as one of the four disciples of *Lakulīśa*<sup>60</sup>. According to the *Puraṇas*, he is the last and 28<sup>th</sup> incarnation of *Śiva*, born at *Karavan* in *Dabhoi Talluqa* of Baroda. He preached his first sermon at Ujjain. He founded *Śaiva* school corresponding to the Panchratra system<sup>61</sup>. Madhav refers to his religion as *Lakulīśa Paśupata* system. Four branches sprang from his four disciples namely *Kuśika*, *Garga*, *Kauruṣa*, and *Ananta*. *Kauśika* was the senior most disciple of *Lakulīśa*, Mathura inscription of Chandragupta II (380 A.D.) and Udaipur inscription of *Narvaḥana* (978 A.D.) refer to *Kuśika*. The latter says that the ascetics of these order besmeared ashes, wore skin and matted hair. *Haribhadra* in his *Shaḍa-darśan Samuchchaya* writes that

eighteen *tīrthas* were headed by *Lakulīśa* and *Kuśika*. *Rajashekhar Surī* and *Bhavsarvagya* in his *Gaṇakārikā* also mention them. *Chintra Praśasti* records the four disciples of *Lakulīśa* (EI-I, p. 282). The specific philosophy of *Pasupatas* was *Panchātrika*. The *Panchātraras* propounded by *Lakulīśa* in *Paśupata Sūtra* are (i) Effect (*kārya*), (ii) Cause (*Kāraṇa*), (iii) Religion Practices (*vidhi*), (iv) Yoga, and (v) Cessation of miseries (*Dukkhānta*). These concepts reflect the effect of Buddhism on *Lakulīśa* cult. *Paśupatas* are devoted to *Śiva*. They worshipped *Śiva* besmeared with ashes and wearing *Jaṭāmukuṭa*. The forms of *Śiva* are (i) *Śarva*, (ii) *Bhava*, (iii) *Isana* (iv) *Rudra* (v) *Ugra* (vi) *Bhīm* (vii) *Paśupata Mahādeva*.

*Lakulīśa* attained the status of incarnation of *Śiva* whereas *Sri Kanṭha* and *Ananta* were recognized as *Vidyēśvara*. The later teacher *Gorakhnāth*; founder of a sect also attained the status of the incarnation of *Śiva*<sup>62</sup> (P. 3-18))

To the left of the upper portion of *Lakulīśa* figure is an *Ek mukhī śiva* flanked by a kneeling *Jaṭājūtdhārī* bearded *Śaivāchārya* on the left and a kneeling devotee with folded hands on the right side. There is one line inscription of 6<sup>th</sup>-7<sup>th</sup> century A.D. below the composition (Fig. 14).



**Fig. 14: 6<sup>th</sup>-7<sup>th</sup> century *ekmukhī śivaliṅga* with an inscription**

To the left of lower portion of *Lakulīśa* figure exists a small figure of *Śaivāchārya* in a rectangular niche (Fig. 15).



**Fig. 15: *Śaivāchārya***

Beside him to the left stands four handed *Trīśikha Kārtikeya* with his mount peacock. He is holding *Śakti* and feeding his mount with his two hands. With other two hands, he is holding two objects and the figure is housed in a rectangular niche (Fig. 16).



**Fig. 16: 6<sup>th</sup>-7<sup>th</sup> century *Kārtikeya***

To the left of above described *Ekmukhī Śivaliṅga* is shown *Mahsisāsura-mardinī*, standing on a slain buffalo demon. The lion is shown attacking the demon from the back. The goddess is six armed. In her hands she is holding *Chakra*, Sword, Shield, and *Trisūla* and the hairs of the human form of demon. A female devotee can be seen standing with folded hands on the left side. The figure of goddess is placed in a rectangular niche (Fig. 17).



**Fig. 17: 6<sup>th</sup>-7<sup>th</sup> century *Mahsisāsura-mardinī***

Below the goddess are carved the image of four handed *Ganeśa* sitting on a rat (Fig. 18) and *Bhairava* is shown holding a thick stick and begging bowl and accompanied by a dog (Fig. 19).



**Fig. 18: 6<sup>th</sup>-7<sup>th</sup> century *Ganeśa***



**Fig. 19: 6<sup>th</sup>-7<sup>th</sup> century *Bhairava***

A very small sized devotee is standing on the right side of the deity. To the left of *Mahsisāsura-mardinī* is carved *Ek mukhī Śivaliṅga* (Fig. 20). The head has elaborately carved *Jaṭābhāra* and *Kuṇḍala* in ears. Third eye is shown in the forehead and the deity is also wearing a *graiveyaka*.



**Fig. 20 : 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga***

To the right of above described panel (KF- 480) stand in a row three *Ek mukhī Śivaliṅga* (KF 484, KF-485, and KF-486) and the figure of *Vishnu* (Fig. 21).



**Fig. 21: Left side carved panel above Cave no. 2**

The *Ekṃukhī Śivaliṅga* (KF- 484) is housed in a deep arcuate niche. The head is wearing elaborately tied *Jaṭābhāra*, *Kuṇḍala* in ear and *graiveyaka* in the neck. A large *jatājūtadhārī Śaivāchārya* is sitting with folded hands and a devotee is sitting behind him (Fig. 22). On the right side there exists a mutilated figure sitting with folded hands. To the left of KF 484 exists a two line inscription recording salutation (Fig. 23). It reads as )2..... ( *nitya praṇamati* .It belongs to 10<sup>th</sup> century A.D.



**Fig. 22:** 8<sup>th</sup>-9<sup>th</sup> century *Ekṃukhī Śivaliṅga*



**Fig. 23:** Two line inscription

To the right is situated another *Ek mukhī Śivaliṅga* with *Jaṭābhāra* on head, *Kuṇḍala* in ear, *graiṇeyaka* in the neck which is housed in an arched niche (KF 485) (Fig. 24).



**Fig. 24: 8<sup>th</sup>-9<sup>th</sup> century *Ek mukhī Śivaliṅga***

To the further right stands *Ek mukhī Śivaliṅga* (KF 486) of the similar description (Fig. 25) along with the figure of standing *Vishnu* (KF 487) holding *Chakra* and *Gadā* in his hands (Fig. 26). The other two hands are mutilated. He is also wearing a *Vanmālā*. Below the figure of *Vishnu* sits a bearded and very large *Jatādhārī*. A devotee is situated to the right side. These figures belong to 8<sup>th</sup>-9<sup>th</sup> century A.D.



**Fig. 25: 8<sup>th</sup>-9<sup>th</sup> *Ek mukhī Śivaliṅga***



**Fig. 26: Medieval figure of *Viṣṇu***

On the left of Cave 2 on the vertical rocks flanking the small open space has been carved a *Jaṭājūṭadhārī Śaivāchārya* (KF 482) which has been housed in a niche (Fig. 27).



**Fig. 27: 11<sup>th</sup>-12<sup>th</sup> Carvings on left side of the cave entrance**

To the left after a wide fracture are carved *Ekmukhī Śivaliṅga* with broken *Jaṭābhāra*, *Kuṇḍala* and *Graiveyaka*, and two smaller *Śivaliṅga* gradually diminishing on inside as the rock takes a dip down (KF 483). It is of 9<sup>th</sup> century A.D. Below this rock is a narrow ledge. Below it is a *Śivaliṅga* with a miniature devotee who is kneeling with folded hands on the right side and roughly carved men on the left side. To the further left are carved two semi-finished *liṅgas*. In the bottom row four *liṅgas* have been carved. One male devotee and one female devotee are shown kneeling with folded hand and sitting to the right of first and second *Śivaliṅga* as moving from right to left. The other two *liṅgas* on the left side are unattended by any devotee (Fig. 28).



**Fig. 28: Closure view of *Śivaliṅgas* and *Śaivāchārya***

On the right vertical stone wall flanking the open space in front of the temple there carved *Mukhliṅgas*. At the top of the left side carved 10<sup>th</sup> century *Ekṃukhī Śivaliṅga*, wearing *Jaṭābhāra*, *Kuṇḍala* and a *graiveyaka*. In the bottom row, as moving from right to left the following antiquities were found; small *Śivaliṅga* kept on a *arghā*, larger *Śivaliṅga* kept on a *arghā*, kneeling devotee sitting with folded hands and a miniature *Śivaliṅga* below him, the devotee is facing blank niche, an 8<sup>th</sup>-9<sup>th</sup> century *Mukhaliṅga* wearing *Jaṭābhāra*, *Kuṇḍala* and *ekāvali*, divine couple probably of 9<sup>th</sup>-10<sup>th</sup> century (Fig. 29).



**Fig- 29: Carvings on right flank of the cave**

To the north of the cave 2 on its right is a very narrow space where stands a larger *Ekṃukhī Śivaliṅga* of 6<sup>th</sup>-7<sup>th</sup> century A.D. stands. It has an elaborately carved *Jaṭābhāra*, *Kuṇḍala* in the ears and *graiveyaka* on the neck. Facing west, to the left of the large *Ekṃukhī Śivaliṅga* on the rock wall, there exists the figure of dancing *sapta matrikās* in the lower row and different deities and a *Śaivāchārya* in the top row. To the right of the *Ekṃukhī Śivaliṅga* on the south facing rock face, perpendicular to the wall on which the *Śivaliṅga* is carved, there is another rock cut *Śivaliṅga* (KF 493) (Fig. 30).



**Fig. 30: 6<sup>th</sup>-7<sup>th</sup> Ekṃukhī Śivaliṅga**

The panel of *saptamatrikās* (KF 494) situated to the left of *Śivaliṅga* is of 8<sup>th</sup> century A.D. The dancing figures from the right are four handed *Vīrabhadra*, *Brahmāni*, *Māheśwari*, *Kaumāri*, *Vaiśnavī*, *Nārsimhi*, and *Chāmundā* in a rectangular niche. *Vīrabhadra* is shown with erect phallus. The mother goddesses are adorned with ornaments and dancing in rhythmic flow. The *Saptamatrikās* depicted are charming in appearance with heavy breasts and narrow waist. They are adorned with *hāra*, *Kankaṇa*, *bhujbandha*, *kardhanī* and *payajani*. *Brahmani* is *chaturmukhī* and *Varahī* is shown with animal head and is pot-bellied and *Chāmundā* is depicted in her traditional form with respective attributes. The beauty of *Saptmatrikās* is in their full bloom of femininity and graceful appearance and they are greatly indulging in dance<sup>63</sup> (Fig. 31).



**Fig- 31: 8<sup>th</sup> century Dancing seven mother goddesses**

A little higher to the right of this panel there exist an *Ekmukhī Śivaliṅga* (9<sup>th</sup>-10<sup>th</sup> century A.d.) on the rock (KF 492). It has as usual initial carved *Jaṭābhāra*, third eye, *Kuṇḍala* in the ear and *graiveyaka* in the neck (Fig. 32).



**Fig- 32: 9<sup>th</sup>-10<sup>th</sup> century *Ekmukhī Śivaliṅga***

Above *Saptmatrikās* exists a 10<sup>th</sup> century panel (KF 491) which depicts five four-handed figures of goddess *Pārvatī*. The *Jaṭābhāra* of three right ones are visible. In rest of the three figures, the heads have been cut off. In the three right hand figures, the hands are held in *vardāna mudrā*. The *Kamaṇḍals* are being held in left hands of the first and fourth figures. Near the feet of the all goddesses sit a lion and a bull respectively on right and left side (Fig. 33).



**Fig- 33: 10<sup>th</sup> century five figures of *Pārvatī* and devotees**

To the right of these goddesses stands a robust male figure of *Sādhu*, a female figure has been carved behind him. Both stand with folded hands. To the left there is the figure of *Lakulīśa* (KF) wearing *Yogapaṭṭa* and having his phallus erect. He is sitting on a cushion. It belongs to 10<sup>th</sup> century A.D. A devotee is kneeling with folded hands on the left. There is a two line inscription below this figure. To the left of the figure exists a large *Jatājūtdhārī Śaivāchārya* (KF 489). He has a thin but long beard. He is flanked by two kneeling devotees sitting on both sides (Fig. 34).



**Fig. 34: Medieval *Lakulīśa*, *Śaivāchārya* and *Śiva* killing *Andhakāsura***

To the further left in the same upper row stands the figure of Śiva killing *Andhakāśura* (KF 488). Śiva has impaled him on his *Trisūla*, held with two hands and holding him up. The demon is praying to the god with folded hands, the god has put a bowl below him to catch the falling blood drops. The deity has kept his left foot on *apasamārapuruṣa* which is much disfigured. In other hand Śiva is holding *Khatvāṅga*, Sword, and Bow and with two hands he is holding skin of elephant. To the left near the feet stands the Goddess *Kālī* also known as *Yogeśvarī* (Fig. 35).



**Fig- 35: Śiva killing *Andhakāśura***

Further south is the gap is carved a large *ekmukhī śivaliṅga* of 7<sup>th</sup>-8<sup>th</sup> century A.D. it is facing west. To its north another plain *śivaliṅga* has been carved. The face is wearing elaborately carved *jatābhār*, *kuṇḍals* in ears and *graiveyaka* in the neck (Fig. 36).



**Fig- 36: 7<sup>th</sup>-8<sup>th</sup> century mukhalinga**

To the north, i.e. right of the above rock cut sculpture, stand sculptures carved in a double row. In the upper row are shown different *Śaiva* deities and in the bottom row are shown *Ekṃukhī Śivaliṅga* and eleven rudras.

In the upper row standing from the right side the first image is that of eight handed 10<sup>th</sup> century *Bhairava* (KF 174). Its size is 130x66x13 cm. (Fig. 37).



**Fig. 37: 10<sup>th</sup> century *Bhairava***

The deity is standing in *dwibhaṅga* pose and he is wearing matted locks (*urdhwapiṅgala keśa*). He is shown in a furious aspect. He is wearing a garland of human skulls and *grāiveyaka*. The deity is carrying a *Kheṭaka*, a *Khaḍaga*, and a *damrū*. The other hands have been mutilated. A dog is standing to his right facing a devotee who is standing with folded hands.

The next figure is of 10<sup>th</sup> century's with sixteen-handed *Chāmūṇḍā* (KF 173) emaciated body and opens mouth. She is in dancing pose and standing on a *narvāhan* and she wears *Jāṭāmukuṭa*, earrings, and stylized skull garland. She has twelve arms holding *Damru*, Bowl and *Kheṭaka* and dead body, in her two hands. The other hands have been broken. An emaciated male figure is standing between her legs and fighting with her and a bearded *sadhu* is standing on her right with folded hands (Fig. 38).



Fig. 38: 10<sup>th</sup> century *Chāmuṇḍa*

The next figure is that of 10<sup>th</sup> century sixteen-handed *Gajantak Śiva* (KF 172) (Fig. 39). It is of 120x75x15 cm. It is a nude image of *Bhairava* holding attributes in right hand including sword, *damarū*, *Triśūla*, *vajra*, *agni*, *khaḍaga*, and holding other two hands in *abhaya* and *varadamudrā* in right hand and *narmuṇḍa*, *dhanuśa*, *khatvāṅga*, *sakti*, *angus* and shield in left hand. The rear two hands are upright holding the elephant skin and two are not clear. He is terrific in mood with round eyes, broad nostrils, open mouth, has beard and *Jaṭāmukuṭaa* adorned with skulls. He wears *sarpakuṇḍala*, *kaṭimekhalā*, *mundamālā*, *mālā* in neck and *rudrakśa* band in the arms and wrist<sup>64</sup>. He has Moustache and wearing a belt. *Nandī* sits to his left and he is looking upward. A devotee is standing to his right.



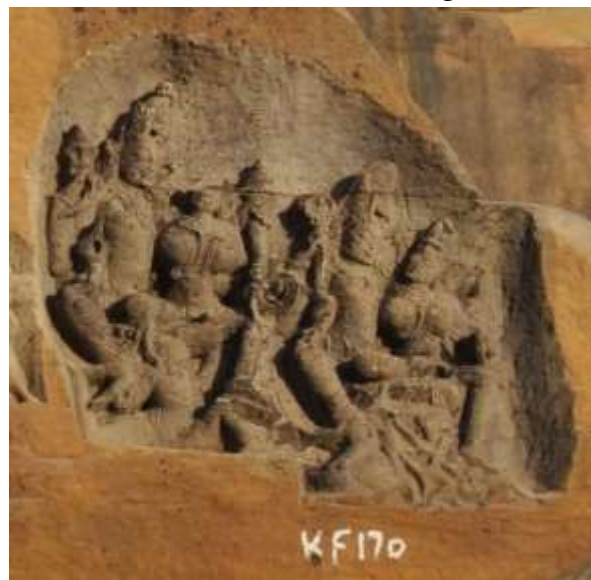
Fig. 39: 10<sup>th</sup> century *Gajantaka Śiva*

To the left exists the figure of *Pārvatī* (KF171). It is of 60x60x15 cm. She is looking towards him. She is sitting on a cushion. She has kept her left hand on her breast and her right hand is resting on the ground. To her left there exists a female devotee with folded hands (Fig. 40).



**Fig. 40: 10<sup>th</sup> century *Pārvatī* with a devotee**

To the left there are two smaller images of *Lakṣmī-Narayana* and *Śiva*. The first one is of *Lakṣmī-Nārāyaṇa* seated on *Garuṇa* in human form and the other image is of *Śiva-Pārvatī* sitting on a *Kailāśa Parvata* being lifted by *Ravaṇa*. In both the images the male gods are four handed and both the images have only one number i.e. KF 170. It is of size 47x50x8 cm (Fig. 41).



**Fig. 41: *Viṣṇu-Lakṣmī* and *Śiva-Pārvatī***

Below this, there is one *Ek mukhī Śivaliṅga* (9<sup>th</sup>-10<sup>th</sup> century) having *Jaṭābhāra* and *Kuṇḍala*. On both the side of this five *rudras* are shown seated *ardhparyaṅkāsa* holding trident in left hand and other hand in *abhaya* pose. Below each figure is carved a seated bull. The whole composition has been given a number KF 166. Its size is of 27x207x17 cm (Fig. 42).



**Fig. 42: Eleven Rudrās**

To the left there is a devotee with folded hands. The whole panel represents *ekādas rudrās*. To the left of these is a *Ek mukhī Śivaliṅga* of 9<sup>th</sup> century (KF 165- size of 35x39x14 cm) wearing *Jātāmukuta*, earrings, *graiveyaka*, and the third eye and is housed inside a niche. To the right side of the *liṅga* stand female and male devotees with folded hands (Fig. 43).



**Fig. 43: 9<sup>th</sup> century *Ek mukhī Śivaliṅga***

To the right of the *rudras*, there are situated two *Ek mukhī Śivaliṅgas*. On the extreme right is 6<sup>th</sup> century's *Ek mukhī Śivaliṅga* (KF 168). It is of 28x36x13 cm (Fig. 44).



**Fig. 44: 6<sup>th</sup> century *Ek mukhī Śivaliṅga***

To its right exists a devotee with folded hands. To its left stands another 8<sup>th</sup>-9<sup>th</sup> century's *Ek mukhī Śivaliṅga* (KF 167- of size 32x37x10 cm). To its left stands a devotee kneeling with folded hands. Both wear *Jāṭāmukuta*, *Kuṇḍala* and *graiveyaka* (Fig. 45).



**Fig. 45: 8<sup>th</sup>-9<sup>th</sup> century *Ek mukhī Śivaliṅga***

Between *Chāmuṇḍā*, *Śiva* and *Bhairava* and eleven *rudra* panel towards the right side and just above (KF 167 and KF 168) exist the two *Ek mukhī Śivaliṅga*. There exists a defaced small figure of *Viṣṇu* surrounded by ten incarnations. He is holding *chakra* and *gadā*. His two other hands are found broken. To the right *Ek mukhī Śivaliṅga* having *Jāṭāmukuta* and *Kuṇḍala* and *graiveyaka*. To his left there is a devotee sitting with folded hands.

## Katrā Gate situated opposite Cave no. 2



**Fig- 46: General view of the Katrā Gate**

Katrā gate is situated opposite Cave no. 2 (Fig. 46). It is flanked by two pilasters. These are fixed in the rampart wall. On left side of this gate as, we enter it from *Nilkaṇṭha* compound side, an architectural piece (the pilasters marked as KF 228) is situated. It depicts an emaciated male figure. It is heavily mutilated. Its size is 106x405x13 cm. The pilaster has *Patrasākha* and *Rūpsākha*. It is found opposite to the cave no. 3. On both sides of the gate are fixed two pilasters of *Katrā* gate. These belong to 11<sup>th</sup>-12<sup>th</sup> century A.D. The antiquity is of medieval period. It has a door jamb showing bust of a male standing in *Tribhanga* below and enormous scene in the central *sākhā* with dancing *gaṇas* and leogryphs above (Fig. 47).



**Fig- 47: 12<sup>th</sup> century emaciated male deity**

Another pilaster is fixed on the right side of the gate marked as KF 227, shows an image of four-armed standing *Bāla Ganeśa*. It is of 110x42x21 cm. It is also part of the larger pilaster embellished with *Rūpśakha* and *Patrasakha* (Fig. 48).



**Fig- 48: 12<sup>th</sup> century Standing *Bāla Ganeśa***

Below this stands a figure of four-armed standing Nandī (KF 225) of 11<sup>th</sup> century A.D. wearing a crown. It is of 120x53x14 cm. near its feet exists a winged *Makara*. It's both hands are broken (Fig. 49).



**Fig. 49: 11<sup>th</sup> century Nandī**

At the level of the *Nilkanṭha* temple compound, on its right side are found images of 10<sup>th</sup> century *Ganeśa* (KF 223) and another four armed deity (KF 224), both sitting in *Lalitāsana* and both are housed in round pillared *Rathikās*. These images are fixed in the rampart wall. Their sizes are 25x21x5 cm and 19x20x5 cm respectively (Fig. 50).



**Fig- 50: *Ganeśa* and a four armed deity**

## Rock wall 1

The wall is located to the western side of the scarp on which the main rampart of the fort stands, and to the north of the *Nilkaṇṭha* temple (Fig. 51). It is 9<sup>th</sup>-10<sup>th</sup> century carved in *Ekṃukhī Śivaliṅga* (KF 148 of size 25x43x6 cm) with the face having *Jāṭāmukuṭa*, *Kuṇḍala* in ears and three devotees. The forward one is male and behind him are two females on the left side. One devotee is sitting on right side with folded hands. The third eye of *Śiva* has been shown (Fig. 52).



**Fig- 51: Rock wall 1**



**Fig- 52: 9<sup>th</sup>-10<sup>th</sup> *Ekṃukhī Śivaliṅga* attended by devotees**

Sculptures depicted in KF 141 are situated on the mid left side of the wall-1. This 9<sup>th</sup>-10<sup>th</sup> century defaced *Ek mukhī Śivaliṅga* is flanked by three devotees, one male with two wives sitting on left side and two devotees, one male and a female are sitting on its right side. The *mukha* has *Jatābhāra* and *Kuṇḍala* in his ears. There is an inscription below the *Śivaliṅga* (Fig. 53).



**Fig- 53: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* attended by devotee**

The rock cut sculpture marked as KF 140 is situated on the left upper side of the rock wall-1. It is 9<sup>th</sup>-10<sup>th</sup> century's *Ek mukhī Śivaliṅga* which is flanked by two small size devotees sitting with the folded hands. The *mukha* wears *Jātāmukuṭa* and *Kuṇḍala* in his ears. Its size is 22x30x3 cm (Fig. 54).



**Fig- 54: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* attended by devotees**

The rock cut sculpture shown in KF 139 is situated on the left upper side of the rock wall-1. Its 9<sup>th</sup>-10<sup>th</sup> century *Ekṃukhī Śivaliṅga* is flanked by three devotees of left side and two devotees on the right side. All of them are sitting with folded hands. *Śiva Mukha* is wearing *Jāṭāmukuṭa* and *Kuṇḍala*. Its size is 23x55x6 cm (Fig. 55).



**Fig- 55: 9<sup>th</sup>-10<sup>th</sup> century *Ekṃukhī Śivaliṅga* and devotees**

The sculpture marked as KF 138 is a rock cut of 9<sup>th</sup>-10<sup>th</sup> century. It is an *Ekṃukhī Śivaliṅga* which is flanked by two devotees sitting on left side and one devotee sitting on the right side. Both these figures are heavily mutilated. Its size is 24x40x6 cm (Fig. 56).



**Fig- 56: 9<sup>th</sup>-10<sup>th</sup> century *Ekṃukhī Śivaliṅga* with devotees**

The rock cut 9<sup>th</sup>-10<sup>th</sup> century's *Ek mukhī Śivaliṅga* (KF 137) has one mutilated male devotee sitting on the right side with folded hands. Both the figures of *Mukhalīṅga* and devotee are mutilated. *The mukha* is wearing *Jāṭāmukuta* and *Kuṇḍala* in ears. It is wearing two tier necklaces. Its size is 20x25x5 cm (Fig. 57).



**Fig- 57: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* with a devotee**

The rock cut *Ek mukhī Śivaliṅga* (KF 136) is situated on the lower left side of the rock wall 1. The *Śivaliṅga* has *Jāṭābhāra* on the head, *Kuṇḍala* in the ears and *grāiveyaka* in the neck. To the right sits a devotee couple with folded hands. It is of 21x33x6 cm in size (Fig. 58).



**Fig- 58: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* with devotee couple**

The figure is situated on the mid-left side of the wall 1. It is a 9<sup>th</sup>-10<sup>th</sup> century defaced *Ek mukhī Śivaliṅga* (KF 142) which is flanked by two figures of devotees on each side. They are sitting with folded hands. There is a short inscription below this figure. It is of 15x90x4 cm (Fig. 59).



**Fig- 59: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* with devotee couples**

The figure is carved in the middle of the rock wall-I. It is 9<sup>th</sup>-10<sup>th</sup> century's figure of four handed *Lakulīśa* (KF 143). He is sitting in *ūrdhraveta* position, sitting in *Padmāsana* pose and holding his hands in *Vyākhyāna mudrā*. In one hand he is holding a *laguḍa*. His fourth hand is broken. It is of 30x29x6 cm in size (Fig. 60).



**Fig- 60: 9<sup>th</sup>-10<sup>th</sup> century *Lakulīśa***

The figure shown in KF 144 is of 9<sup>th</sup>-10<sup>th</sup> century *Śaivāchārya* with huge *Jaṭābhāra* and additional hair falling on both the sides. He is sitting on a cushion placed on a platform in *Padmāsana* pose. His *Kamaṇḍal* is hanging from his side and he is wearing a *yajñopavīta* (a thread across his trunk) and holding a rosary in his right hand and his left hand is broken. He is flanked by smaller figures of male devotees who are standing with folded hands. It is of 62x75x10 cm in size (Fig. 61).



**Fig- 61: 9<sup>th</sup>-10<sup>th</sup> century *Śaivāchārya***

A 9<sup>th</sup>-10<sup>th</sup> century's rock cut sand stone *Ekmukhī Śivaliṅga* marked as KF 145 is flanked by three devotees on right side, the forward one is male followed by his two wives and a devotee couple on the left side. The *Mukha* has a *Jaṭāmukuṭa* and *Kuṇḍala* in both the ears. There are two short inscriptions one above and one below this figure. It is of 25x60x7 cm in size (Fig. 62).



**Fig- 62: 9<sup>th</sup>-10<sup>th</sup> century *Ekmukhī Śivaliṅga* with devotees**

A 9<sup>th</sup>-10<sup>th</sup> century's sand stone rock cut *Ek mukhī Śivaliṅga* (KF 146) is flanked by three devotees on the right side with a bearded male with his two wives and on left side a male followed by his wife. All are sitting with folded hands. The head has *Jaṭāmukuta* and *Kuṇḍala* in the ears. It is of 22x63x10 cm (Fig. 63).



**Fig- 63: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* with devotees**

The figure (KF 147) is carved on the sand stone rock wall-I. It is 9<sup>th</sup>-10<sup>th</sup> century's *Ek mukhī Śivaliṅga* with two devotees sitting on right side. Both of them are females and two devotees sitting on the left side of *Śivaliṅga*, the forward one a male and a female behind him. All sits with folded hands. To the extreme left side exists a standing *Vishnu* with *Chakra* in the left hand clearly visible. The *Śivaliṅga* has the face having *Jaṭāmukuta* and *Kuṇḍala* in the ears. It is of 22x57x6 cm in size (Fig. 64).



**Fig- 64: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* with devotees**

## Rock Wall 2

It faces west and is situated to the north of the *Nīlkaṇṭha* cave. In fact this is the western side of the rock whose southern face has been termed as the rock wall 1 (Fig. 65).



**Fig- 65: Rock wall 2**

Sculpture marked as KF 143 is situated on the left side of the wall near the foot of the rock. This *Ek mukhī Śivaliṅga* is flanked by a male devotee with folded hands sitting on his left side. The *mukh* is wearing a *Jaṭāmukuṭa*, *Kuṇḍala* and necklace. To the left of this figure there exist three spheres kept on a low height stool being worshipped by a devotee with folded hands. On the top of both there is a *Śivaliṅga*. On the top of the first *Śivaliṅga*, there are two images of *Umā-Maheśa*. The upper left corner is damaged as one can see only two devotees with folded hands surviving. It is of 33x30x10 cm (Fig. 66).



**Fig- 66: 9<sup>th</sup>-10<sup>th</sup> century *Ekmukhī Śivaliṅga* and figures of *Umā-Maheśa***

The sculpture shown is KF 150 is an *Ekmukhī* rock cut *Śivaliṅga* wearing *Jaṭāmukuṭa* and *Kuṇḍalas*. It is heavily mutilated. One devotee is sitting to the left side and four handed *tapasvī Pārvatī* standing on the right side. She is holding hands in *Varadamudrā*, in other hands she is seen holding *Agni*, and *Kamaṇḍal*. Upper left hand of the idol is mutilated. It is of 46x18x9 cm (Fig. 67).



**Fig- 67: 9<sup>th</sup>-10<sup>th</sup> century *Ekmukhī Śivaliṅga* and *Tapasvinī Pārvatī***

There is *Ekṃukhī Śivaliṅga* (KF 157) wearing *Jaṭāmukuta* and *Kuṇḍala* of larger size. Above this there is a smaller *Ekṃukhī Śivaliṅga* with single devotee sitting on right side with folded hands. It is of 28x30x12 cm (Fig. 68).



**Fig- 68: 9<sup>th</sup>-10<sup>th</sup> century *Ekṃukhī Śivaliṅga***

The sculpture depicted is KF 151 is a 10<sup>th</sup> century's rock cut *Ekṃukhī Śivaliṅga* having *Jaṭāmukuta* and *Kuṇḍala* in both the ears. It is of 58x27x15 cm (Fig. 69).



**Fig- 69: 9<sup>th</sup>-10<sup>th</sup> century *Ekṃukhī Śivaliṅga***

The sculpture is KF 152 is an 8<sup>th</sup>-9<sup>th</sup> century rock cut *Ekṃukhī Śivaliṅga* having a *Jaṭāmukuta* and *Kuṇḍala* in both the ears. It is of 57x20x15 cm (Fig. 70).



**Fig- 70: 8<sup>th</sup>-9<sup>th</sup> century *Ekṃukhī Śivaliṅga***

KF 158 is situated above KF 151. It is a rock cut *Ek mukhī Śivaliṅga* flanked by two devotees sitting with folded hands on each side. It is of 20x43x7 cm (Fig. 71).



**Fig- 71: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga***

KF 159 depicts a rock cut *Ek mukhī Śivaliṅga* having *Jaṭāmukuta* and *Kuṇḍala* in both the ears. The head is flanked by devotee couples on both the sides. Its size is of 18x40x6 cm (Fig. 72).



**Fig- 72: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga***

KF 160 depicts an *Ekṃukhī Śivaliṅga* which same as KF 159. Both this sculpture and KF159 are situated above KF 152. It is of 19x40x7 cm (Fig. 73).



**Fig- 73: 9<sup>th</sup>-10<sup>th</sup> century *Ekṃukhī Śivaliṅga***

KF 161 shows a small size rock cut sculpture of 11<sup>th</sup> century A.D. of four-handed standing *Viṣṇu* holding a *Gadā*, *Chakra* and *Śankha* in three hands and one hand is held in *varadamudrā*. A devotee is sitting with folded hands near his feet. It is of 26x13x2 cm (Fig. 74).



**Fig- 74: Medieval *Viṣṇu***

KF 153 depicts a rock cut *Ek mukhī Śivaliṅga* wearing *Jaṭāmukuta*, *Kuṇḍala* and *graiveyaka*. It is of size 30x19x9 cm (Fig. 75).



**Fig. 75: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga***

In KF 154 a rock cut sculpture of *Śaivāchārya* having a goat beard and very large *Jaṭābhāra* is depicted. He is sitting in *Padmāsana* and holding rosary in his right hand. It is of 34x30x15 cm (Fig. 76).



**Fig- 76: Medieval *Śaivāchārya***

A large figure of *Śaiva* devotee carrying a *kanwar* is shown in KF 155. He is also holding a begging bowl in his hands. The size of the sculpture is 75x52x12 cm (Fig. 77).



**Fig- 77: Medieval water carrier with begging bowl**

KF 156 depicts a rock cut sculpture of a *Śaivāchārya* bearing a large *Jaṭābhāra*. His both hands are mutilated. His goat beard is attached to his *Jaṭābhāra*. A devotee smaller in size is sitting with folded hands on the left side. It is of 32x39x9 cm (Fig. 78).



**Fig- 78: Medieval *Śaivāchārya***

The panel labeled as KF 500, consists of a 10<sup>th</sup> century's *Ek mukhī Śivaliṅga* having *Jaṭābhāra* and *Kuṇḍala*. To the right stands a male figure who is holding a stick kept on his right shoulder. Further right exist a *Śaivāchārya* having a *Jaṭābhāra* and holding his hands in *vyākhyān mudrā* (Fig. 79).



**Fig- 79: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga*, an attendant and *Śaivāchārya***

The idol labeled as KF 499 is an *Ek mukhī Śivaliṅga* wearing *Jaṭāmukuta* and *Kuṇḍala*. Below the *ling* mutilated figures of devotees (Fig.80) are carved.



**Fig- 80: 10-11<sup>th</sup> century *Ek mukhī Śivaliṅga***

The idol labeled as KF 497 consists of a two 10<sup>th</sup> century's rock cut *Ek mukhī Śivaliṅga*. Both are wearing *Jaṭāmukuṭa*, *Kuṇḍala* and *graiveyaka* (Fig. 81). At the edge of the deep niche housing, the *liṅgas* are carved. Two tiers of devotees are in kneeling posture on right side and two devotees on the left side.



**Fig- 81: 10<sup>th</sup> century *Ek mukhī Śivaliṅgas***

The idol labeled as KF 498 consists of 9<sup>th</sup>-10<sup>th</sup> century's rock cut *Ek mukhī Śivaliṅga* as wearing *Jaṭāmukuṭa*, *Kuṇḍala* and *graiveyaka* (Fig. 82). The head has two devotees on the right side. One is standing with folded hands and the other is sitting in the similar posture.



**Fig- 82: 9<sup>th</sup>-10<sup>th</sup> century *Ek mukhī Śivaliṅga* with attendants**

Between wall-2 and fifth cave stands the lower portion of a colossal standing figure of some deity labeled as KF 598. It can be dated to 11<sup>th</sup>-12<sup>th</sup> century A.D. (Fig. 83).



**Fig. 83: 12<sup>th</sup> century fragment of a sculpture**

## Ardhaparikramā

The space behind the main sanctum sanctorum of *Nilkaṇṭha* is popularly known as *Ardhaparikramā*. Maisey<sup>65</sup> first noticed this and then Rajendra Yadav described these in details<sup>66</sup>. It is also called *Gupta Nilkaṇṭha*. In fact it is the space between the original rock shelter, which in local language is known as *Ari*, and the octagonal sanctum sanctorum. It appears that this shelter was rearlier used as *Śaivā* shrine. It was a painted rock shelter during earlier days. This rock shelter would have been profusely painted as a few faded paintings still remain intact even after thousands of years of vandalism by honey gatherers. Since during historical period these shelters were also used by ascetics and mendicants of different sects, they have also contributed to the disappearance of these paintings. It has been established that wherever there is a water spring, the prehistoric men made shrines in the caves around such springs. Many of the painted rock shelters are still worshipped in Banda-Chitrakoota area. If the people are not using them as a temple, they call such paintings *Rakt kī Putariyā* i.e. figures made by female fiends called *Churels*, in local language by the blood of their human victims. In fact there is a long *Ari* starting from *Nilkaṇṭha* temple and continuing up to the south-western corner of the fort. Different spots in this *Ari* have been used by ascetics for doing penance as well as living. At some spots they have made religious symbols like *Bhūvarāh*, *Śeṣāsāyi Viśnu*, *Śivaliṅgas* etc. Most probably there were rock paintings at many spots including the main *Nilkaṇṭha* shrine which have now been obliterated because of intense human activities in this area. The original rock shelter behind the temple is of semi-circular shape. The *Chandela* temple, the remains of which still exist, was made by putting up stone walls in octagonal shape and fitting this octagon into this semi-circular cave. The main *Nilkaṇṭha* idol is in fact the protrusion of the original rock wall of the rock shelter into the shrine. The *Nilkaṇṭha* image and another *Mukhaliṅga* to the left of it, which is at present known as *Kārtikeya*, appear to be the original idols which were worshipped by people. The reason for this is that these two idols are the only parts of original shelters and therefore have been included into the *Chandela* temple. The other minor *Śivaliṅgas* and *Mukhaliṅgas* have been excluded from the main shrine. Although a gate has been provided for the narrow space behind the temple, this is very narrow and there is a long drain at the height of 0.60 meters, which runs on the northern and eastern sides of the recess behind the temple. It is almost impossible to do any worship here. It appears that *Chandela* builders did not consider it important enough to include it into the main shrine and the pilgrims never visited this area.

The antiquities found inside the recess behind the temple include the following. When one enters the gate in the wall-4 of the temple, one comes to a narrow gallery. There is a very narrow recess on the right side which moves towards the main *Nilkaṇṭha* idol. In the front there is a 0.45 meters high platform which has been leveled for installing some idols, part of it has been made even, but back portion is still very rough.

Near the northern end of wall-4 behind the temple wall, this platform ends and below the northern corner of this platform, there are three simple *Śivaliṅgas* (KF 116, KF 117, and KF 118) (Fig. 1).



**Fig. 1: Rock cut *Śivaliṅgas***

They have been carved in naturalistic style. As we move to the right, at the edge of rough platforms, there are two *Mukhaliṅgas* of 6th century A.D. (KF 112, KF 114). On the right side of the both, there are two *liṅgas* KF 113, KF 115 made in realistic styles and carved a little above both the *liṅgas* in the bedrock situated behind them (Fig. 2).



**Fig. 2: *Ekmukhī Śivaliṅgas* and *liṅgas***

To the right of these stand many *liṅgas* numbered as KF 110, KF 111, KF 119, KF 118, KF 117, KF 116, and KF 115 (Fig. 3).



**Fig. 3: Ekmukhī Śivaliṅgas and liṅgas**

Below *Śivaliṅga* numbered KF 108, there is image of two worshippers kneeling with folded hands. There is an inscription (Fig. 4), in front of the first worshipper. This is a short inscription of 4 lines, and it is of 5th century A.D. (Fig. 5). This inscription names a devotee *Harideva* and records that construction was made for the merit and *dharma*. It reads “1 hari(de)va(h) (pra)ṇa(mati) 2 palite.... 3 karitaṃ puṇyadha 4 (r)(ma)yoh”<sup>67</sup>. After this to the right of these figures, there are liṅgas marked as KF 101, KF 102, KF 103, and KF 104.



Fig. 4: Inscription, devotees and *Śivalingas*



Fig. 5: Closer view of the inscription and the devotee

These have been made in realistic style. Two i.e. KF 101 and KF 104 can be dated to Late *Kuṣāṇa* period (Fig. 6).



**Fig. 6: Śivaliṅgas**

To the right of naturalistic *Śivaliṅga*, there is another *Mukhaliṅga* (KF 99) of 5<sup>th</sup> century A.D. It is wearing *Jaṭābhāra* and *kuṇḍalas* (Fig. 7).



**Fig. 7: Ekmukhī Śivaliṅga and Śivaliṅgas**

To its right and behind a little above, lie *liṅgas* carved in naturalistic style numbering KF 98 and KF 100. Behind wall-3, the space between the natural rock and backside of temple wall is very narrow. To make this situation worse, a stone channel has also been laid at the height of 0.76 meters from the ground. One end of the stone channel rests on a stone pillar near the sanctum gate and its height has been raised by inserting stones, the other end rests on the raised bedrock above KF 101. Another piece of the channel starts from here and runs behind wall-3 and its farthest end rest on a beam kept across the walls of temple and the natural rock. Behind wall-3 in the narrow space, there exists a row *liṅgas* numbered KF 97, KF 96, KF 95, and KF 94 (Fig. 8).



**Fig. 8:** *Śivaliṅgas*

The other two KF 93 and KF 92 are visible from the other side of this recess which is approachable from the front side of the temple through a small window (Fig. 9).



**Fig. 9: Śivaliṅgas**

The window built in the wall is of *Pratihāra* period having figure of Ganesh at the top and figures of Ganga and Yamuna at the bottom (Fig. 10). *Patrasākhās* and *Pushpasākhās* are also visible in the door jamb.



**Fig. 10: The window of *ardhaparikramā***

After the last *liṅga*, the cave takes a turn towards north-west and the recess finally takes a turn towards west and one emerges from above mentioned *Pratihāra* period window fixed in the north side of the temple just outside the wall of its *Maṇḍapa* (Fig. 11).



**Fig. 11: The window of *ardhaparikramā***

*Ardhaparikramā* also known as *Gupta Nilkaṇṭha* is very important from the point of view of development of iconography of Shiva during *Kuṣāṇa* and *Gupta* period and the history of evolution of *Nilkaṇṭha* shrine. It appears that a shrine existed here during *Kuṣāṇa* period, as is evident from the naturalistic *Śivaliṅgas* found in *Ardhaparikramā*. People further developed this cave by carving *Mukhaliṅgas* in 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> centuries. After that *Pratihāras* built a temple here. That temple was finally pulled down to make a new temple during the period of *Chandela* king *Madan Varma*. The main *Mukhaliṅga* of *Nilkaṇṭha* which is known as *Nilkaṇṭha* and another besides it, known as *Kārtikeya*, appear to be of late *Kuṣāṇa* period. They have been carved out of living rock, below the idol of *Nilkaṇṭha* is a pedestal made of natural rock. This platform of natural rock extends towards rock wall 3 and rock wall 2. Naturalistic *liṅgas* below *Swargārohaṇa* have been found. There are 15 damaged *liṅgas* carved in naturalistic style. These rows of *liṅgas* have been carved in living rock of the cliff below *Swargārohaṇa*. These start from the base of staircase which goes up to *Swargārohaṇa* tank and to the colossal image of *Śiva*.

## The Great Hall

In front of the main sanctuary lie the remains of a big *maṇḍapa* built during the period of *Parmardidev*<sup>68</sup>.

The sanctum sanctorum of Nīlkaṇṭha temple has been built by adding walls and cutting the living rock to make it roughly octagonal. In front of the temple square, the *maṇḍapa* has been built which is composed of a large hall supported on 16 pillars running along its periphery. Around this open hall runs a gallery, its outer side is supported by pilasters forming part of the outer wall of the *maṇḍapa* (Fig. 1).



**Fig. 1: Great hall in front of the sanctum sanctorum**

In the middle of this hall there is a raised octagonal platform which has been decorated by a band of diamond shapes enclosed *rathikās* running around the platform. In fact it is contained inside the inner open *maṇḍapa* supported by 16 pillars. In three cardinal directions (north, south and west), there existed the doors of temple. At present there is a *Vedikā* for burnt offerings in the middle of the platform. Earlier it must have been used as *Nandī maṇḍapa*. Pillars are located at the angles of this

octagon supporting architraves making the shape of an octagon. This octagonal shape is accommodated in a square shape formed by architraves. This octagon was covered with a roof which has now disappeared. The architraves have three bands of decoration as moving from bottom to top. The first band is of chess board design. The second band is of diamond shapes housed in a *rathikā* of square pillars. The top band is of *chaitya* motif and chess board patterns. These architraves are supported by brackets in the shape of *bhārputrakas*. These brackets sit on a capital of a pillar. These pillars have a *kumbhikā* of square section decorated with four moldings namely *Khura*, *Kumbha*, *Kalaśa* and *Kapota* and *Udgama* in the centre. A little above this the pillar is of *Bhadra* type and decorated with stenciled scroll design. This part terminates a little below a band in the middle of the *yaṣṭi* which is also decorated with stenciled designs between the lower part and this band. The *yaṣṭi* is of octagonal shape and is also decorated with stenciled scroll design. Upper portion is octagonal a little above the band, and is sixteen-faceted beyond this point. There is another band decorated with bells, pendentive garlands and floral scroll and a band of diamond and flower shapes. From this band, brackets in the shape of *bhārputrakas* are projected horizontally. Above this band the shaft is circular. The capital sits over the circular portion. This *maṇḍapa* has entrances from three sides namely west, north and south. Some portion of the southern side entrance is intact whereas three entrances have been destroyed.

The façade of the sanctum has been created by covering the original rock shelter with panels decorated with different *Śaivā* deities, elephants and floral scrolls. The entry to *Ardhaparikramā* also known as Gupta Nīlkaṇṭha has been provided from the wall of the octagonal cave opposite the entry gate situated in the west. There is another access point to this recess to the right of the façade of the temple. It is a rectangular window of *Pratihāra* period, now blocked by loose stones. There is an image of Ganesh in the middle of the lintel of this window. At the base of both door jambs the images of probably *Ganga* and *Yamuna* are carved. On both sides of this sill there are two lions facing outward. There is a worn-out image in its middle. To the left of the façade of the sanctum sanctorum, some portion of the outer wall of the *maṇḍapa* is intact (Fig. 2 and 3).



**Fig. 2: The view of southern entrance**



**Fig. 3: View of southern entrance**

The *maṇḍapa* is approached through a narrow way having moldings such as *Bhiṭṭa*, *Jādyā Kumbha* having *manibandha* band at the bottom. The *Karnika*, *grāspattikā* and a band of diamond shapes housed in *rathikā* niches are situated above these. The gate is formed by *Bhadra* type pilasters having *Kumbhika* decorated with *khura*, *Kumbha*, *kalāśa* and *kapota* moldings and an *Udgama* in the middle. The shaft of pilaster is decorated with stenciled scroll designs. There is a capital having *Bhārputrakā* which supports a lintel having stenciled floral scrolls, triangles and flower designs. The pilaster decorated with stenciled scroll design extends up to a capital which in turn supports the lintel. The lintel has chess pattern design, diamond housed in *rathikās*, *Kīrtimukha* and chess pattern design. A little to the left to the southern entry of the *maṇḍapa*, a few more courses of moldings have survived which reveal the original decoration of the southern façade of this *maṇḍapa*. Above the *grāspattikā* in the passage which continues in the part is also found a *rathikā* decorated with diamond supported by a ledge and topped by a ribbed *chhādyā*. Every *rathikā* is surmounted by *Udgama* of 11<sup>th</sup> century A.D. One more thing is clear after examining this portion that *Janyakumbha* molding is decorated with *Chandraśālā* motif above *manibandha* carved after some gap. The inner sides of the southern wall of the *maṇḍapa* and pilasters have survived (Fig. 4).



**Fig. 4: View of southern wall of the great hall**

The pilasters are of the same type as described earlier. The complete plan of *maṇḍapa* has survived up to the *Janyakumbha* level. The northern and western walls and approaches to *maṇḍapa* have been destroyed, only the foundation remains intact. On the northern side the wall has been destroyed but the northern entry and part of the dry rubble wall including *Kumbhikās* of pilasters of the *maṇḍapa* remain extant (Fig. 5). Just outside this wall there is a window providing access to *Ardhaparikramā* which has been described earlier.



**Fig. 5: View of the plinth of the northern wall and northern door.**

In front of the gate of sanctum sanctorum, there are two pillars which formed the part of *Mahāmaṇḍapa*. On the right side pillar of *Mahāmaṇḍapa* just outside the gate of temple on its western face is an inscription dated *Vikram Samvat* year 1186 (A.D. 1129). It mentions that during the reign of

king *Madana Verma, Pratihāra Sangrām Simha* and the chief of the *Mahanachani* commissioned these carvings, it was inscribed by *Auji*. The inscription reads as-  
*Deva[?] Śrī Nilkaṇṭharṁ (?) Nityampraṇamati. Om! Sam 1186 Mahāraja Sri Madana Varmma Deva Mahapratihāra Sangrama Sirṁha Mahanachani Padmavati anshuh Auji.*<sup>69</sup>(Fig. 6).



**Fig. 6: Western face of right side pillar in front of the door**

On the North side of the same pillar, there is another inscription on the lower side of the *yaṣṭi*. Below a bearded figure accompanied by a small child, a one-line inscription exists. Below this inscription sits a man accompanied by his two wives saluting the main deity. Below this scene there is a two line inscription. It reads as follows: “1 *Thakkur* .... 2 .... *Saparivār nitah pranamati*”. Below there is another scene depicting two males and one female sitting and saluting the main deity (Fig. 7).

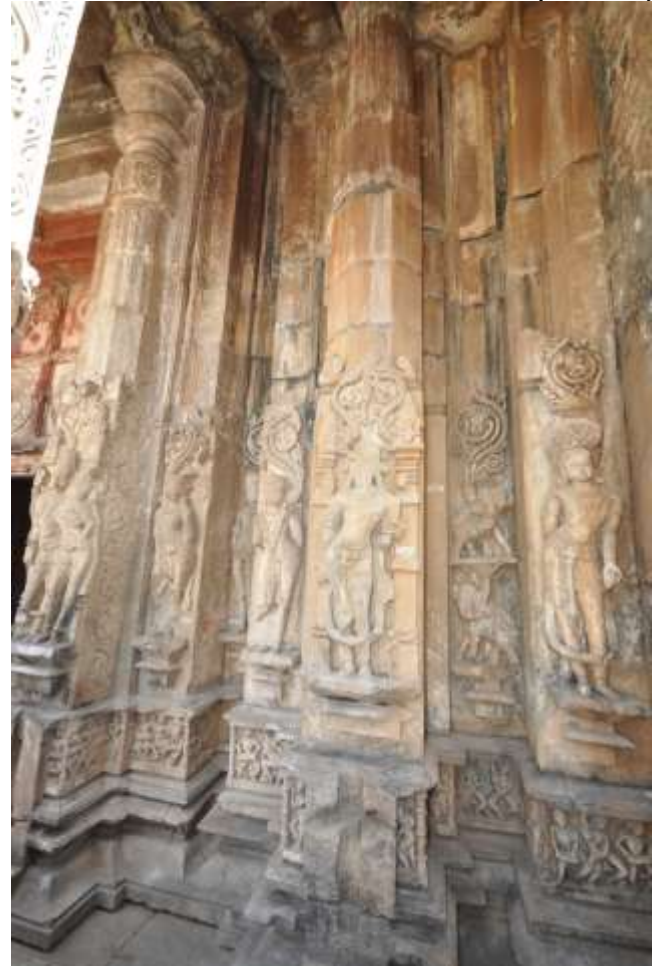


**Fig. 7: Southern face of the right side pillar in front of the door**

**Façade of the *Nīlkaṇṭha* temple**



**Fig. 8: The door of sanctum sanctorum**



**Fig. 9: Right wall of the façade of sanctum sanctorum**

**Fig. 10: Left wall of the façade of sanctum sanctorum**

The façade of the cave has a very rich appearance<sup>70</sup>. The plinth runs along the whole length of the façade and is ornamented with figures of musicians and dancing girls<sup>71</sup>. These decorative panels are described below.

On the extreme right end are situated panels KF 506, KF 507, KF 508, KF 509, and KF 510 (Fig. 11).



**Fig. 11: Dancers and Musicians**

A little towards left panels KF 35, KF 36, KF 37, KF 38, KF 39, KF 40, KF 41, and KF 42 (Fig. 12) are situated.



**Fig. 12: Panel depicting dancers and musicians**

Below the main gate the panels KF 43, KF 44, KF 45, KF 46, KF 47, KF 48, KF 49, KF 50, KF 51, KF 52, KF 53, KFF 54, KF 55, KF 56 and KF 57 (Fig. 13) are situated.



**Fig. 13: Panel of dancers and musicians below the door**

On the right side there exists another group of panels marked as KF 58, KF 59, KF 60, KF 61, KF 62, KF 63, KF 64, KF 65, KF 66, KF 67 moving from right to left (Fig. 14).



**Fig. 14: Panel of dancers and musicians**

On its further right panels marked as KF 68, KF 69, KF 70, KF 71 and KF 72 (Fig. 15) are situated.



**Fig. 15: Panel of dancers and musicians**

The part of the door is decorated with Śaivā attendants and the river goddess Ganga. The upper portion of the pilasters is plain. The smaller door pierces a tall blind niche. The space above the door opening is made decorated like a traditional heavy wooden gate. It is divided into four parts by thick battens imitating the wooden ones. The square area is decorated with flattish large lotus flowers. The lotus and square space are made of lime mortar. Battens and flowers and the frame of the long blind gate are painted by the red ochre. On the *lalātalimba* an image of the deity is shown flanked by one attendant on each side. Above *lalātalimba* exists a circular decoration motif filled by stenciled designs. Above this there are two tiers of seated deities flanked by their attendants. The portico is in the form of stone slabs supported on pilasters which form part of the façade (Fig. 16).



**Fig- 16: Sculptures on the north side of the door**

The description of the right side façade is as follows.

As we move from door opening to the outer sides there are *Śaivadwārapāla* (KF 24) and standing *Bhairava* wearing *Mundmālā* and has *Urdhwapingala keśa* (KF 25) (Fig. 17).



**Fig- 17:** *Śaivadwārapāla* and *Bhairava*

To the right of KF 25 stands figure of *Umā-Maheśa* (KF 26) in *Aliñganamudrā*. Its size is 188x60x13 cm (Fig. 18).



**Fig- 18: *Umā-Maheśa***

There are two figures of standing male deity marked as KF 27 and KF 28. Their sizes are 175x38x19 cm and 184x33x19 cm respectively. They are standing below elaborately carved creepers (Fig. 19).



**Fig- 19: Standing male deities**

There is a figure of a standing male *dwārpāla* (KF 29). Its size is 175x38x19 cm. He is also standing below an elaborately carved creeper (Fig. 20).



**Fig- 20: Standing Śaivadwārapāla**

To his right stands figure of *Nandī* (KF 30) in an elongated niche below terminal ends of two creepers. Its size is 183x57x14 cm (Fig. 21).



**Fig- 21: Standing *Nandī***

Two elephants stand on brackets (KF 31) of which one is standing above the other and both are entwined in a creeper. Its size is 190x38x17 cm (Fig. 22).



**Fig- 22: Two Elephants**

To its right stands the statue of *Nāga* King (KF 32) wearing various ornaments and a serpent hood above the head. Its size is 205x38x18 cm. These large figures stand on a band of musicians running from gate to both sides towards farthest ends of the façade (Fig. 23).



**Fig- 23: Standing *Nāga* king**

The description of the left side façade is as follows.

As we move from door opening to the left outer side there is figure of standing Ganga (KF 23) on her mount *makara*. Its size is 175x30x14 cm (Fig. 24). Next is the figure of standing *Śaivadvārapāla* (KF 22).

Its size is 83x40x16 cm (Fig. 25). After him there exists standing *Umā-Maheśa* in *Aliṅganamudrā*, under two terminal ends of a creeper carved in high relief (KF 21). He is sporting *Jaṭāmukuta* and holding *Trisūla*. Its size is 188x60x13 cm (Fig. 26). Next is figure of a standing male *Śaivadvārapāla* (KF 20). Its size is 175x35x20 cm (Fig. 27). Next is also a figure of standing male *dwārpāla* (KF 19). Its size is 185x32x49 cm (Fig. 28). Then there is a figure of standing male *Śaivadvārapāla* (KF 18) (Fig. 29). The next is a figure of a standing *Nandī* (KF 17) housed in a niche and standing under two creepers making stylized *Chandraśālā*. Its size is 180x60x15 cm (Fig. 30). The next figure is of two elephants (KF 16), one standing on the top of the lotus leaf held by the other elephant, and both are standing on brackets under a creeper richly carved in high relief. Its size is 182x37x17 cm (Fig. 31). And at the farthest right is situated standing a *Nāga* figure (KF 15), having a serpent hood above his head. Its size is 187x35x17 cm (Fig. 32).



**Fig- 24: Standing *Gaṅga* on the left side of the door**



**Fig- 25: Standing śaiva dwārpāla**



**Fig- 26: Standing Umā-Maheśa**



**Fig- 27: Standing śaiva dwārpāla**



**Fig- 28: Śaiva Dwārpāla**



**Fig- 29: Standing Śaiva Dwārpāla**



**Fig- 30: Standing Nandī**



**Fig- 31: Two elephants**



**Fig- 32: Nāga king**

## Nilkaṇṭha Temple Sanctum Sanctorum

The main sanctum sanctorum houses the idol of *Nilkaṇṭha Mahādeva*. It is a *Mukhalinga* carved from living rock. The whole temple has been oriented to bring this idol into the appropriate place. The earliest idols belongs to *Kuśana* period as confirmed by its style and the inscriptions, situated in *Ardhaparikramā* also known as Gupta Nilkaṇṭha. The first epigraphic evidence about Kāliñjara comes from two sealings found at Bhita, district Allahabad, U.P. One depicts a naturalistic *linga* kept on a pedestal. It is flanked by a representation of hill and battle axe fixed on the shaft of a trident. *Kaliñjara* is found written below the naturalistic *linga*. This representation of hill stands for the hill of Kāliñjara and the *linga* represents the main object of worship. The other sealing also has a naturalistic *linga* kept on a pedestal. The whole assembly is kept on a hill. It is flanked by an umbrella and a trident. There is a wavy line at the base of the hill. Below this, there is one line inscription which reads as “*kaliñjara bhattāarakasya*”. The wavy line probably represents river *Baghain* which flows at a distance of 1 km to the west of the hill<sup>72</sup>. These seals are of slightly earlier period than the later Gupta inscription found in Gupta Nilkaṇṭha. The naturalistic *lingas* carved inside the above are of the same period as of these sealings (Fig. 1).



**Fig. 1: The two Bhita seals**

Another sealing found at Sanchankot, Unnao and at present kept in the Archaeological Museum of Department of Ancient History Culture and Archaeology, University of Lucknow, was shown to me by the excavator Professor D.P. Tiwari. It also contains the legend *Kālanjaravata* at the bottom. Above

this are a *Śivalinga* flanked by a trident and an umbrella fixed on the top of a pedestal (Fig. 2). At the bottom of these symbols are two straight lines and one wavy line and then a line formed by dots. It is of the same period as the seal of Bhita.



**Fig. 2: Sanchankot seal**

The following inscription could not be traced but these have been reported by different scholars at different times. Cunningham reported this inscription. It was found on a loose stone slab kept near the door of the sanctum sanctorum of the *Nilkañtha* temple<sup>73</sup>

1 “Om Namaḥ Śivāya tatpūrvvñvimokṣe śravaṇakalayelāśunirvāpya Dīpam . . . prakāś pasar vidhuryātyaikṣatarttūrdduhitam. Dhvānte bhrāntyā bhajantyā navaghanapatalasyā kalam kaṇṭha dattāśleṣaprako . praguṇa”

2 “yitumudaṁ medurā... . Dahā .kānta kavaka drumamayo”

This inscription was found on the stone slab kept in the sculpture shed in the *Nilkañtha* temple inside the *Kālīñjara* fort. It couldn't be found by me<sup>74</sup>. It reads as follows-

“11 Om Namaḥ Śivāya....19 Sansarggalālāyita 20 Phalakaliṅga ratnam (m) 21 Gṛiham yasya 22 Dis.t yā 27 yā 28 .... Śrī | Tasphurati....ḥki 30 ..... laḥ”

At the top of the inscription, the following line is inscribed “1 Rānī Dalāra” On the left side margin, the following text is inscribed “1 Sūtarāja Chandrasena hōlījāsaya namaḥ 2 Gopī ke pranāmu” On the right margin, the inscribed line reads as follows “1 Rāmchandra Līlakantha kaha pra”.

Another inscription reported in Annual Reports of Indian Epigraphy was found on a stone slab. I could not find it in the temple. The characters were of 12th century A.D.<sup>75</sup>. It reads as “Thakkur Śri san (śan) karagaṇasya”

Another inscription was found on the right slab of the door of sanctum of the *Nilkaṇṭha* temple inside the fort<sup>76</sup>. Its reads as “1 *saṁvat 1141* 2 *Mahārājku* 3 *māra* 4 .....ka.... 5 *Tasya sa*..... 6 *ha*.... 7 *Mana*.... 10 *Kaha*.... 11 ... *Ram* 12 *Kaha*... 13*kaṣa*.... 14 *Nāya*.... 15 ..... 16 *le* 17 *Param*.....”

## ***Antarāla***

It is pierced by the main door. On the left side of the pilaster supporting the lintel kept above the door is an iron girder to bear the weight. The inscription on the left side pilaster is covered by the girder. The right side door pilaster has many inscriptions on its face.

*Mahāmaṇḍapa* is connected with *Garbhagriha* by the *Antarāla*. On both sides it is covered with inscriptions recording salutations of pilgrims to the main deity. It doesn't give useful historical information. Nevertheless, it gives us the record of people and their time of visit. The outer portion of *antarāla* is covered with inscriptions from top to bottom (Fig. 3). There are about 40 inscriptions on the left side pilaster of the false gate. It shows a few human figures carved on the surface. Five persons are sitting on the ground and saluting the main deity. All of them have tied their long hairs in the form of bun behind their head. One of the persons is walking with two vessels in both hands, he is probably shown carrying water or some offering to the lord *Śiva*. Below them is another figure who is doing the same. Similarly on the left side pilasters, two persons are shown walking towards the main deity with vessels filled with water. There are 22 inscriptions. Later pilgrims have inscribed their names only but they have not written *Pranāms* etc. It also shows among earlier pilgrim records (Fig. 4), the names of *Vasukī*. The later record shows the name of *Kamtā Singh*, *Shankar Ahir*, *Balak Dās* and *Bhaiyā Lāl* etc. Outer part of the *antarāla* also has later pilgrim records. The right side door jamb of the main door shows earlier inscription recording the salutation of pilgrims. On the lower side has been carved a devotee in a low relief. Above him is an inscription recording salutation to *Nilkaṇṭha*. A little above him is a figure walking towards the deity with vessels in both his hands. In the lowest part of the jamb exists a male figure with folded hands. It is carved with slightly more relief. The other figures are merely engraved outlines. The left side door jamb is similarly covered by inscriptions but there stands a girder of iron in its front which is covering the inscriptions written on it.



**Fig. 3: Inscription on right side pilaster**



Fig. 4: Inscriptions on left side pilaster

## Garbhagriha

*Garbhagriha* or sanctum sanctorum is an irregular octagonal hall which was formerly rock shelter and was modified by later temple builders<sup>77</sup>. As one enters from the main gate, on the left side is the wall-1. As one moves in clockwise direction one sees wall no. 2, 3, 4, 5, 6, and 7. The entrance gate pierces the wall no. 8. Following is the description of the different walls of *Garbhagriha* of the temple (Fig. 5).



Fig. 5: Right side of first wall

**Temple Wall 1**-As one enters the octagonal room through the main gate, on the northern side, i.e. the left side, there is a wall at an obtuse angle with the gate. It is divided into two parts by a pilaster (Fig. 6). The pilasters are of rectangular section, its length is divided by simple moldings. The right side wall is marked by two pilasters surmounted by miniature *phansana* style temples (Fig. 7). From these miniature shrines stylized floral designs emanate. These carved floral designs join to form a shallow stylized *Chandraśālā*. Inside the *Chandraśālā*, there is a two-line inscription which reads as “*Sri Dev Nilkaṇṭha. .Nityam Pranamati*”. Below *Chandraśālā* on a stone slab, there is one-line illegible inscription. Further below there is one inscription of four lines which appears to be record of four pilgrims

offering the salutation to Lord Nīlkaṇṭha. On the left side, there is a two-line inscription which appears to be salutations of some pilgrim to the Lord Śiva.



**Fig- 6: Details of middle pilaster of first wall**



**Fig- 7: Details of middle pilaster of first wall**

There are many inscriptions on this part of the wall. The left side pilaster dividing the wall has a rough figure of a man sitting in *Padmāsana* and with folded hands. Below him exists another similar figure. Further below in a niche with triangular top there is some carving inside. Above this figure there is one-line inscription which is not very clear (Fig. 8). The left portion of the wall is supported by another pilaster. The wall has a large blind rectangular niche in the lower part of the wall. Above this, there are two niches, the right one is rectangular and the left one is conical.



**Fig. 8: Left side of the first wall**

The right rectangular one houses an ascetic with folded hands (KF 69). Its size is 38x36x9 cm. His wife is sitting with folded hands on his left side (Fig. 9).



Fig- 9: Details of left side of the first wall

An inscription below is of 12<sup>th</sup> century and reads as- “Pandit Śrī Bhuvnasya” and on both side of the inscription, there are miniature flying celestial beings holding the inscription<sup>78</sup>.

The left niche is left vacant. The left pilaster is topped by a *ghāta pallava* below which there is an inscription (Fig. 10).



Fig- 10: Inscription on left side pilaster of first wall

The inscription records the perpetual observance of *Mahādevas/o Pape* and grandson of *Mahull* of *Chiranjokapury-anavara* and *govila-gotra* accompanied by his wife *Suga* and *Kulachandra, Harichandra, Devchandra and Ramchandra*<sup>79</sup>. It reads as

“1 *Chiyamjaka purīyanvaya Śrīvi*”

“2 *la gotrāyāmahulīyanaptra*”

“3 *Pape suta mādhave bhāryā sū*”

“4 *gākūla Chandra harichandra Dev*”

“5 *Chanda Ramachandra etaisah maha*”

“6 *Bhaktyā Sāstāngam Nityam Praṇa*”

“7 *mati*”

Further below is a mutilated royal figure (KF 73) with flowing *dupattā*. Its size is 165x37x23 cm. Below him is another mutilated standing figure (KF 70). Its size is 24x151x31 cm (Fig. 11).



**Fig- 11: Details of left side pilaster of the first wall**

The wall is topped by a band showing ascetics sitting in *Padmāsana* and with folded hands. Fourth from right is flanked by a female sitting on his left with folded hands. The sixth person is flanked on both sides by standing male and female in posture of *Namaskāra* (Fig. 12).



**Fig- 12: Details of the lintel of the first wall**

Temple Wall 2- It is situated a little ahead of the wall-1. It is bordered on the left and right sides by the two pilasters (Fig. 13).



**Fig-13: Wall 2**

Right one is that of wall-1. Its left side pillar has *Śivaliṅga* with *Arghā*. There is a short inscription on a band below the *ling*. The inscription runs as follows- "*Mahāmahatrak Thakkur Sri Vatsraj*"<sup>80</sup>. Below this a headless figure of some important person (KF 74) exists. Its size is 78x43x25 cm. It is of 12<sup>th</sup> century's inscription.

The whole wall is left blank. Both the pilasters support a band which is situated at the top. On the extreme right is situated the figure of four-handed Ganesh and on the extreme left is carved the figure of a four-handed deity playing *Vīṇa*. In between these two as moving from right to left, the following figures are carved figures:

First there are four males standing with folded hands, then comes some important person sitting in *Padmāsana* with folded hands. He is flanked by a female on his left. He is kneeling with folded hands. Then another bearded elderly male with folded hands is sitting with a female who is kneeling with folded hands and facing him. Then a bearded elderly male is sitting with folded hands and is flanked by two females who are also sitting with folded hands and facing him. Then there is another elderly person sitting with folded hands whereas on his left is a female sitting with folded hands. Then there is another pair of male and females with the same description. After this there is a standing male with folded hands. After him there is a bearded male figure sitting with folded hands and to his left is a female who is also sitting with folded hands and facing him. All the male and female figures have got rosary between their palms. At last four-handed *Vīṇa* playing figure of some *Śaiva* deity is carved. The whole panel is designated as KF 71. It is of 35x265x30 cm (Fig. 14).



**Fig- 14: Lintel of the second wall**

Temple Wall 3- It is bordered by two pilasters. To the right of the center of this wall is a third carved pillar (Fig. 15).



Fig-15: Third wall

The right side pilaster with sculptures numbered KF 74 has already been described. It is of 78x43x25 cm. On the left side pillar there is carved the standing figure of a *langotī* wearing ascetic numbered as KF 76. It is of 138x45x37 cm. Above the capital exist two pairs of female devotees who are saluting Nīlkaṇṭha. On the middle pilaster near the top is a *Śivaliṅga* kept on *Arghā*. Below this there is a figure standing with folded hands and flanked by two females saluting the main deity. Below this is another bearded figure standing with folded hands. He is flanked by a male and a female standing with folded hands on right and left sides respectively. The pilaster is numbered as KF 75. It size is 145x38x22 cm. These three pillars support a panel depicting eight important persons and their family members carved on different parts of the panel. There is a short inscription below every family saying that head of the family salutes main deity along with his family members.

The families can be described as move from right to left. First carving is of a bearded male figure sitting in *Padmāsana* and with folded hands (Fig. 16).



Fig- 16: Details of the lintel of the third wall

He is flanked by two wives. Below his seat there exist two ladies of miniature size with folded hands. Below is a short inscription reads "*Rajaputra Srikule*". After him, another male figure sitting in *Padmāsana* with folded hands is carved and he is flanked by two females standing with folded hands. Below his seat are carved two females of small size with folded hands. Below them is a short inscription which reads "*Rajaputra Sri (Ni) ka?*"<sup>81</sup>. Next is the figure of a bearded gentleman sitting in *Padmāsana* and with folded hands (Fig. 17).



**Fig- 17: Details of the lintel of the third wall**

He is flanked by two males standing with folded hands on right side and one female also standing with folded hands. Below the seat of central figure there exist two small sized female figures sitting with folded hands. There is a short inscription below which reads as "*Thakkura śrī Udharana Parivātraisah*"<sup>82</sup>. Next there is a man sitting in *Padmāsana* and folded hands, flanked by three male figures standing with folded hands on right side and to the left a female with folded hands. It is marked KF 72 (it is of 35x297x25 cm)(Fig. 18).



**Fig- 18: Details of the lintel of the third wall**

The short inscription on below reads: "*Thakkur Īsvar Parivāraisah*"<sup>83</sup>. Next is a male figure sitting with folded hands. He is flanked by a sitting person on one side and by a standing male on other side with folded hands. A short inscription below runs as "*Thakkuri Śrī Pāhulaḥ Parivāraisah*"<sup>84</sup>(Fig. 19).



**Fig- 19: Details of the lintel of the third wall**

Next is a male figure sitting in *Padmāsana* and with folded hands and flanked by two wives sitting with folded hands and one standing male figure with folded hands on each side (Fig. 20).



**Fig- 20: Details of the lintel of the third wall**

The short inscription below runs as “*Raut Śrī Vachhrāj parivāraisah*”<sup>85</sup>. Next is the figure of a bearded gentleman sitting in *Padmāsana* and with folded hands with a female standing on the left side and a male standing with folded hands on the right side. There is a short inscription below which reads as “*Thakkura sri ka. . parivāraisah*”<sup>86</sup>(Fig. 21).



**Fig- 21: Details of the lintel of the third wall**

To the extreme left there is a bearded gentleman sitting in *Padmāsana* with a female standing with folded hands to the left. There is a short damaged inscription engraved below the image (Fig. 22).



**Fig- 22: Details of the lintel of the third wall**

## Temple Wall 4 -

It is situated just opposite the main door of the temple (Fig. 23).



**Fig-23: Fourth wall**

The wall has a headless figure KF 76 carved on right side pilaster. It is of size 138x45x37 cm (Fig. 24). It is carved on a pilaster. The door leading into the *Ardhaparikramā* is now closed by dry rubble. The broken image and the door exist on the right and left sides of the wall. The molding above the right side pilaster shows two couples sitting and saluting the main deity. It appears that the original lintel kept on the wall has been vandalized.



**Fig- 24: Headless śaivāchārya**

There is a simple lintel kept over the pilasters situated on right and left side of the door to *Ardhaparikramā*. The two pilasters are marked as KF 77 and KF 78. Their sizes are 149x32x27 cm and 134x22x2 cm respectively. These are decorated with stenciled floral designs. There is a damaged inscription on the molding kept at the top of the left side pilaster marked as KF 78 (Fig. 25).



Fig- 25: Inscription above the *ardhaparikramā* door

The inscription records *praṇama* of “*Harī*” s/o “*Bhattputra Vaparya*” together with his wife<sup>87</sup>. It reads as follows “(1) *Swasti Devśrī Nīlkaṇṭha Bhaṭṭa Putra Vapayarā sutu hari mahā* (2) *(Bha) ktayā pradakṣiṇaya praṇamyati bhārjjā saḥ . Th. ||*”. It is characteristic of about 12th century.

## Temple Wall 5 -

To the left of pilaster marked as KF 78 is a *Bhārputraka* marked as KF 79 which might have been part of some bracket (Fig. 26). It is of 19x24x13 cm.



**Fig- 26: The image of Nilkaṇṭha on Wall 5**

To the left of this is a hollow space in the wall where they keep lighted oil lamps. On the left-most end of the wall, stands a *Mukhalinga* carved on a square pilaster. In the middle stands the *Mukhalinga* called Nilkaṇṭha (KF 81). It was also noticed by Fuhrer<sup>88</sup>.

The left side *Mukhalinga* is popularly called *Kārtikeya* (KF 82). It is in fact another *Mukhalinga*. Below the main ling has been made a *Tribhadrapeetha* with a round hole in the middle.

To the left side of the *Mukhalinga* called *Kārtikeya* there is situated an inscription marked as KF 81 A (Fig. 27). It is 0.64 meters long and 0.45 meters wide. Below this inscription, there is a small *Śivalinga* carved in the living rock numbered as KF 84.



**Fig. 27: Inscription of King *Madana Verma***

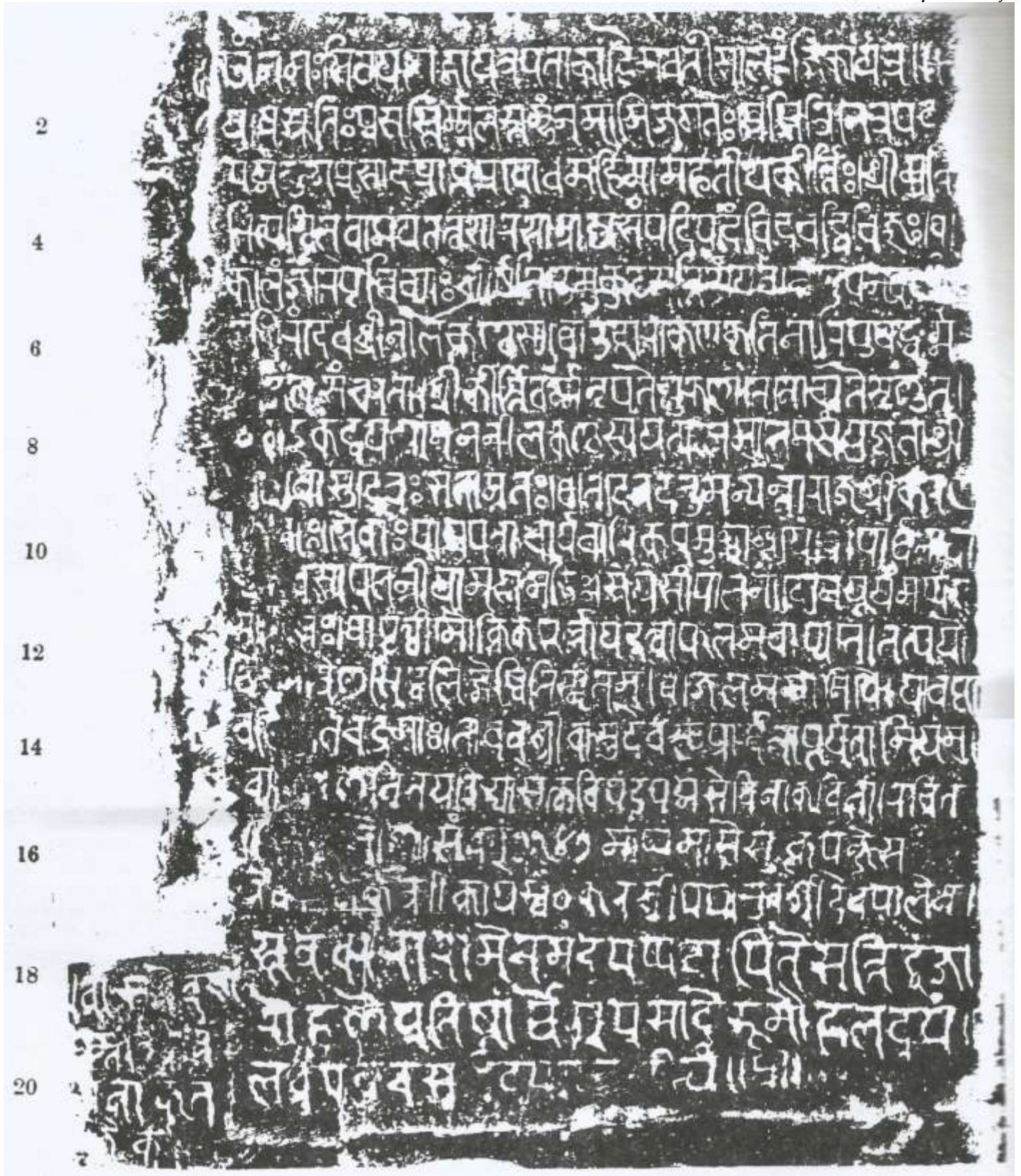


Fig-28

This inscription (KF 81A) was first noticed by Dr. N.P. Chakravarti in Annual Report of the Archaeological Survey of India. It has 20 lines and a short marginal note of 4 lines on the left side at

the lower end of the main epigraph. The characters are of 11th century A.D. and the language used is Sanskrit. It is versed up to 16 line and prose from line 16 to 20. It reads as:

- (1) *Om namaḥ si(śi)vāya. Gaṅga yatra patākā haimavatī sāla(bhañ) jikā yatra.*
- (2) *Yatra stutiḥ prasa(śa)stirmūlastambh arṇ namāmi jagataḥ. Swasti trinetrpada*
- (3) *Padmaju(yu)gaprasādprāptaprāvo(bo) dhamahimā mahatī(nī)yakīrtiḥ. Śrī mu(mū)rti*
- (4) *Rityakhilavāṇmayatatva(ttva)sārsāmrajyasaṁpadi padarṇ vidadhadvidhijñāḥ. tha*
- (5) *kālañjare prithivyāḥ śīrṣanibhe mukutasannibha yen. mṇḍapam(kārī)*
- (6) *(Ruchi)raṇ devśrīnilakaṅṭhasya. Tha. uddhārakeṇa kṛitinā ripuṣaḍvargga(rggaṇ)*
- (7) *(vi)jitya saṁvartā. Śrīkīrtivoarmanripateggu(rggu)ruṇā tenochyatesrī(śrī)ṇuta*
- (8) *Tha.(Gaḍu)kadvayadānena Nīlakaṅṭhasya yatphalaṇ. Taina saṁyujyata(taṇ)Śrī*
- (9) *(mān) vāsudevaḥ satamra(mma)taḥ . Tha tadetadanuanyantā(ntaṇ) rajśrīkaraṇ(ā)*
- (10) *dhipaḥ(pāḥ)Sai(śai)vāḥ pāsu(śu)pattā (ta)chāryāvārikapramukhascha ye tha.*  
*pā(prā)rthnāVā*
- (11) *(sude)vasyapālñiyā mahatmabhīh. Sre(Śre)yaṣaṇ palanādyena yūyam (ya)*  
*mapyaṁsa(śa)*
- (12) *Bhāgiṇaḥ. Tha. prithvī(virṇ) mauktikapurṇṇa(rṇṇāṇ) yaddutvā phalamavāpyate tatpayo*
- (13) *Vi(dhi)mātreṇa siddhaliṅgeṣviti smṛitam. tha. Jalamambhonidhau yāvodyā*
- (14) *va(dvibhā)ti ch(chandramāḥ). Tāva(ch)śrīvāsudevasya prārthana pūryatāmiyam.*
- (15) *(th)...ni(vi)ta(na)yavidyasadkavipadapadmasevinā kavinā. Rachitaṇ*
- (16) *.....|| Saṁvat 1147 māghamāse su(śū)klapakse saptami(myaṇ)*
- (17) *Revatī Nakṣatre|| Kāyasthathak(ku)raśrīpa(yā)sutaśrīdevapālen.*
- (18) *sūtradhārā(r)rāmena(ṇa)mṇḍap(pe)ghatāpitesatti(ti)dva(dhva)jā.*
- (19) *Rohaṇe pratiṣṭharthe gra.prasāde bhūmau haladvayaṇ||*
- (20) *Laghueva cha su(dhiyārṇpaṭhñi)yaṇ|| Śrī||*

The objective of the inscription is to record the construction of the *maṇḍapa* for the temple of the Nīlakaṅṭha by Śrīmūrti, the guru of Kīrtivarmana. The donation of land measuring two ploughs was made at the time of the *dhvajārohana* ceremony that is the opening ceremony of the *maṇḍapa*. Who donated the land is not clear. It may be *Sūtradhāra Rāma* who built the *maṇḍapa* but since the text is not complete and the marginal note consisting of that portion of the main text which had been by mistake left out by the scribe is very badly defaced so it is not possible to know the donor. As the name of *Vasudeva* occurs in the marginal note, it is also not unlikely that he was the donor of the land. The inscription opens with a salutation to Śiva. Verse 1 sings the praise of *Siva* as the pillar of the world. In the second verse is praised Śrīmūrti, the guru (preceptor) of the king *Kīrtivarmana* as one who had attained the glory of knowledge by the favor of the pair of the lotus-like feet of *Trinetra* (Śiva). He is further described in the next two verses. It is stated that he built a beautiful *maṇḍapa* for

the temple of the god Nilkantha at *Kālīñjara*. The royal preceptor directed the chief of the royal *Srikarahas*, the *Śaivas*, the *Paśupatas* and their *āchārya Varika* and others that they should comply with the request of *Vasudeva* and allow him to enjoy the merit of his good deed as by this compliance they will also earn a part of the merit.

The inscription belongs to the reign of the king *Kīrtivarmana*, who might be the *Chandella Kīrtivarman*, brother of *Davavarman* and son of *Vijayapala*. It is dated *VikramSamvat 1147, Māghasudī, Revatī-nakṣatra*, which if the year is taken as current, corresponds to Thursday, January 10, 1090 A.D.

The present inscription given for *Kīrtivarmana* dates seven years earlier than the date, V.S. 1154, so far known for him from the Deogarh inscription. It has already been suggested earlier that *Kīrtivarmana* ascended the throne sometime between 1061 and 1072 A.D. The inscription for the first time makes mention of the name of the guru of *Kīrtivarmana* and his patronage to the *Śaivas* and the *Paśupatas*, two school of *Śaivism*.

The *praśasti* was composed by the *Kāyasthanhakkura Devpāla*, son of *Paya* and the *maṇḍapa* was built by the *Sutradhara Rāma*, who is mentioned in another *Kālīñjara* inscription dated 1131 A.D. when his son *Rupakara Lahada* made an image of Nilkantha.

The scribe who appears to have omitted a portion of the text which he later on incised in the margin, has drawn the attention of the reader to it by adding a note at the end of the main record saying 'the wise will read the small inscription also'. The marginal note seems to state that the two ploughs of land were donated by *Vasudeva*<sup>89</sup>.

## Temple Wall 6 -

This wall is bounded by *Mukhalinga* on the right and a pilaster showing two standing devotees with folded hands (KF 87) on the left (Fig. 29).



Fig- 29: Wall 6

Adjacent to the left pilaster is a rectangular door leading to a small cell carved in the living rock. It is of 173x33x33 cm. The northern wall, that is the front wall of the cell, is straight, its western wall is also straight, and part of the southern wall is straight which bends and attains north direction and joins the northern wall behind *Nīlkaṇṭha* idol. In fact the eastern part of the cell is slightly raised which consists of natural rock. The ceiling of the cave is made by natural rock of the cave, its maximum length in east-west direction is 3.81 meters and in north-south direction, it is 2.28 meters wide. Part of southern wall and western wall is made of dry rubble masonry and the wall in which the door is fixed is a huge slab which has been joined with the natural rock of the *Śivalinga* marked and designated as *Kārtikeya*. The eastern wall is carved. Here the ceiling of the cave joins the bedrock and there is a small raised platform in its northern portion where a small rectangular basin has been excavated. The natural rock making part of the northern wall of the cell has a hole through which the *Pujārīs* of the temple used to push offerings into the cell. The floor is natural rock. Above the door, there is a short inscription of four lines (Fig. 30).



**Fig. 30: Inscription above the door of the cell**

On the left side pilaster of this wall, there are two inscriptions (Fig. 31).



**Fig. 31: Inscription at the top of the pilaster**

The first reads as follows "*Sri Nilkaṇṭha . . . . . devalnityampranamati*". "*Nityam Sri . . . . Devpala*".

The second reads as follows ". . . . . nityampranamati" (Fig. 32).



**Fig. 32: Inscription at the top of the pilaster**

## Temple Wall 7 -

This wall also has pilasters on both the ends and one in the middle (Fig. 33).



**Fig- 33: Wall 7**

The three pilasters support two lintels. Both the lintels have carved with rows of standing devotees. The first lintel marked as KF 89 (Fig. 34) shows standing devotees and images of Śiva, Brahmā and Viśnu standing on the right side.



**Fig- 34: Right side lintel of the seventh wall**

There are 8 devotees who are standing with folded hands. On the left side at the bottom of the panel is a short one line inscription, it reads as “Śrī . . . . . pranamati”. Below it on the bracket, another short three-line inscription exists which has been much obliterated. The left side lintel also has

important persons carved on the wall. Starting from the right, there is a male standing with folded hands, on his left stands a lady who stands with folded hands but faces the male. After him, there is a male figure flanked by two females. After them is another male and female in the same posture. After them, there are 4 standing males in the same posture. At the left end, there are a male and a female standing in the similar posture. This lintel is marked as KF 90 (Fig. 35). It is of the 28x150x22 cm. On the left side, there is a pilaster consisting of a simple shaft of a rectangular section cubical base and a simple bracket (Fig. 36). The *Kumbhikā* of this pilaster is decorated by some engraved human figures.



**Fig- 35: Closer view of left side lintel of the seventh wall**



**Fig- 36: Details of the left side pilaster of the seventh wall**

From top to bottom, it is covered with inscriptions. Near the top, there is a three-line inscription around a bearded male sitting with folded hands. Below him, there are carvings of various human figures. One sitting form and one walking form are depicted in the top part. Above them, there is a three-line inscription recording salutations to the deity. Below these figures there are two standing figures. Above them exists a two-line inscription is engraved which reads “*Śrī Deva Nīlkaṇṭha. . . . .*” Below the feet of these figures, there are two inscriptions, first is of 2 lines and second one is of one line. Both record salutations to the deity. Below these, there are 3 more one-line inscriptions, each recording salutations to the deity. Above the *kumbhikā* two standing figures are carved, they are saluting the deity, at the top of them there is a three-line inscription, which record salutation to the deity. Below their feet, there is a short one-line inscription. The eighth wall is pierced by the gate. Inside the temple in front of the gate stand 11<sup>th</sup>-12<sup>th</sup> century carved stone pillars supporting the natural rock roof of the cave. The left side pillar has a square base and *kumbhikā*, all the four faces are decorated with *Śaiva* images. These have been heavily mutilated. The upper portion is decorated by scroll designs. The capital above the shaft is decorated with *Bhārputrakās*. The right side pillar is plain. On the right side pillar in the middle of this pillar the name of *Bālakdās* has been engraved, it is of very late period.

The middle pilaster (KF 88) has two moldings. The middle pilaster has a male figure standing with folded hands. The shaft is simple, supporting a bracket. It is of 153x29x22 cm. The right most pilaster marked as KF 85 has a shaft of rectangular cross section. At the bottom stand two human figures with folded hands. The stone slab between pilasters marked as KF 88 and KF 85 has no carving. A new idol was placed here by religious minded people of *Kaliñjara*. It is worshipped as *Pārvatī*.

## Temple Wall 8 -

An inscription on sandstone kept near the slab was noticed by Cunningham. I could not trace it. It mentions many *Chandela* kings ending with *Veer-Varmana* son of *Trailokya-Varman* and the grandson of *Parmārdideva*. The inscription was as follows:

“(The meaning of the first six lines is ambiguous.)”

“7. Was born *Bijayapala*. From him sprang *Bhumipala*, who, with his sharp sword, destroyed many kings.

“8. His son made low the kings, as *Agastya* made low the mountain (the *Vindhya* Mountain). Having conquered the southern country, he speedily defeated the immense army of *Karṇa*.

“9.\*\*\* which was watered by the flood of tears of the gazelle-eyed females of the king of *Malwa*\*\*\*

“10. His son *Jaya Varmma Dewa*, who was devoted to the worship of *Narayana* (unintelligible).

“11. Being wearied of government the king made it over to \* \* *Varmma* and proceeded to wash away his sins to the divine river \* \*

“12. They departed their lives, and obtained all their desires in the next world.

“13. After him *Madana Varmma* assumed the reins of government \* \* \*(unintelligible).

“14. He in an instant defeated the king of the Gujarat, as *Krishna* in former times defeated *Kamsa*. He undertook an expedition to conquer the world \* \* \* \*

“15. The younger brother of king Madana was *Pratāpa Varmma* who was most powerful.

“16. He was concerned for those \* \* \* \* \* who were sick, and who were distressed; \* \* \* \* \* who were lame and weak.

“17. \* \* \* he had double mouths and double eyes(?). he, the Lord, ever endowed with the eminent qualities of a hero.

(The rest unintelligible and obliterated)

“18. He made the eyes of the woman of \* \* warm (with passion) and confounded the hearts of enemies \* \* compassion and confound the hearts of his enemies \* \* \* *Kamala (Laxmi)* who was against \* \* who was against \* \* in the field of battle, \* \*

“19. \* \* he looks as a hero \* \* (unintelligible) \* \*

“20. \* \* (unintelligible)

“21. \* \* (unintelligible)

“22. \* \* he who delighted the hearts of all the learned.

ViraVarmma disdainful pleasure, subduing all his desires.

“23. \* \* (unintelligible)

“24. \* \* (unintelligible)

“25. \* \* he caused various temples, gardens, ponds and tanks to be made of places \* \*

“26. \* \* who was a patron of archers \* \* \* \* \* who like thousands the *Sumeru*, bestowed gold in *Tula* \*\* \*

“27. \* \* who established the images of *Siva*, *Kamala*, and *Kali* in the splendid houses \*\* \*

“28. \* \* (unintelligible)

“29. \* \* \* they being tired followed his steps in the order of his ranks. This eulogy was \* \*

\* by a person named *Valluki Vira*.”<sup>90</sup>.

## *Svargārohaṇa*

On the left side of the Nīlkaṇṭha temple, below the staircase going towards the top of the temple and *Svargārohaṇa*, there is a very small cell. It is a ten-armed 7<sup>th</sup>-8<sup>th</sup> century A.D. standing image of gigantic Siva (KF 14) carved on a rock in a niche concealed underneath the staircase leading to which he is supporting an elephant in the upper two arms and in his other hand, he carries a *kheṭaka*, a battle axe, a serpent, trident and sword. The other hands are broken. He wears *Jaṭāmukuṭa*, *mundamālā*, *sarpa* necklace, lion skin and his third eye. A lion is shown on his right side. It bears traces of pilaster and paint and face of the figure is damaged. Its size is 180x82x45 cm (Fig. 1).



**Fig. 1: *Gajantaka Śiva* popularly called *Baṭuka Bhairava***

In front of the entrance, there is a long inscription of 10 lines belonging to 17<sup>th</sup> century A.D. (Fig. 2). It records salutation to Nīlkaṇṭha, Vasudeva, etc. He has round eyes, nostrils are open, and mouth is

open and shows fangs, it appears to be in *Ghormudrā*. This image is of a period earlier than *Chandela* period, it was probably part of the 7<sup>th</sup>-8<sup>th</sup> century temple complex of *Śiva* built around *Nilkaṇṭha* which was pulled down to rebuilt the shrine by *Chandela* ruler *Madan Varma*. When the new temple was built, this image which was the part of the older temple was concealed behind the façade of the new temple.



**Fig- 2: Inscription on the pilaster of the cell**

## Rock wall 4

The rock wall 4 is situated to the South of the *Nilkaṇṭha* temple on the right side of the staircase going to the roof of the temple. Right below *Svargārohaṇa* tank, there exist *Ek mukhī Śivaliṅga*, *Śivaliṅgas*, devotees, a scene of procession of soldiers. On most of the images the water trickling from *Svargārohaṇa* tank has facilitated luxuriant growth of lichen and is gradually destroying the sculptures (Fig. 3).



**Fig. 3: General view of the Wall 4**

Moving from top to bottom in the first row there is a carved 10th-11th century *Ek mukhī Śivaliṅga* (KF 4). It is of size 27x60x8 cm. It is flanked by a male and his two wives on the left side and a male on the right side (Fig. 4). All the devotees are depicted sitting with folded hands. The *Śiva* head has *Jaṭābhāra*, *Kuṇḍalas* and *graiveyaka* in the neck. The whole scene is housed in an irregular shaped depression.



**Fig- 4: Ekmukhī Śivaliṅga with devotees**

In the second row moving from left to right there exist an *Ekmukhī śivaliṅga* wearing *Jaṭāmukuṭa*, *kuṇḍalas* and *hāra*. It is attended by a devotee couple sitting towards left side (Fig. 5). To its right is shown the procession of soldiers led by a mounted warrior. There is a lady in the procession. She is carrying something on her head. To further right is a worn out *Ekmukhī śivaliṅga* ed by two devotee couples sitting on his both sides (Fig. 6).



**Fig. 5: Ekmukhī Śivaliṅga with devotee couple**



Fig. 6: Procession coming to visit the temple

Below this line is carved KF 6 it depicts *Ekmukhī śivaliṅga* wearing *Jaṭābhāra*, *kuṇḍalas* and *graiveyaka*. It is attended by a couple accompanied with their son sitting on its left and another couple sitting on its right (Fig. 7).



Fig. 7: *Ekmukhī Śivaliṅga* with devotees

To its right is another *Mukhalinga* attended by two couples, one sitting on its left and another sitting on its right. It is in extremely weathered condition. In the fourth line, on the extreme left side is an ordinary *linga*, to its right is an *Ekmukhī Śivaliṅga* attended by a lone devotee sitting on its left side. On its right stands a four-armed defaced deity. Further right is situated *Ekmukhī Śivaliṅga* attended by a devotee sitting on its left side. Further right is carved an image of four-armed goddess marked as KF 7 (Fig. 8).



Fig. 8: Two *mukhalingas* and one *linga*

In the same line towards further right near the staircase exists a defaced *Śivalinga* attended by a devotee couple sitting on its left side. To its right is situated another ordinary *Śivalinga*, its lower portion half buried in the staircase. At its top sits alone devotee with folded hands and is worshipping a *Śivalinga* buried in the staircase. Below this *linga* is shown another devotee couple. In the fifth line on the extreme left side stands the goddess four handed *Pārvatī*, to her right are carved three *Ek mukhī Śivalingas* of 7<sup>th</sup> century A.D. marked as KF 9. Every *linga* is attended by two devotees sitting with folded hands on left side of the deity (Fig. 9).



Fig. 9: Three *mukhalingas* with devotees and four handed *Pārvatī*

Towards right, there are two more 6<sup>th</sup>-7<sup>th</sup> century *Ek mukhī Śivalingas* marked as KF 8. The left *Śivalinga* is attended by a devotee kneeling with folded hands on left side. The right side *Śivalinga* is attended by a male devotee kneeling with folded hands on its right side. To further right is an ordinary *Śivalinga* partly hidden by the staircase (Fig. 10).



Fig. 10: Two *Mukhalingas* and one *linga*

In the sixth line on the left side, there is a rectangular niche. In it a *Śivalinga* is kept on an *arghā*. The two *lingas* and two balls are kept on another *arghā*. Both are flanked by a female on the right side and male on the left side. They are depicted sitting with folded hands (KF-11). It is of size 30x62x7 cm (Fig. 11).



Fig. 11: *lingas* attended by devotee couple

A 10<sup>th</sup> century A.D. *Ek mukhī Śivalinga* flanked by a devotee couple sitting on each side with folded hands has been carved. This composition is marked as KF-10. It is of 28x58x12 cm in size (Fig. 12).



**Fig- 12: Mukhalinga attended by devotees**

At the base of the cliff starting from the toe of the staircase going up to *Svargārohaṇa* to *Kāl-Bhairava*, 15 *Śivalingas* have been carved in the living rock. These have been executed in naturalistic style. They belong to early-Gupta period, but once the *Chandela* temple was ready, people did not pay much attention to these. Above these on the left side are carved 14 small *lingas* about 1.52 meters from the ground level (Fig. 13). To the right of these small *lingas*, there are 10 faded outlines of *lingas*. To the further right a small *Śivalinga* kept on *arghā* has been carved. Parallel to the third line a little beyond the above described wall 4 on its left side exists a defaced *Mukhalinga* housed in a niche. It is attended by a devotee couple sitting on its left side. They have folded hands.



**Fig. 13: Lingas and Mukhalingas between wall 4 and Kalabhairava**

As one ascends to the staircase approaching the roof of the temple, the right side cliff is carved a *sati* memorial (Fig. 14). It depicts figures of husband and wife carved in shallow relief on the natural rock, above these figures is carved a hand. This hand is flanked by symbols of Sun and Moon. On the left side exists a 4-line inscription. Below this figure on the left side, there exists a *Śivalinga* carved in outline and kept on *arghā*. This *Sati* memorial is very unusual, because such memorials have not been found yet in the temple premises.



**Fig. 14: Rock cut *Sati* Memorial**

*Svargārohaṇa*

**Fig- 15: General view of entrance to *svargārohaṇa***

The reservoir *Svargārohaṇa* has been cut into the solid rock situating on south to the Nilkaṇṭha temple at its roof level. It is supported by five square pillars neatly cut in the solid rock. Maisey refers to various inscriptions some having dates of *samvat* 1554 and 1579<sup>91</sup>. Above the entrance, two inscriptions were found. The right one is dated *samvat* 1554 and is a three line-inscription (Fig. 16). The left one is a four-line inscription, it is also of around the same period (Fig. 17). Its date is not clear.



Fig. 16: Inscription above the entrance to *svargārohaṇa*

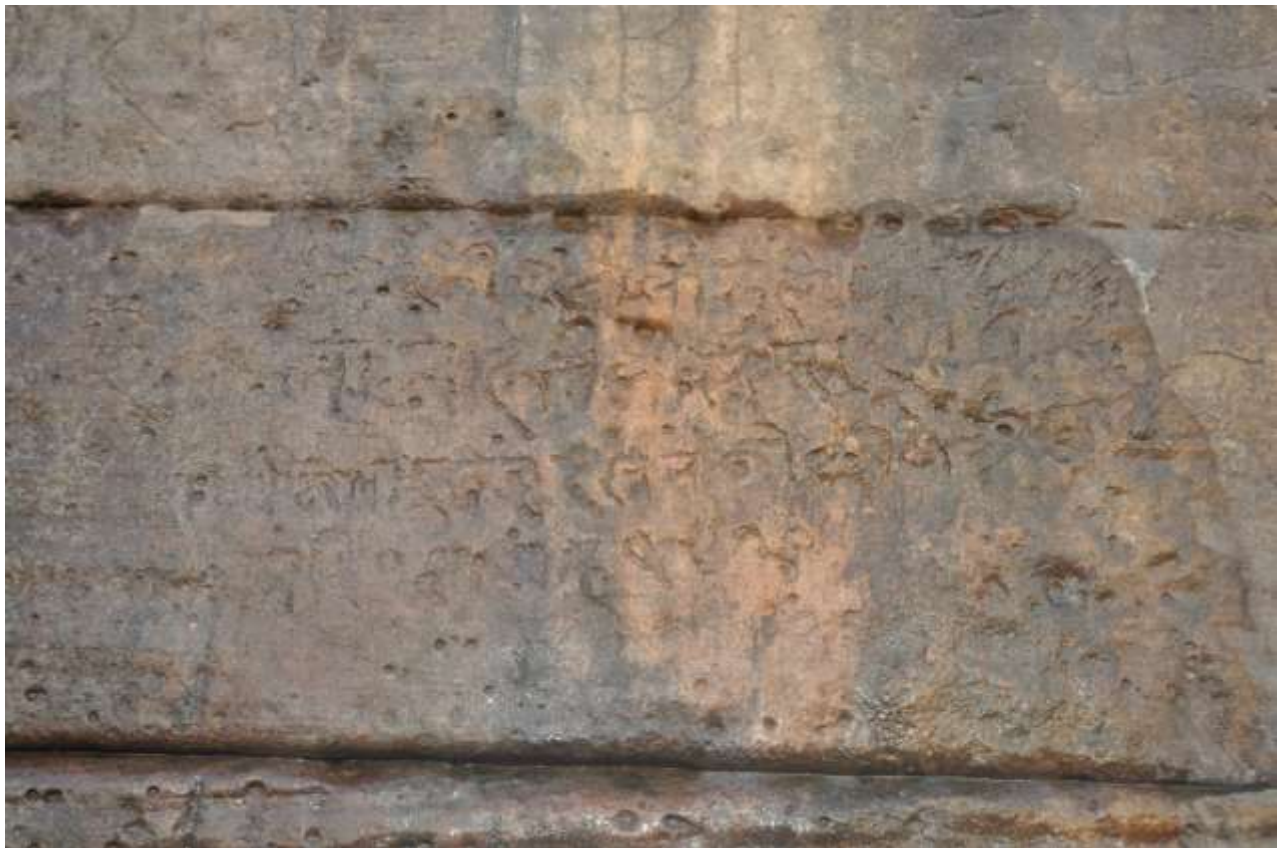


Fig. 17: Inscription above the entrance to *svargārohaṇa*

It is apsidal in plan. It has a narrow opening on its western sides. One can go down the water body by two staircases situated in north and south ends of the entry. The north side staircase goes straight down to the water body. The southern staircase reaches the first level of the water body. At present they have fixed a railing before the opening. The reservoir has three levels; eastern part is the deepest, middle portion is slightly above, and the western portion is the shallowest, which can be reached by the two staircases as described above. The middle and the western portions are separated by two pillars connected with a parapet wall about 2'9" high. These pillars are 7'8" high. The middle portion and the eastern portion are separated by three pillars. Its maximum length in North-South direction is 55'10". Its maximum width in East-West direction is 9.75 meters. In the middle portion the height is 12'3".

One-line inscription on the floor of the reservoir (Fig. 18) dated *Vikram samvat* 1184 records salutation of *Pahula* with both hands. Another four-line inscription dated *Vikram samvat* 1154 records salutation of an important person.



**Fig. 18: Inscription on the floor of *svargārohaṇa* tank**

As we go down the staircase, situated on the northern end of the opening, there exists a rock cut pillar on the right side. On the northern face of this pillar, there is an inscription of 7 lines in bold letters (Fig. 19). It is dated 1535 and records daily salutation of *Triloka Chandra* etc. It is in Hindi language and has been carved in very crude *Nāgarī* letters.



**Fig. 19: Inscription on the pillar of *svargārohaṇa* tank**

As we further descend the staircase and reach the middle compartment, on the pillar situated on right side near the ceiling is carved a *Nāga* and *Nāgī* couple (Fig. 20). It is carved on western face of the pillar. It is of 9<sup>th</sup>-10<sup>th</sup> century A.D.



**Fig. 20: *Nāga* and *Nāgī* couple on the pillar of *svargārohaṇa* tank**

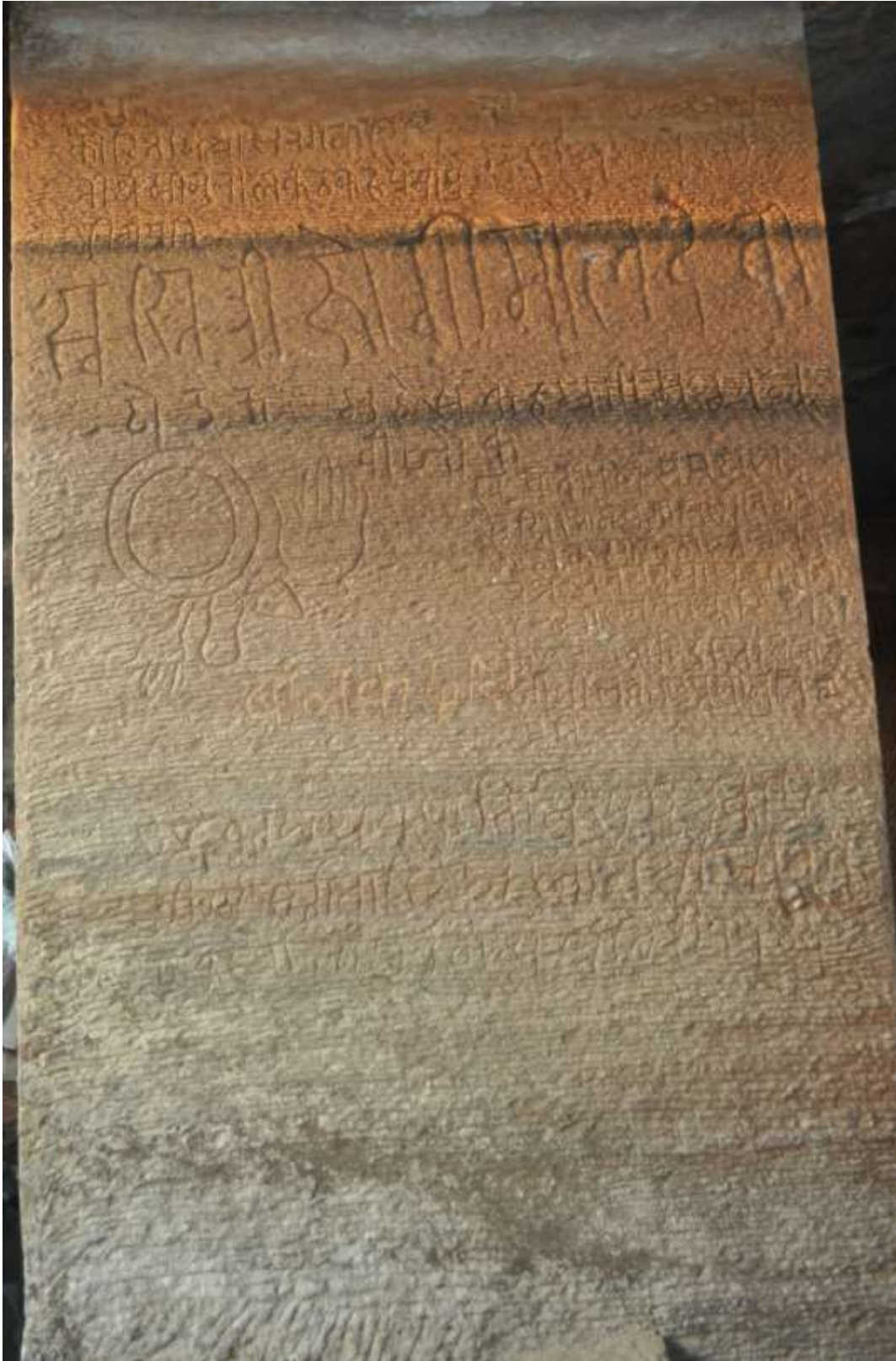
On the southern side of the first pillar is another massive stone pillar. At the top near the ceiling is one line inscription which couldn't be read. Below this there is a nine-line inscription written in *Nāgarī* and in vernacular language. It records salutation to *Nilkaṇṭha* (Fig. 21).



**Fig. 21: Inscriptions on the pillar of *svargārohaṇa* tank**

On the southern face of this pillar, there are many inscriptions (Fig. 22). The first one is of three lines, which reads "(1) *koti tīrtha śrī saragvaha* (2) *tīrtha snānu Nilkaṇṭha kah pranāmu* (3) *nityapрати*" Below this in very large letters in one line is written the following text, "*swasti śrī jogī māldevā*". Below this, there is a two line inscription "(1) *Maheśa kah praṇāmu* (2) *gaṇa vijok*". Below this inscription, there is 8 line inscription dated 1541. It reads as follows "(1) *sarvat 1541....* (2) *sudi 11 . . . .* (7) *śrī nilakaṇṭha praṇamu nitya* (8) *prati*". On the right side of this inscription is engraved a ring, a hand, and three more figures.

Below this is written the name of *Bālak Dās*. Below this inscription, there is another three line inscription dated 1541.



**Fig. 22: Inscriptions on the pillar of *svargārohaṇa* tank**

Another five-line inscription on the stone pillar (Fig. 23) is not legible.



**Fig. 23: Inscriptions on the pillar of *svargārohaṇa* tank**

On the left side stairs descending to the first stage of the reservoir, below the top stair facing north, is a two-line inscription (Fig. 24). On the left side are two kneeling figures worshipping a *Śivaliṅga* from both sides. It is not legible. Similarly on the right side also there is a two-line inscription. In the second line *pranamati* is visible.



**Fig. 24: Inscriptions on the staircase of the *svargārohaṇa* tank**

This five-line inscription (Fig. 25) on the pillar records salutation of some devotee.



**Fig. 25: Inscriptions on the pillar of the *svargārohaṇa* tank**

This inscription is on northern face of the southern pillar of the first row of the pillars (Fig. 26). It is a four-line inscription dated *samvat* 1521 and records the salutation to *Nilakaṇṭha*.



**Fig. 26: Inscriptions on the pillar of *svargārohaṇa* tank**

This inscription (Fig. 27) is of three lines. At its top, there is another two-line inscription, both are illegible.



**Fig. 27: Inscriptions on the pillar of the *svargārohaṇa* tank**

There are two inscriptions on this face of the pillar. Both inscriptions are dated *samvat* 1540. Both record the salutation of pilgrims to *Nīlakaṇṭha* (Fig. 28).



**Fig. 28: Inscriptions on the pillar of the *svargārohaṇa* tank**

This inscription is dated *samvat* 1541 and records salutation to *Nilakaṇṭha* (Fig. 29).



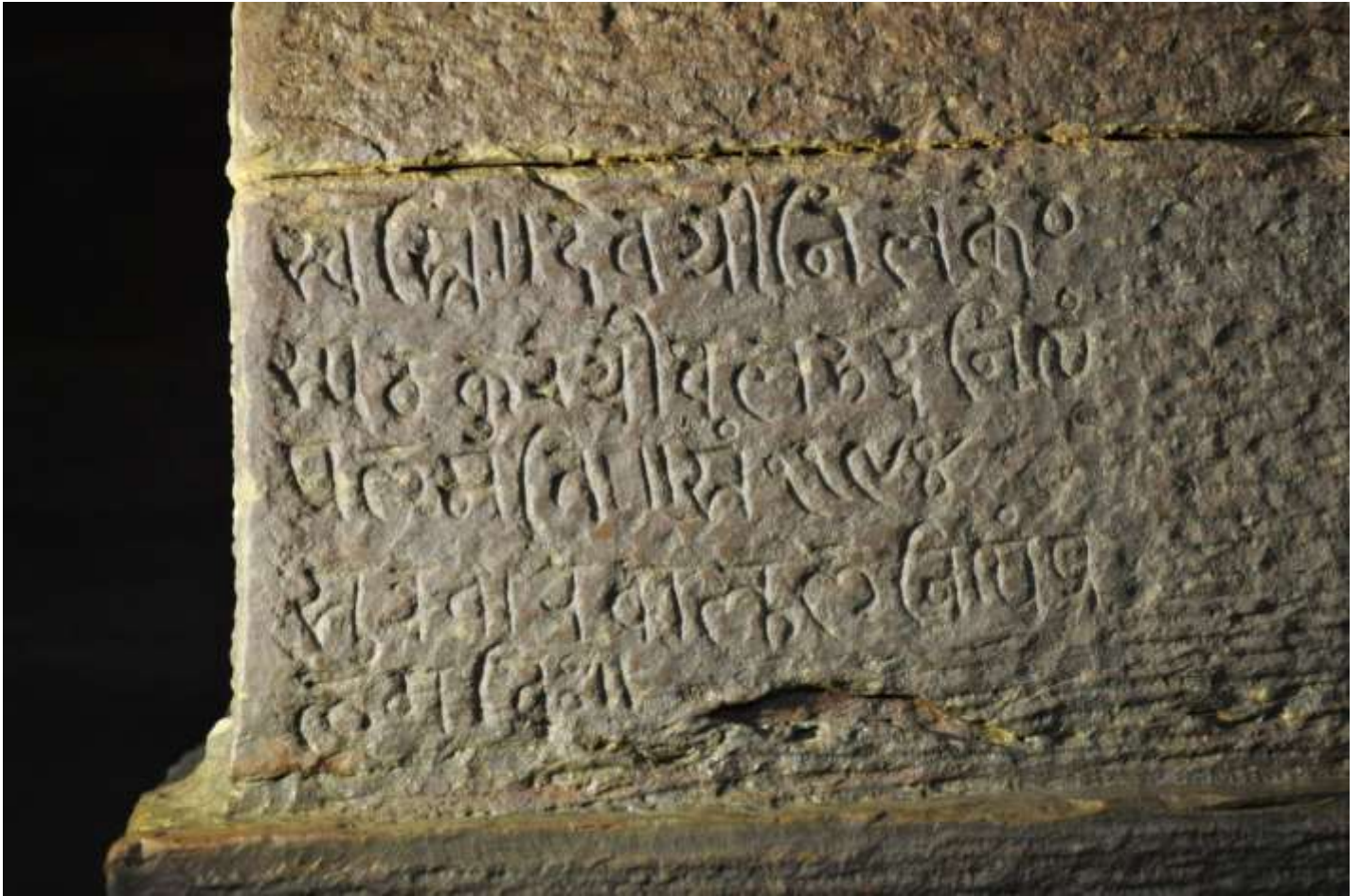
**Fig. 29: Inscription on the pillar of the *svargārohaṇa* tank**

This inscription is on the west face of the second row of the pillars. It is on the southernmost pillar. It is dated *samvat* 1501 and records the salutation of pilgrims (Fig. 30).



**Fig. 30: Inscription on the pillar of *svargārohaṇa* tank**

This is the oldest inscription found on the second row of the pillars (Fig. 31). It is dated *saṃvat* 1194 and it reads as follows “(1) *swastī deva śrī Nīlakaṇṭha* (2) . . *nityam* (3) *praṇamati saṃvat 1194* (4) *...nityam pra* (5) *ṇamati.*”



**Fig. 31: Inscription on the pillar of *svargārohaṇa* tank**

## The Compound of *Nilkaṇṭha* Temple

The main temple stands below the overhanging rock of the remodeled rock shelter at the toe of the scarp of the fort below the main rampart wall. Overlooking the temple, the main rampart wall was built during *Chandela* period. Below the shrine one can see the pillars of *mahā maṇḍapa* which is an octagon contained in a rectangle. The stairs hugging the scarp ascend to the top of the shrine from north and south side of the temple. The temple has an inner enclosure which has been called the first enclosure (Fig. 1)

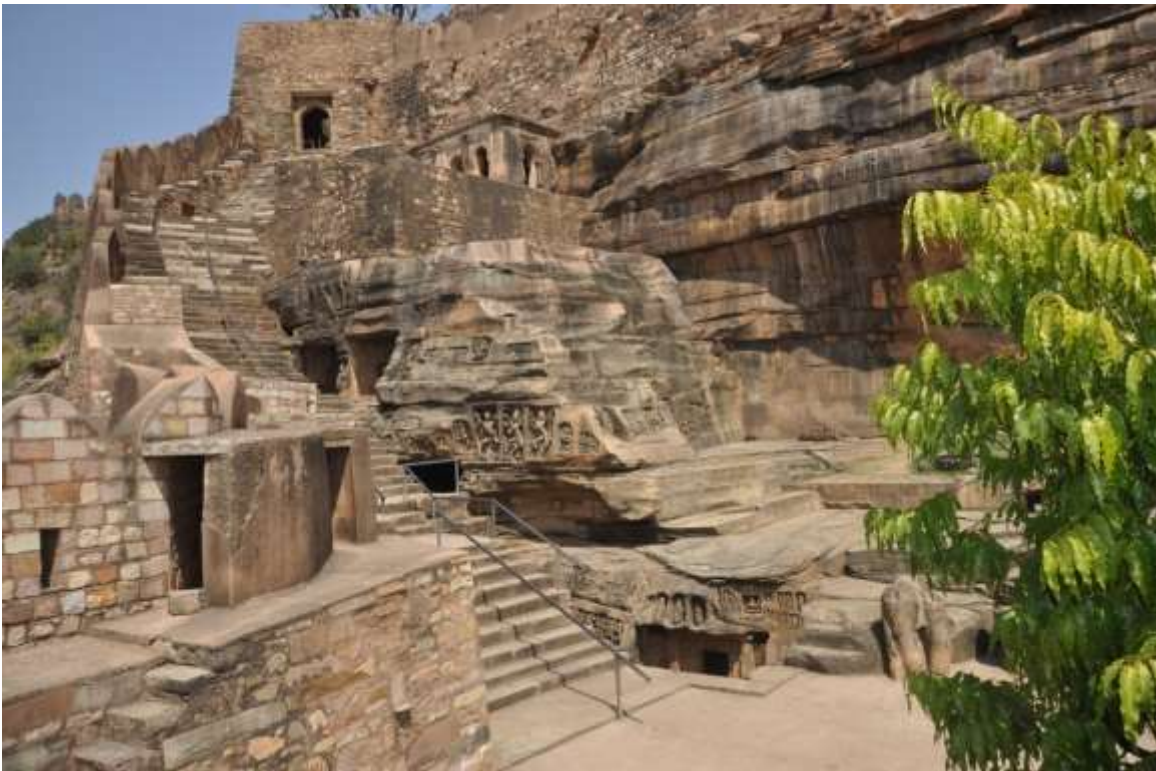


**Fig- 1: General view of great hall and compound of *Nilkaṇṭha* temple**

On the northern side of the temple there is the descent from the Parmal gate. Above the shrine on the southern side is the tank called *Svargārohaṇa* excavated in the rock. On the south side at the toe of the scarp are rock-cut sculptures and *Śivaliṅgas*. Further towards south the gigantic image of *Gajāntaka Śiva* is located. In front of the temple behind the wall of first enclosure, stands a pillared verandah in which are kept loose sculptures. Towards the south-west there is a cell. From the higher ground around the temple, one has to go down by a staircase to reach the gigantic image. In front of the

staircase lies the *Kālabhairava* postern. To the right there is an open quadrangle at a level lower than that of the main temple. In front of the gigantic *Śiva* image there is a small open quadrangle.

As one descends from Parmal gate, on the left is a small space overlooking the temple compound. It has a small shrine called Rāma, Sitā, Laxmana Mandir. As one goes down on the left side, there exist cave numbers 6, 5, 4, 3, and 2. On the right side of the staircase exists the wall of the first enclosure. Above the second cave there is a slightly raised ground where loose sculptures pieces are scattered. At the northern edge of this raised ground, below the Rāma Sitā Laxmana Temple stands Rock wall 3. A little below this, on the southern edge of this raised ground just opposite the northern side of temple exists Rock wall 1. On the south-western edge of this plateau stands Rock wall 2. Between Cave no. 2 and 3 is the *Katrā* gate fixed in the enclosure (Fig. 2).



**Fig- 2: General view of descent from *Amāna Singh* gate to Cave no. 2**

When one looks at the Nilkaṇṭha temple from the west standing on the rampart wall (Fig. 3) one can clearly see the plinths of the *Maṇḍapa* and pillars standing above the ground. On the left side at the level of the temple roof a slit can be seen which is in fact the opening of *Svargārohaṇa* tank. The staircases on both the sides of the temple first ascend from west to east, then taking gradual turn towards the temple clinging to the cliff, finally reach the roof top. A little to the south above the *Svargārohaṇa* tank, one can see a gate which is now closed. It would have provided access to the *Svargārohaṇa* tank from the above. Right above the temple, there is small portion of the rampart wall built of dry rubble masonry, belonging to *Chandela* period while most of the wall has been rebuilt using lime and mortar during later periods.



**Fig- 3: Front view of great *mandapa*, northern door and the rampart**

When one looks at the southern side of the temple enclosure, there is Rock wall 4. Below *Svargārohana* tank, at the base of the cliff, the row of Gupta period *Śivalingas* (Fig. 4) exists. A little beyond is situated the gigantic *Śiva* image whose feet are at a lower level than the main compound. Towards the south, the enclosure gets narrower.



**Fig- 4: General view of the southern part of the *Nilkantha* compound**

The earlier explorers like Maisey, Cunningham, and Fuhrer noticed many inscriptions. Many of them could be traced by the author but some of them are not traceable. The inscriptions in the compound of the temple which could not be traced are being given below.

Cunningham noticed two-line inscription dated *saṁvat* 1165 A.D. It runs as follows- "(1) *Samvat 1220 KṣhatraoanśoDbhava Śrī Lakṣmana Suta Vasu Deva Nityaṁ paraṇamati* (2) *Pamenasuta Sri Vara || Hara Deva Suta Vasabhunityampraṇamati*"<sup>92</sup>.

Another inscription is mentioned by Cunningham. It runs as follows -

*Om! Samvat 1187 Jyestha Sudi9*  
*Śrīmad Madana Varrama Deva ||*  
*Kālañjarādri Śrī Tri*  
*Salka \* rdiara\* nasri* [incomplete]

"*Om!*In the *saṁvat* year 1187 (A.D. 1130) on the 9<sup>th</sup> day of the waxing moon of the Jyestha, during the reign of the fortunate *Madana Varmma Deva*, on the hill of *Kālañjara*, *Sri Trisalka*. This inscription is incomplete as it ends abruptly with the word *Śrī* in the 4<sup>th</sup> line"<sup>93</sup>.

The compound in front of the Nilkaṇṭha temple has on its northern side, the large image of *Bhūvarāha* lying on the ground (Fig. 5).



**Fig- 5: Mahāvarāha idol**

The great *Varāha* figure belongs to 11<sup>th</sup> century A.D. Its lower part is human and the face is of *Varāha*. Above the head there is a lotus symbolizing water. The figure of *Bhūdevī* lifted by *Varāha* is missing.

The head is ornamented and is wearing a damaged *Kireet Mukuta*. On the cheek of *Varāha*, there is a round shaped ornament. He is wearing a *grāiveyaka*, *hāra*, armlets and *vanamālā* and a bejeweled belt holding dagger. His right hand is supported on the right side thigh. The deity is in *aḷiḍh* pose. His left foot is resting on a full blown lotus supported by *Nāga* and *Nāgī*. His right foot is kept on an inscribed pedestal. There are two inscriptions at the base of this figure (Fig. 6). Its date is of late 1540. It reads as “(1) *Nandī kaha pranamu ganeśa* (2) *kādevā . kānityam samvat 1540*”. The lower one mentions, the name of *Udaichand*. It reads as “(1). . *gana ke pranamu sutradhar udaychand* (2) . .(3) *1540 kārtika sudi 15*. There is one inscription at the top (Fig. 7). The upper inscription contains the name of *Ganeśa*<sup>94</sup>.



**Fig. 6: Inscription on the pedestal of the *Mahāvarāha* idol**



**Fig. 7: Inscription at the top of the *Mahāvarāha* idol**

The compound in front of Nīlkaṇṭha has on its western side, a narrow verandah. In the south-western corner, there is a room. This quadrangle extends in the southern direction and assumes a narrow shape and from here the steps descends to the *Kāl-Bhairava* postern, starting from the southern end of fourth wall. On the northern side of Nīlkaṇṭha temple some idols and structural pieces are kept which are broken and not numbered. In the verandah numbered pieces are kept.

There is a door sill of 10<sup>th</sup> century A.D. broken in two parts. The size of first part is 92x29x5 cm. and the size of the second is 30x99x5 cm, and it is marked as 1202. The right side piece shows *Ganeśa* and *Udadhī Kumāra* holding *Kalaśa* and sitting on *Makar*, and the left side piece shows two *Udadhī Kumārs* and a four handed *Śaiṣa* deity sitting in *Lalitāsana* in the extreme right inside a niche (Fig. 8) and (Fig-9).



**Fig- 8: Broken door sill part 1**



**Fig- 9: Broken door sill part 2**

The panel marked as 380 shows a 10th century's *Śaiva dwārpāla* standing inside a *rathika*. He is sporting a *jatajut* wearing *kundals* in his ears, and *hars* in his neck. Its size is 75x58x7 cm (Fig. 10).



**Fig- 10: Śaiva dwārpāla**

Another panel marked as 523 also shows another *Śaiva dwārpāla*. Its size is 80x58x7 cm. He is standing with a female attendant. He is standing inside a *rathikā* (Fig. 11).



**Fig- 11:** *Śaiva dwārpāla*

There is another sculpture showing a *Śaiva dwārpāla* with a lady. Its size is 105x47x10 cm. These figures are defaced (Fig. 12).



**Fig- 12: *Śaiva dwārpāla* with a lady**

The sculpture depicted as 588 is a 10<sup>th</sup> century's *Varāhī* figure. Its size is 100x53x17 cm. It has been badly damaged. It's hands are broken. She is sitting in *sukhāsana* and is protected by an umbrella (Fig. 13).



**Fig- 13: Varāhi**

The sculpture numbered as 590 is a 6<sup>th</sup>-7<sup>th</sup> century's eighteen handed *Mahisāsura-mardinī*. Its size is 123x73x15. It is a beautiful piece showing the goddess carrying her usual *ayudhās* in her hands. She is holding a man by her hairs, *Trisūla*, *khetaka*, *Śakti* and her other hands are broken. She has beheaded the buffalo and caught his human form by his throat. She is holding another fiend by her hair and her mount lion is trying to bite the buffalo (Fig. 14).



**Fig- 14: Mahisāsura-mardinī**

There is another sculpture piece marked as 583. It depicts 8th century's *Nārsimhī* sitting in *Lalitāsana* on *pīṭha*. The idol is heavily damaged. Its size is 96x46x17 cm. She is holding rosary, *triśūla*, *kheṭaka*, bell, and an elongated vessel in her hands. She is sitting on lotus seat. Her hands and mouth are broken (Fig. 15).



**Fig- 15: Nārsimhī**

Another piece of sculpture marked as 540 shows a lion with his fore paw raised and head broken. Its size is 63x66x32 cm (Fig. 16).



**Fig. 16: Figure of a head broken lion**

The architectural piece numbering 326 is of 10th century's *Lakṣmī-Narayana* sitting inside a *rathikā*. Its size is 56x64x17 cm. On his right side on the other face two devotees are standing (Fig. 17).



**Fig- 17: *Lakṣmī-Narayana***

At the top of this there is kept a *Śivaliṅga* marked as 539. It is placed on an *Arghā*. Its size is 95x83x20 cm. There is also a very large stomach probably of lord Ganeśa belonging to 10th-11th century A.D. To his belt are attached a large number of round bells (Fig. 18).



**Fig- 18: Śivaliṅga**

The head of *Ganeśa* also kept in the Verandah is marked as 519 and the two pieces belong to the same. Its size is 130x68x32 cm (Fig. 19).



**Fig- 19: Figure of Ganeśa**

The sculpture no. 531 is the lower part of 8<sup>th</sup>-9<sup>th</sup> century's pillar of *Pratihāra* period showing *ghāta pallava* design at the bottom and sixteen-sided shaft above it. Its size is 71x32x33 cm (Fig. 20).



**Fig. 20: Pillar showing *Ghāta pallava***

The image of 10<sup>th</sup>-11<sup>th</sup> century's *Śaivāchārya* (537) sitting in *Padmāsana* is without head. Below the shoulder behind the arm is visible a *Kamaṇḍal*. He is holding something in his hands. A part of his beard still attached to his chest (Fig. 21).



**Fig- 21: Headless *Śaivacharya***

The antiquity no. 529 is a multi-armed standing three-headed *Bhairava* of 10<sup>th</sup>-11<sup>th</sup> century A.D. He is wearing *Jaṭāmukuta* with a skull, his eyes are round, mouth is open and he is three headed. Above him in three *rathikās* are shown a couple in erotic posture and two *sādhus*. It is part of the door jamb of a temple with *patraśakha*, *rūpśakha*, still visible (Fig. 22).



**Fig- 22: Three headed *Bhairava***

The antiquity no. 516 is a two *Daśāvatāra paṭṭa* of 10<sup>th</sup> century A.D. showing *Mīna*, *Kachhapa*, *Varāha*, *Narisiṃha* and *Vāmana* in the lower tier and rest of the avatars namely, *Rāma*, *Kriṣṇa*, *Balrāma*, *Buddha* and *Kalki* in the upper tier (Fig. 23). Its size is 2.22x42x33 cm.



**Fig- 23: *Daśavatara paṭṭa***

The sculpture of the eight handed *Mahiṣāsura Mardinī* of 10th century A.D. has its lower portion cut off. The size is 57x44x16 cm. In remaining portion all her hands are broken, except one in which she is holding a shield (Fig. 24).



**Fig- 24: Eight handed *Mahiṣāsura Mardinī***

The antiquity no. 381 is an architectural piece of 11<sup>th</sup> century A.D. showing the scene of *Samudramanthana*. Its size is 142x42x5 cm. In the place of churning rod there is a man emerging from a pitcher and it is resting on a tortoise. A many-headed serpent is coiled around the human churning

rod. The man is being attacked by a swan. Gods are shown on the left side and *Asurasa* are shown on the right side (Fig. 25).



**Fig- 25: architectural piece scene of *Samudramanṭhana***

On the extreme left side the horse *Uchhaiśravā* is standing. A *kumbhika* of pillar belonging to 11<sup>th</sup>-12<sup>th</sup> century A.D. is also part of this collection (Fig. 26).



**Fig- 26: a *kumbhikā* of pillar**

In the north-west corner of this compound near rampart wall a 6<sup>th</sup>-7<sup>th</sup> century's pillar has been kept and it is unnumbered.

An inscription of *Parmārdideva* on a black basalt slab (Fig. 27) is also kept there in the southern part of the verandah<sup>95</sup>. Its reading by Maisey is produced here.



**Fig- 27: Inscription on the black basalt slab**

नमः शिवाय । तत्पूर्वे नीविमोक्षे अवणकुवलयेनाशु निर्व्याप्य दीपं  
 चूडाचन्द्रप्रकाशप्रसरविधुरया शैलभर्तुर्दुहित्रा ॥ ध्वान्तभ्रान्त्या भजन्त्या  
 नवघनपटलश्यामलं कण्टकाण्डं दत्ताश्लेषप्रमोदः प्रगुणयतु मुदं मेदुरा-  
 मीश्वरो वः । १ । देहार्जानद्भकान्ताकुचकुसुममयो भालनेत्रानलार्चि-  
 पीनोष्णा मौलिखेलन्मुखरसुरनदीनीररम्यो जगन्ति । स्फीतोत्तंसेन्दु-  
 कान्तिर्द्विरददृतिदृढाच्छादनव्यक्तशीतः शंभुर्भूषास्थिकुन्दप्रकरपरिवृतः  
 पातु सर्वर्तुं मूर्तिः । २ । देवे द्यूतजितं प्रयाचति पणं देवी दिशन्त्युत्तरं  
 न स्वामीति निगद्य कल्पितरुषः श्रान्ताः स्वकान्तासखीः । हारभ्रान्तिह-  
 ठावद्यष्टपाशैर्भूतफूलारदूरद्रुताः प्रेक्ष्यालीकसमाधिभेदि हंसितं कुर्व-  
 न्हरःपातु वः । ३ । दास्येऽहं परिरम्भणानि कितवद्यूते जितानि त्वया  
 मिथ्यैत्सुक्यमिदं यतः शतमहोरात्राणि तत्रावधिः । इत्युक्तः शिवया  
 निशादिवसद्यज्योतिर्मयाच्छिद्वयद्रागुन्मेषनिमेषकोटिपटलव्यग्रो हरः  
 पातु वः । ४ । चिन्तयत्यनुदिनं ध्यानापदेशादयं येनामुं मुनयोप्यना  
 दिनिघनं ध्यायन्ति धौतस्पृहाः । इत्यङ्गात्स्वकारे हृते गिरिजया या तत्र  
 पद्मासना । प्येतत्काष्ठातटकर टिघटोत्कृत्तकृत्तिप्रतानप्रत्यग्रप्रच्छदाद्यः  
 कापटमृगपतिस्फारवर्मेत्कवेल गीर्वाणोद्दण्डचण्डप्रचयति कःकालि  
 कायाः भ्रश्यद्भूतलमुल्लसत्तनुतुलाकोटिध्वनिप्रस्फुरत्तारागुच्छमतुच्छकंङ्क  
 णमणिज्योतिर्वृतेन्द्रायुधं । भीमभ्रमविततजटादण्डचण्डाभिघातच्छुभ्यहि

क्लृम्भिकगठध्वनितविरचितोत्तलगीतप्रकाराः। पादप्रान्तप्रहारप्रचलित-  
 वसुधागोल त्पदार्थं व्यतिकरदलिते भूतले भङ्गदुस्त्रं संप्राप्ते दिक्पतीनां  
 भुजवनपवनोद्दासिते सत्यशून्यं । स्वस्तस्वर्गापगार्त्रीभवति ज्वालमाला-  
 क्षिवक्त्रिभुजब्रह्माण्डभाण्डद्रवविकटजटापिङ्गलिनःपुरारैः । आम्बदाङ्क-  
 हरतु भवभयं ताण्डवाडम्बरं वः पादान्तर्लक्ष्यलेखानिभृतवसुमतीचक्र-  
 वालप्रतिष्ठं नष्टाष्टाशाविभागप्रसरमुखभुजाजाललीलायितेन वपुर्वः  
 प्रलयमहमहाभैरवं भैरवस्य इन्दुर्ज्ज्वरिताः कपालकुहरकोडे कुम्भ  
 कारिणःप्रोद्भूताःफणमण्डले फणपतेरायामिभिः पूरुष्वातिध्वस्ता क्षेन्दवः  
 स्नेह्याताण्डवलासालिचलितावद्वासरि चूडादृढवदपन्नगप-  
 तिश्वासानिलापूरयैर्गर्जन्तो तिमिरप्रसार क्षुभ्यान्नाम्बुखच्छं  
 निनदःप्रयातिविरतिनाद्यापिसन्नामिव स्वातस्यानद्रशचोःक्षरदमरधु-  
 नीवीचिभिर्मैलिलोलः कण्ठ दत्तिदम्यलिभुवनहविषाहन्तु  
 होमस्तमो नः स्वल्पायोमानभागःक्षयसमय जविच्यंडपिण्डे च-  
 ग्हीभर्तुर्वुभुक्षोःकवलकवलनापूर्वजिह्वाविलासाः कृत्वापासन पूर्व  
 क्रमकोडितानि पमितरव्यासलिमाविलक्षोवैलक्ष्यं वः क्षि-  
 षोतु कुमुच्यतयुधिवसुधाघातसप्रीत करजां व्यस  
 दाभूषिताः पान्तुत्वानवनीरदच्छविमुचश्रीकंठकंठांशवः दौर्दंड  
 वलयैर्हर्षनिष्यंदिदृक्कोभद्रचन्द्रार्धमौलेः प्रगुणयतु परब्रह्मलयः समाधिः  
 परिचयं यं विपाकेन शून्यं निस्त्रिष्यत्रीश्वराङ्केऽप्यनयतु स वः शाश्वतं  
 मोदमीशः प्राणति सर्वेसुराः किं चामु रजनीषु राह्वरसुरःखैरं  
 समाक्रामति पेस्यफिरदी शाकंशून्यपदेनिरस्यति यमुंच  
 तिक्षिप्यत्यम्बुधिशुक्तिसंपुटकुटीकोडे तथान्यं मुञ्जः देवस्यास्य मुखाम्बु-  
 जद्युतिलवप्र भुविवाङ्क्या सरसिजश्रेणीभिरन्तर्जलं तत्कंठाव-  
 धिममपीनतनुभिस्तीव्रं तपस्तप्यते काष्ठाकुंजरकुंभसंनिधिमिलत्पौष्प्र  
 तापानलं साक्षी विरोधिरान तद्धितम् । यः पीत्वा सधुयुक्तांमुज्ज्वलयशः  
 प्रथर्षिष्ट्वीभुजां निःप्रत्यूहमहोकरग्रहविधिं चक्रे नृपाणां वरः । के

चिद्वद्धाःसहेलं निजभवनगता मोचिताः कोऽपि केचिद्देहाद्देहान्तराणि  
क्षणमिव गमिताः कोऽपि नीता प्रमोदं । वालापत्याश्च केचित् प्रतिपददय-  
या प्राणवप्राश्रयोद्गाःचौणीनाथस्य यस्योन्नतभुजपरिघेनारयः सारयश्च ।  
दाडोवक्त्रं निचुम्बत्सपदि विकर्षन्कुन्तलं कुन्तलीनामाधुन्वन्नङ्गनारीकुच-  
कलशससच्चारुचीराम्बराणि । खेलत्कान्ताश्रमजलकणिकादूषयल्लील-  
यैव देवःक्रोडन्निवास्ते मलयमरुदिव श्रीदशार्णाधिनाथः । मेदिन्यां विष-  
मेघुरित्यनुदिनं षडङ्गारवीरव्रताचार्यः श्रीपरमर्दिदेवन्टपतिः कैनाम न  
स्तूयते । शूय्यायां चरणाङ्गणे च पतिताः कामिन्यश्च विरोधिनश्च शतशो  
येनामुना खंडिताः । आकाश प्रसर प्रसर्थत दिशस्त्वं पृथिवि पृथ्वी भव  
प्रत्यक्षीकृतमादिराजयशसां युष्माभिरुज्जमितं । प्रेक्षध्वं परमर्दिपार्थिव-  
यशोराशेर्विकाशोदयादीजोच्छासविदीर्णदाडिममिव ब्रह्माण्डमारोह-  
ति । चिन्तामणिर्यदि शिला न किलाभविष्यन्मन्ये नचेत्पशुरसावपि  
कामधेनुः । वक्षो दलिष्यदुभयोरपि लज्जयास्मिन्वाष्काधिकं वितरति  
। त्रविशं नरेशे । निसर्गभक्त्या विदधे परमर्दिनरेश्वरः सो ऽयमेतां निर-  
स्तारिः पुरारि चरणस्तुतिम् । दाक्षिण्यतो मम गुणग्रहणं न कार्यमा-  
र्याः कदाचिदपि दोषपदेभवद्भिः । ह्यत्यं तदेव पुनरत्र विचिन्ततन्तु  
येनैव संभवति चेतसि वःप्रतीतिः । वीरश्रीपरमर्दिपार्थिवपतेरस्य  
प्रसादैकभूःपौत्रः सद्गुणशिल्पिनोऽनृणसुतःपद्माभि धानःसुधीः देउकेन  
सहानुजेन तिलकः शिल्पक्रियाशालिनामालिख्य स्वयमुल्लिखेख गिरि-  
जाभर्तुःप्रशस्तिं ह्यती । अचरमचरमाद्रिव्याजवक्षोजलक्ष्मीमिलदुडुम-  
यहारं धारयंत्वम्बरान्तम् । फणिपतिफणशय्याशायिनी यावदुर्वीहति-  
रिहं परमर्दिष्णापतेस्तावदस्तु । संवत् १२६८ कर्तिक शुदि १० सोमे  
मङ्गलमहाश्रीः ।

- १ ॐ नमः शिवाय । अनुसरति सरोर्षे पारिजाताय तस्मिन् सपदि  
किल यथार्था रोदसी संबभूव ।
- २ कोऽपरः श्रोपरः १ भूपेऽस्मिन्वद विघ्नराजविजितं किं तम्भितं  
नो पराम् द्येभूयतवन्मुमा निववि ।
- ३ भुजान्तरेऽपि यश्चित्रीड किंतमृणाम् ४ अव्याप्ताहितदृष्टिपृष्ठविल-  
सत्संसारदक्षक्रिया यो
- ४ वियदतिप्रसिद्धमहिमाभूमीधरे भूसुरः ६ नारायणो वृत्तवतां वि-  
हाय मोदाकुलाताव
- ५ क्तिर्द्वितीयस्य सुतोयशोभः भुवं भारात्मयशोभिरासीद्वेलाधरोदक्ष  
गत
- ६ राभिरन्ययमदन्तमनीकरेणुः १२ तस्मिन्निन्दामनार्द्रस्थितिमनुवद-  
ति क्षोणपाले
- ७ जित् अजनि विजयपालस्तत्सुतो भूमिपालः शिततरतरवालध्वस्त-  
राजन्यमालः
- ८ स्रुनुःकुम्भोद्भवाभो नमितावनीभृत् यो दक्षिणाशाभरणीकृतात्मा  
कार्णार्णवं तूर्णमपा
- ९ चकार १९ मालवाधिपकुरङ्गलोचनालोचनाम्बुनिवहेन सिक्तया  
मण्डपोन्नतशिर

The first twenty-four lines of this inscription are of no historical importance, consisting of a eulogistic address to *Śiva* and *Pārvatī*, conceived in terms somewhat too glowing for the pages of the Journal, and are omitted accordingly.

25. "He the greatest of the Kings, having drunk, like draughts of honey and curds, the shining fame of the kings, his enemies, introduce a rule for collecting the land revenue without resistance from any foe (or he became the husband of the earth, which without resistance completed the ceremony of marriage)."

26. "Some having being easily made prisoners and kept in his own house were afterwards released. In a moment he caused some of them to wander from house to house; some he made to enjoy happiness; some the fathers of little children, with unceasing compassion for them, were seeking safety for their life within the walls (of some castle). Of the long arm of the king, his enemies were afraid as of their *fatal* enemy."

27. "The king of Dasharna like the wind of the malaya mountain, kisses supportively the lips of the maidens red like the pomegranate, seizes them by their beautiful tresses, removes the garments that shine brightly on the high bosoms of the maidens, and easily dries the perspiration occasioned by the sport from the brows of the fairs."

28. "By whom was not the king Paramardi Deva esteemed? He was as the god with the uneven arrows \* upon earth, like a spiritual guide in the mysteries of love. Hundreds of maidens who approached his bed, and hundreds of foes who fell at his feet, were rejected by him."

"Thou firmament move on, and ye quarters of the world, proceed; and thou earth enlarge! Ye who have witnessed of the wide spread fame of former kings; now behold the rising glory of the fame of the King Paramardi, which like a pomegranate bursting by the swelling of its seeds extends over the world. Seeing the gifts of the King, who gives even more than is requested, the hearts of the divine jewel (Viśnu's Chintamoni) and the heavenly cow (Kama-Dhenu, who grants all wishes) would have burst with shame if the former were not a stone, and the latter an animal.

"The King Paramardi having conquered his enemies, himself composed with his innate faith this eulogy of Purari (Śiva).

"Oh ye venerable ones! Although my liberality is great, still my high qualities will not be remembered by vicious persons; meditate therefore on such works as may satisfy your minds.

"The able *Padma*, the favorite of the valiant King Paramardi, the grandson of an eminent artist, the son of Anrina, and superior to all artists, has in company with Deoke, his younger brother, composed and inscribed this praise of the husband of Girija:"-

"As long as the earth, clad in the garment of the atmosphere, which is adorned with the garland of stars joining, like two resplendent breasts, the eastern and western mountains; as long as the earth rests upon the bed of the hood of the serpent King, so long let this work of the king Paramardi endure. Dated Monday the 10<sup>th</sup> of Kartika, Sudi *Samvat* 1298. May prosperity and success attend!"

This inscription (Fig. 28) is very old but unfortunately the beginning of the first line has been lost and neither its date nor king's name is available. It records the setting up of a symbol of *Maheśwara*. This

inscription was first noticed by Cunningham but could not be traced presently. It belongs to 8<sup>th</sup> century A.D.



**Fig. 28: An inscription**

In front of the room situated to the south-west of the temple, 10<sup>th</sup>-11<sup>th</sup> century's *Lalātabimba* or *Uttaranga* of some temple is kept. In the center inside a round pillared *rathikā* is seated four-armed *Śiva* holding *Trisūla*, *khaṭvāṅga* and rosary in three hands. There are two similar niches showing seated figure of *Brahmā* on the right side and *Vishnu* on the left side. On both sides of *Śiva*, seven seated mother goddess are shown. *Veerbhadrā* along with *Brahmānī*, *Maheśwarī*, *Kumārī*, are shown on the right side and *Vaiśnavī*, *Varāhi*, *Indrānī* and *Chāmundā* are shown on the left side. All the god and goddess are carrying their respective *āyudhas*.

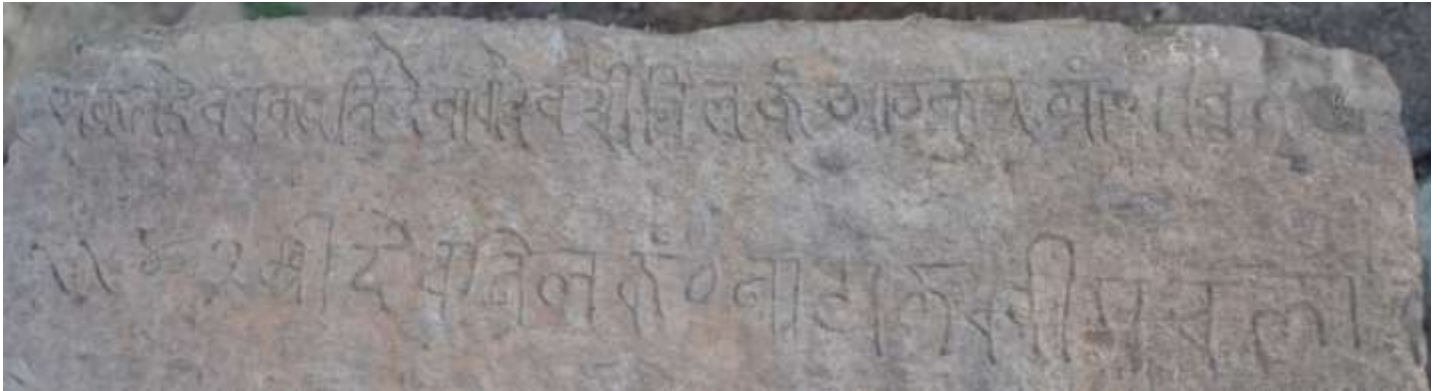
To the north of *Nīlkaṇṭha* temple, there is an area with raised elevation. Many temples might have existed here, which have been destroyed. A large number of architectural and sculptural fragments lie scattered at present. Many have been transferred to the museum in *Amāna Singh Mahal*. The pieces still lying around are being described in the following lines.

The most prominent is the figure of *Sahasralinga* standing upright in the middle of the open space. It is of 93x45x45 cm (Fig. 29). It has got more than a thousand miniatures *lingas* carved on the outer surface. It belongs to 10<sup>th</sup>-11<sup>th</sup> century. In this *Brahmasūtra* is shown at the top of the cylindrical part of the *linga*. Above *Brahmasūtra* are depicted three *Śivalingas* contained in two horns. *Brahmasūtra* is in fact a band of flowers carved in low relief and on four sides are added, four half flowers.



**Fig- 29: Figure of Sahastralinga**

Nearby lies a loose inscription (Fig. 30). There is two-line inscription on it. It reads “*Sakaldev . . . śrīnīlkaṇṭha . . . samvat 1147 . . .*”



**Fig- 30: An inscription**

Two pillars of *Pratihāra* period were found in the compound (Fig. 31).



**Fig. 31: Two pillar found in the *Nilkaṇṭha* compound**

An architectural piece of 8th-9th century temple was found in the compound (Fig. 32).



**Fig. 32:** 8<sup>th</sup>-9<sup>th</sup> century architectural piece found in the *Nilkaṇṭha* compound

One more piece of upper part of a *Pratihāra* pillar was found (Fig. 33).



**Fig. 33:** Piece of a *Pratihāra* pillar found in the *Nilkaṇṭha* compound

A slab showing dancers was found near the cliff (Fig. 34).



**Fig. 34: Slab showing dancers**

One more broken inscription which records salutation to *Nilkanṭha* was found. It is of very late period (Fig. 35).



**Fig. 35: Broken inscription**

An architectural piece of 8th-9th century's temple was found (Fig. 36).



**Fig. 36: 8<sup>th</sup>-9<sup>th</sup> century architectural piece**

A part of *vedika* of 12th century was also found (Fig. 37).



**Fig. 37: 12<sup>th</sup> century part of a *vedikā***

To the south of *Nilkaṇṭha* temple, the compound takes a narrow shape extending towards the same direction along the scarp of the hill. This part contains the fourth wall described above which is in fact situated in the lower part of the scarp below the main rampart of the fort. This part also has the first enclosure of the temple running around the eastern and southern part (Fig. 38).



**Fig. 38: General view of first enclosure of *Nilkaṇṭha* compound from South**

In the south-eastern part of this quadrangle, there is an open space which is at the lower level than the *Nilkaṇṭha* temple. In fact, the staircase starting from upper part and going to the lower level, takes up to the gigantic figure of 10th century's *Gajantaka Śiva* (KF 2) which is wrongly called *Kāla-Bhairava* by people (Fig. 39).



**Fig- 39:** Gigantic image of *Gajāntaka Śiva*

It was first noticed by Maisey<sup>96</sup>. *Kāla-Bhairava* is 7.31 meters high and 5.18 meters broad. It was also mentioned by Abul Fazal<sup>97</sup>. Its size is 755x555x220 cm and in standing posture. He has eighteen hands, *Jaṭāmukuta* with terrific face, broad nostrils and three eyes. He wears *vyāghracharma*, *katimekhala*, *sarpakuntala*, *mundamālā*, *sarpayajñopavīta* and *sarpamālā* in the neck, the *sarpavalaya* in the wrists and arms. He holds bow, *śakti*, and trident, *damaru*, *mālā*, *chakra* and skull, *ankuś*, *matulung*, *sword*, *paśa*, *khatvāṅga* and one hand in *abhayamudrā* and holding elephant skin in the rear two hands. The *Śiva* is shown with the *Urdhavalinga*. This form of *Śiva* is most common in *Kaliñjara*<sup>98</sup>. Near the feet of the gigantic *Śiva*, there is a figure of *chāmundā* carved on the rock (Fig. 40). Between the legs of *Śiva* is a figure of devotee standing on one leg with folded hands. On the left side there is a *Śivaliṅga* carved in the rock up to the height of the knees. Two 12<sup>th</sup> century's monolithic pillars have been fixed in front of the deity. To the left of the deity, stands the rampart wall and to the right is the raised portion of the compound.



**Fig. 40: Chāmundā below the image of Gajāntaka Śiva**

In front of the image, the wall is pierced by a rectangular gate providing entry into an open roughly rectangular space. On the left side is a gate fixed into the rampart which goes towards 2<sup>nd</sup> enclosure of *Nilkaṇṭha* temple and is known as *Kāla-Bhairava* postern. In the front wall, on the extreme right side and on both sides of the door are fixed *Pratihāra* period pillars. Similarly on both sides of the *Kāla-Bhairava* postern *Pratihāra* pillars are fixed (Fig- 41).



**Fig. 41: View of *Kāla Bhairava* postern and entrance of quadrangle**

In the quadrangle opposite *Śiva* image, on western and southern side, there is rampart wall, high on southern wall. In the western end is fixed an image of *Bhairava* and his *Śakti* (KF 3). Its size is 68x40x14 cm. It is a sculptural piece fixed in the wall. *Bhairava* is holding a *khatvāṅga*, and *Śakti* is holding a *paśa* in her one hand. All their other hands are mutilated (Fig. 42).



**Fig. 42: *Bhairava* and *Śakti* fixed in rampart wall above quadrangle**

As one enters the postern behind the right door jamb, a figure of divinity (KF 1) exists. Its size is 70x20x12 cm. It is a door jamb carved with a richly ornamented *dwārpāla* figure standing in *tribhanga* pose and right hand and left leg are damaged and there is a lotus creeper behind crowned head built at the entrance towards south (Fig. 43).



**Fig- 43: Dwārpāla**  
[338]

## The Second Enclosure and the scarp

Outside the *Kāla-Bhairava* postern, there lies a broken stone pilaster of 8<sup>th</sup>-9<sup>th</sup> century A.D. Its lower portion is broken. In the remaining portion as moving from top to bottom, the following decorations are found. Square part, *ghāta pallava*, simple molding, and band with floral design, sixteen faceted shaft, octagonal shaft and *Manibandha*. The lower portion is broken. (Fig. 1).



**Fig. 1: Piece of *Pratihāra* pilaster**

On the left side of the postern, the cliff which is generally running north-south axis takes a westward turn and runs parallel to the rampart wall running in west direction. To the left of gigantic *Śiva* image and on the outside of this first enclosure, there exists a one-line inscription of 5<sup>th</sup> century A.D. its other letters have been obliterated but the last two are visible. It reads as follows “. . . *guha*”<sup>99</sup> (Fig. 2).



Fig. 2: Inscription on the rock outside *Kala-Bhairava* postern

The overhanging cliff of the hill is visible from the postern, it extends to the southern direction up to the south-west angle of the fort. This overhanging cliff provides good shelter in all the seasons. In earlier times, it was used by ascetics to do penance. In pre-historic age, early men used it for shelter because this cliff was lined with water springs at the toe. These places were shrines for early men as is evident by rock paintings all around the *Kāliñjara* hill. Although most of the pre-historic rock shelter has been broken down to make the cliff smooth, so that no invader could climb it to reach the wall of the fort. One such painted rock shelter is still surviving outside the 2<sup>nd</sup> enclosure. This long *arī* (rock shelter) was a favorite spot of the *Śaiva* ascetics as is evident by inscriptions along this mentioning caves names after different holy persons. An ethno-archaeological parallel is provided by *Maunī Bābā* who stayed here and did penance, about 100 years ago, He is still remembered by old persons of *Kāliñjara*. At present, this cave is occupied by a priest who is *Chandela Rājputa*, officiating as the main priest of *Nīlkaṇṭha*. He belongs to the line of hereditary priests of this temple. It is interesting to note that *Śaiva* shrines of *Chandela* kings have *Chandela Rājputas* as its priests.

North of *Siddha kī guphā* in the cliff about 4.57 meters high from the ground, is situated natural hollow known as *Maunī Bābā kī guphā*, in fact *Siddha kī guphā* is also called *Maunī Bābā kī guphā*. Being a little higher than the natural ground, it is safe from animals and there is an old *Yajñavedī* where *Bābā* used to perform *yajño*. There is no inscription inside this cave (Fig. 3 and 4).



**Fig. 3: General view of rock shelters outside *Kala-Bhairava* postern**



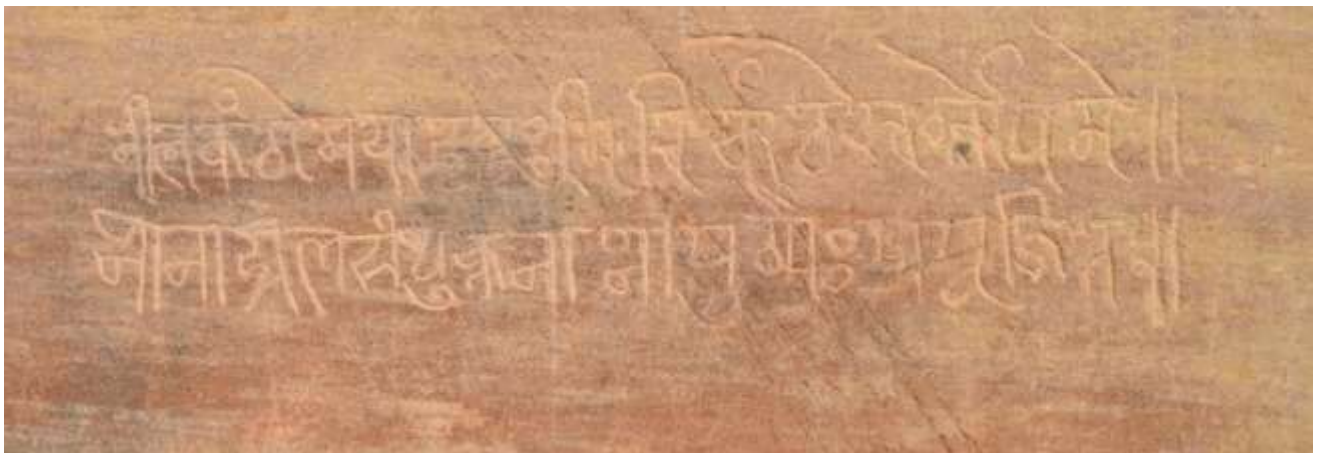
**Fig. 4: General view of rock shelters and first enclosure of temple**

A little south of the postern, there is a cave called *Siddh kī guphā*. It is at a height of about 4 meters from the ground level. The original excavation in the natural rock has been covered with stone slabs to make a door. It is reached by a flight of steps excavated in the natural rock<sup>100</sup>. Outside this cave, there are many inscriptions. There are two inscriptions on the lintel. The upper one is dated *Vikram samvat 1544*. It records salutation to *Nīlkaṇṭha*. Lower one also records salutation to him. The right side slab bears a two inscription which reads as “*Swasti śrī deva Nīlkaṇṭha . . . nitya praṇamati*” (Fig. 5)



**Fig. 5: Inscription on the slab of *Siddha kī guphā***

Another two-line inscription is on the slab. It is situated a little below the earlier inscription (Fig. 6).



**Fig. 6: Inscription on the slab of *Siddha kī guphā***

It also records the worship of *Nīlkaṇṭha* by some devotee (Fig. 7).



**Fig. 7: Inscription above *Siddha kī guphā***

One 13<sup>th</sup> century one-line inscription dated *saṃvat* 1240 was found on the living rock situated to the left side of the cave. Another one-line inscription dated 11<sup>th</sup>-12<sup>th</sup> century was found carved to the left of the lintel of the door (Fig. 8).



**Fig. 8: Inscription outside *Siddha kī guphā***

Another inscription dated *Vikram samvat* 1593 has been found which also records salutation of a pilgrim (Fig. 9).



**Fig- 9: Inscription outside *Siddha kī guphā***

There is one more two-line inscription little higher than the door lintel (Fig. 10).



**Fig- 10: Inscription outside *Siddha kī guphā***

A little south of *Siddha kī guphā*, there is another place at the same level as a cave approachable through 3-4 giant steps of rock. There exists a two-line Gupta inscription of 5<sup>th</sup> century A.D. (Fig. 11). First line reads as “*Śrī Pranasaśodhara*”. The second line reads “[*she*]vāpa pa . *vasā gana guhā*”. On the vertical edge of the ledge below this inscription, there is a very short inscription which reads as “*guhā*”<sup>101</sup>. This is also of the same period<sup>102</sup>.



**Fig. 11: Later Gupta Inscription south of *Siddha kī guphā***

A little to the south of this inscription is a huge rock shelter. The inscriptions here have been superimposed over Gupta period graffiti written in *Sankh* script. In fact there are many layers of graffiti written over a period of time. Five inscriptions and large number of graffitis has been discovered which could not be deciphered (Fig. 12 and Fig. 13)<sup>103</sup>.



**Fig. 12:** General view of graffiti in *Arī* south of *Maunī Bābā kī guphā*



**Fig. 13:** Closer view of Graffiti in the *Arī*

On the left side below the large graffiti written in Śāṅkha characters (Fig. 14), is situated a one-line inscription of 5<sup>th</sup> century. It reads “Śrī Vasādhanaḡuha”. In fact this inscription is written over 3-4 layers of graffitis of inscriptions of *sankha* characters. To its right is carved another inscription which also reads as “Śrī Vasādhanaḡuhā”. It is written over four layers of earlier graffitis written with ochre, black, yellow, saffron colours (Fig. 15). To the extreme left there are two more inscriptions of the same period and have the same contents (Fig. 16). One of these inscriptions has been overwritten over an old graffiti painted with black colour. One more inscription was found, it also has the same period and same contents (Fig. 17). There is another graffiti written around the opening of a conical hole (Fig. 18). It is written in shell characters. Over a period of time the same inscriptions have been written in this cave. It appears that it was specially visited by people and they marked their reverence by writing the name of the cave again and again. Going by the Gupta inscriptions it appears that Śāṅkhalipi graffiti also mentions the name of the cave and they were painted in 4<sup>th</sup> and early part of 5<sup>th</sup> century A.D.



**Fig. 14: Closer view of the graffiti in the arī**



**Fig. 15: Inscription and graffiti in the *arī***



**Fig. 16: Inscription and graffiti in the *arī***



**Fig. 17: Inscription and graffiti in the Arī**



**Fig. 18: closer view of the inscription around the hole**

At the foot of rock shelter behind the wall of 2<sup>nd</sup> enclosure exists a *Beehar* tank, where water trickling from a cliff was collected and was used as source of drinking water by people living in this portion of the temple. There is one more inscription in another arī in this area and graffiti in one rock shelter (Fig. 19 and Fig. 20). This inscription reads as “. . śī (śrī) brahmajaguha”. This belongs to 5<sup>th</sup> century A.D.



**Fig. 19: Closer view of the inscription**



**Fig. 20: Graffiti in another Arī**

The long overhanging cliff starting from the above rock shelter up to the southernmost point of the western face of the fort is profusely painted with graffiti. At some places, there exist inscriptions. At one place a few rock paintings are also surviving, although this side of the cliff was in frequent use by different generations of ascetics. They can be described as they are found when we move from the above rock shelter towards the south-western corner of the fort. A little beyond, there is another shelter which is painted with graffiti in *sankh* script and early medieval period script (Fig. 21 and 22)<sup>104</sup>.



**Fig. 21: Graffiti in the *arī***



**Fig. 22: Graffiti in the *arī***

Little south of this at the height of 1.67 meters, there is a large inscription (Fig. 23).



**Fig. 23: Inscription on rock wall**

There are many graffitis existing a little beyond this point. These range from 9th century to 10th century A.D. One graffiti dated 9th-10th century (Fig. 24) reads "*Gahakadār śrī Rasavaka . .*"<sup>105</sup>.



**Fig. 24: Graffiti on the rock wall**

Another graffiti to the left of this belongs to 9<sup>th</sup>-10<sup>th</sup> century "*Vichitravana.*" (Fig. 25) Another graffiti to the left of this belonging to the same period reads "*Śrīhadyāna . mara.*".



**Fig. 25: Graffiti on the rock wall**

Below this graffiti, another graffiti of the same period reads "*Śrī . [gr]acha . jjita.*" (Fig. 26)



**Fig. 26: Graffiti on the rock wall**

A little to the south of this there is a narrow ledge, where there is a 5th century inscription that reads as “*Brahamaja guhā*” (Fig. 27)<sup>106</sup>.



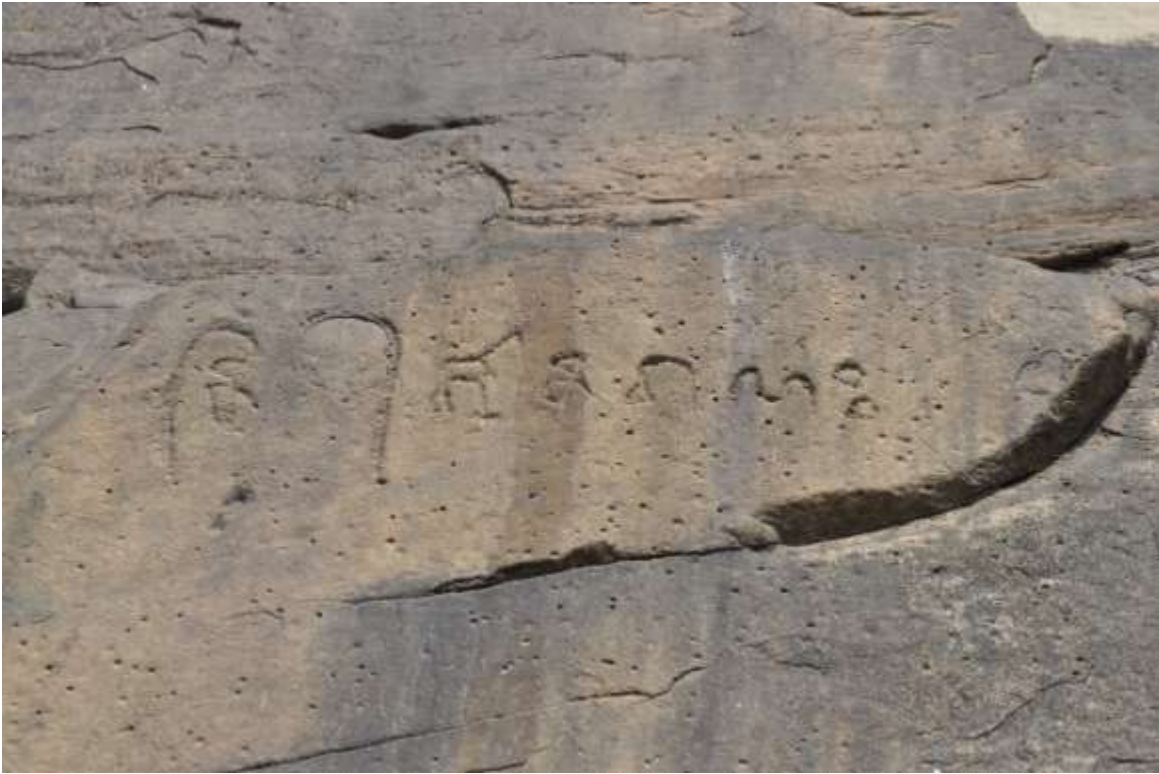
**Fig. 27: Inscription on the rock wall**

A little south to this, there exists another short graffiti (Fig. 28)



**Fig. 28: Graffiti on the rock wall**

Further south from this point exist one line inscription which reads as “*Niriśāla gaṇaḥ*”<sup>107</sup> (Fig. 29). It is 4<sup>th</sup> century’s inscription.



**Fig. 29: Inscription on the rock wall**

A little south on the rock has been carved a *Śivaliṅga* and two words (Fig. 30).



**Fig. 30: Inscription on the rock wall**

Near this towards its left is a half-finished engraved figure of *Bhūvarāha*. To his north is another unfinished dancing figure of a male (Fig. 31).



**Fig. 31: Engraved figures of *Bhūvarāha* and a man on the rock**

Above this there is a short graffiti written over another graffiti in *Śaṅkha* characters, which reads "*Parasasana*" (Fig. 32).



**Fig. 32: Graffiti on the rock wall**

Above this *Varāha* figure, at a height of 4.57 meters, is a rock painting. It depicts a large animal painted in X-ray style (Fig. 33).



**Fig. 33: Rock painting**

Another figure of a deer (Fig. 34) is situated a little to the left.



**Fig. 34: Rock painting**

To the left of this figure, there is a long line of dimly painted figures of animals (Fig. 35).



**Fig. 35: Rock painting**

Further left is another figure of animal clearly visible and a few more barely visible figures (Fig. 36).



**Fig. 36: Rock painting**

Further left there are the paintings of three dancing human figures (Fig. 37).



**Fig. 37: Rock painting**

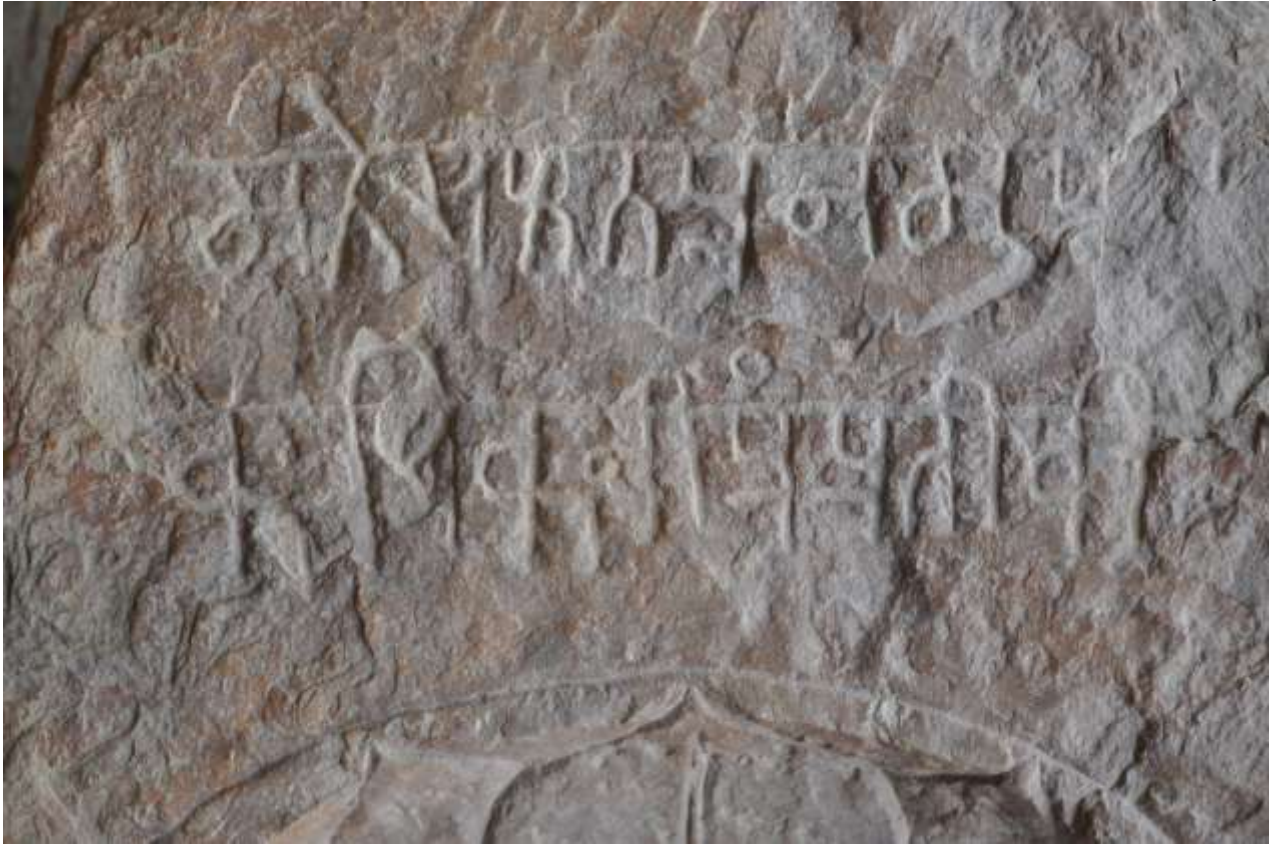
These figures have already faded and are hardly visible. If nothing is done to preserve this painted rock shelter, it is likely to disappear very soon. These paintings belong to the Mesolithic period. As we move towards south from this point, there are many more painted graffiti which appear to be records of pilgrims paying visit to living ascetics or caves where they perform severe penance. A little south of this point, there is a huge rock shelter. Above on this rock shelter lying in latitude 25°0'0.3" N and longitude 80°28'41.4 "E, a *śivalinga* in the middle of a lotus flower is carved. It has a two line inscription (Fig. 38, 39, and 40) which reads (1) "*maheśa kaṇ pranāmu*" (2) ". . . *pratidin. . .*" It appears to be of 14<sup>th</sup>-15<sup>th</sup> century A.D. There is another short inscription of three lines. It reads as follows (1) "*swasti si [Śrī] Nīlkaṇṭha kaṇ pranāmu*" (2) ". . . *nityam prati sarṇvat*" (3) "1593. . . *maghsudi 11. . .*" (Fig. 41)



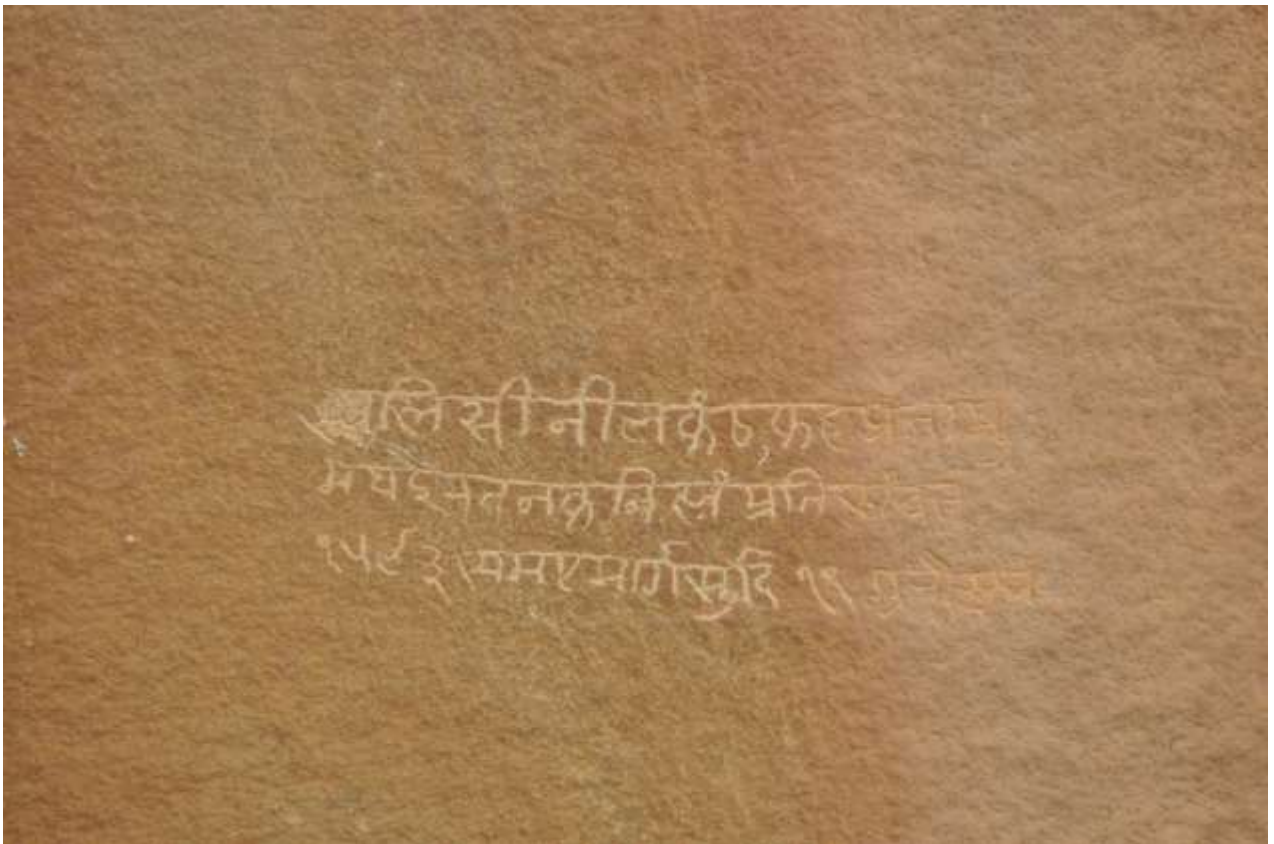
**Fig. 38: Śivalinga carved on the rock wall**



**Fig. 39: Graffiti on the rock wall**



**Fig. 40: Inscription in the rock shelter**



**Fig. 41: Inscription in the rock shelter**

There is graffiti in Śāṅkha script but it has been destroyed by water seepage from the cracks of the stone of this rock shelter. To the south of this rock shelter covered by a bamboo thicket is a semi-finished engraving of four handed śeṣaśāyī Viṣṇu accompanied by Lakṣmī. Its size is of 137x63 cm and it lies in latitude 24°59'59.1" N and longitude 80°28'450.5" E. There is small spring below this which is now filled with debris. As one walks a little south from this point, a large number of sculptures and architectural pieces (Fig. 42 and 43) were found lying around on the slope, some of them were built in the rampart wall of the fort. It appears that above this point, there were many temples inside the rampart wall.



**Fig. 42: An architectural piece**



**Fig. 43: An architectural piece fixed in the rampart wall**

As one turn towards the south-western corner of the fort and start moving towards east, there is a huge rock shelter. It contains three faded graffitis (Fig. 44, 45 and 46). It lies in latitude 24°59'48.6" N and longitude 80°28'36.6" E. It appears that beyond the ledge behind the rampart, below the topmost level of the fort, there were a large number of springs from where water was collected and the religious minded inhabitants of the fort built temples near every water spring. When these temples were destroyed, the carved stones were reused in building the wall or they were thrown out from the plateau, that is why they are still found scattered on the western slope of the hill.



**Fig. 44: Graffiti in the rock shelter**



**Fig. 45: Graffiti in the rock shelter**



**Fig. 46: Graffiti in the rock shelter**

To the north of *Nilkaṇṭha* temple on an overhanging rock a deer has been engraved. It appears to be of prehistoric time. It lies in latitude 2500'12.9" N and longitude 80028'46.8" E (Fig. 47).



**Fig. 47: Rock painting**

As one crosses the south-eastern corner and moves on to the slope below scarp of the southern face of the fort, one comes to a spot where many rock paintings have been executed on the rock. The general view of the painted rock shelter has been given in Fig. 48. As usual, the animals depicted are deer. These paintings belong to Mesolithic period. This rock shelter is situated below *Rānī Tunga*. It lies in Latitude 24°59'35.7" N and longitude 80°28'56.7" E (Fig. 49, 50, 51, 52 and 53).



**Fig. 48: General view of the rock shelter below *Rānī Tuṅga***



**Fig. 49: Rock painting in the *Arī***



**Fig. 50: Rock painting in the *Arī***



**Fig. 51: Rock painting in the *Arī***



**Fig. 52: Rock painting in the *Arī***



**Fig. 53: Rock painting in the ceiling of the *Arī***

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# **A Mosque in the fort of Ranthambhor,**

## **A study in Lodi Structure**

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With the advent of Turks in India, a new architectural style known as Islamic architecture had also arrived in India. A new era of interaction of Islamic architecture with that of India also emerged, which very soon culminated into the birth of Indo-Islamic Architecture. Consequently, a large number of Indo-Islamic monuments were built in different parts of India by different dynasties especially sultans of Delhi Sultanate. Hence it is imperative to study these monuments to reconstruct the history of architecture and building technology as developed during Medieval period. The present study encompasses the archaeological study of a mosque built in the Ranthambhor Fort in Rajasthan by the Lodis<sup>1</sup>.

Historically, the fort of Ranthambhor is the one of the oldest forts of India. The fort is situated in latitude 26°20' N and longitude 76°28' E. It is 9 km from district Sawai Madhopur in northeastern Rajasthan. It stands on an oval-shaped isolated hill, which is 1578 ft. above the sea level<sup>3</sup>. The fort is surrounded by a valley running from west to east on all sides which is further enclosed by the hills. The main access to the fort is thus, provided from the west side. The Ranthambhor fort stretches on a very big area having a circumference of about 12 km<sup>4</sup>. So far as nomenclature of the fort as Ranthambhor is concerned, it is because of two hills known as Ran and Thambhor and the fort is situated on Ran hill<sup>5</sup>. Any definite date cannot be ascribed to the construction of the fort but as per traditional knowledge, it was built by Raja Rantideo, the ruler of Maheshwar<sup>6</sup>. In fact, it was Chauhan rulers who built this fort in the 8th century AD<sup>7</sup>. As time passed, the fort changed many hands and remained very important historically. During the medieval period, Allauddin Khiliji captured it in 1301 AD by defeating Hammir Deo<sup>8</sup>.

Thereafter, this fort continued to remain in hands of Delhi Sultans such as Khilijis, Tughlaqs, Sayyids and Lodis. In the reign of Lodis, Rana Sanga of Mewar conquered it<sup>9</sup> but after Rana's defeat at the hands of Babar in the battle of Khanua in 1527 AD, the fort was captured by Rao Surjan Hada of Bundi<sup>10</sup>. Later on, Hada accepted the suzerainty of Mughal emperor Akbar and retained the possession of fort<sup>11</sup>. In the later Mughal period, the fort was given to Jaipur rulers and remained under their possession<sup>12</sup>. During the course of time, a large number of buildings such as temples, mosques, tombs, chattries, palaces, water-works, etc. were constructed by different rulers of various dynasties. Besides, a number of Indo-Islamic monuments were also built by Muslim rulers when the fort remained under Muslim dynasties. It provides a good synthesis of Indian and Islamic style of architecture. These Indo-Islamic monuments comprise religious and non-religious buildings.

In this paper, an effort has been made to study a mosque which is located in the water tank known as Rani ka Haud situated on the north side in the fort of Ranthambhor.

The mosque building is situated in the Rani ka Haud, a water tank situated in the north western portion of the fort. This building stands on a raised platform and the height of the platform is little more than the maximum water table of the tank. The raised platform is a rectangle measuring approx. 10 m. by 9m.

On the eastern side there is an entrance pavilion. It has two lateral staircases forming the shape of an inverted 'V' and these run from north to south and south to north. These staircases open in a four-pillared small pavilion which provides access to the platform of the mosque building. This gateway pavilion contains four openings in all directions in the form of arched gateways, where the span of eastern and western gateway is wider than that of southern and northern side. The former two are approached through the lateral staircases. The pavilion is flat roofed and has dropping eaves at the roof level on north, south and east side. There is a raising above the dropping eaves. The floor of the pavilion is projected on eastern side towards the water beyond the covered area and eastern pillars of pavilion. This projection is supported by brackets and contains a very small masonry railing. The western gateway of pavilion is flanked by staircases containing six steps approaching the roof of pavilion.

The mosque comprises an open courtyard and the sanctuary on west. The sanctuary is an oblong hall divided into three compartments, i.e. nave and aisles. The central nave is wider than the two flanking aisles. The sanctuary's screen consists of three archways where the central opening is wider than that of other two in correspondence to the size of nave and aisles. The nave and aisles are also connected by two broad archways which are similar to that of the screen. The sanctuary is roofed with three similar domes of unequal size, once containing pinnacles, which are now missing. Pendentives transform rectangular nave and aisles into

circular shapes to support the circular rim of domes. The central dome is also wider than the flanking domes.

The façade of the mosque, above the archways, contains dropping eaves supported by brackets and above the dropping eaves, there are simple parapets, which are raised above the roof level. On west, north and south side, walls have been also provided with parapets at roof level. Arches are pointed and less concaved which are typically Sayyid Lodi arches. These arches are outlined in plaster mouldings and their intrados are covered with a thick layer of plaster, which descended up to half of the piers and then terminate. It makes the springing line of arches much lower. The span of these archways is less than the height of the arches, i.e. from real springing point to the point of keystone.

On the south side of the sanctuary, a staircase was provided to go upstairs to the domed roof of the sanctuary. The staircase is approached through an low-height archway. To accommodate this covered staircase, the platform of the mosque building was projected towards southern side where the height of the platform was achieved not by solid masonry construction but through four pillars. These pillars were connected through lintels at top. These lintels are again the pillars of some old building.

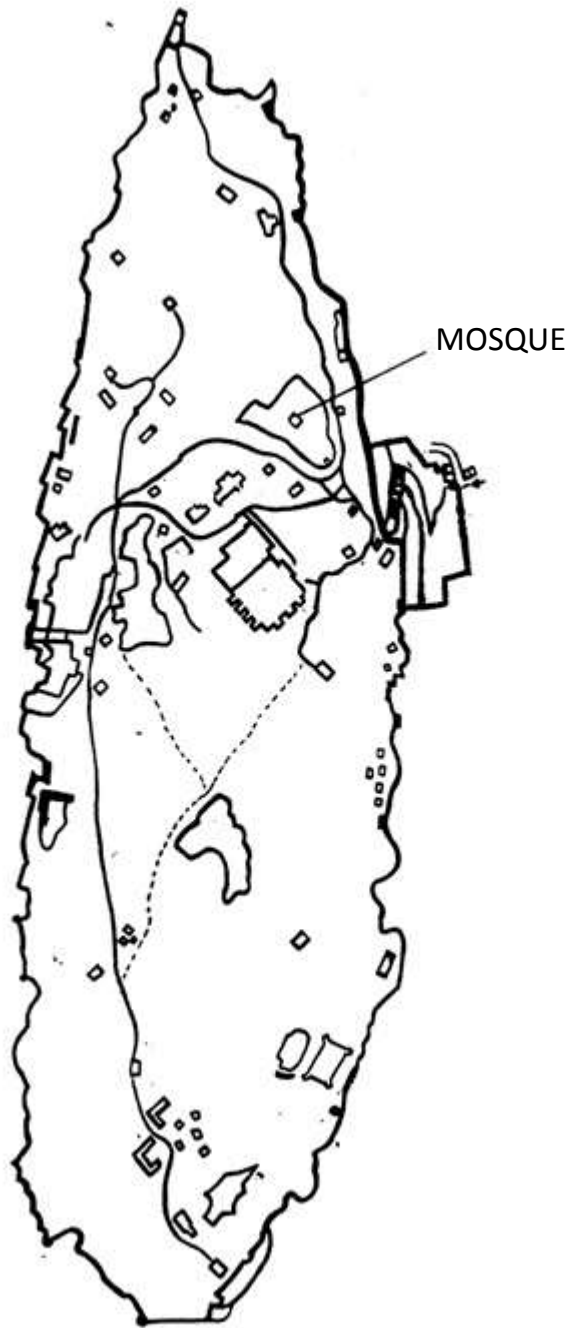
On the northern side of the sanctuary, in the middle of the outer wall of northern compartment, a two-storied pillared pavilion is built and below the floor level, the height of the platform is again achieved with the help of old pillars. First storey of the pavilion comprises four pillars and this storey is sunk a little into the wall of compartment and two pillars of southern archway have this way become pilasters. In the first storey above the archways there was masonry raising which made the height of this storey equal to the roof level of the sanctuary. There, dropping eaves are provided. The second storey is in the shape of cupola roofed with a dome without any finials. They must be using it for *Azaan*. The cupola consists of four openings in all directions and above them there are short dropping eaves. Cupola stands on the roof level of sanctuary and its height exceeds the height of the domes.

The *Qibla* wall of all the three compartments i.e. nave and aisles, contains *mihrab* in the shape of arched alcove in the middle. In the nave on right hand side of the *mihrab* there is *mimber* having three steps.

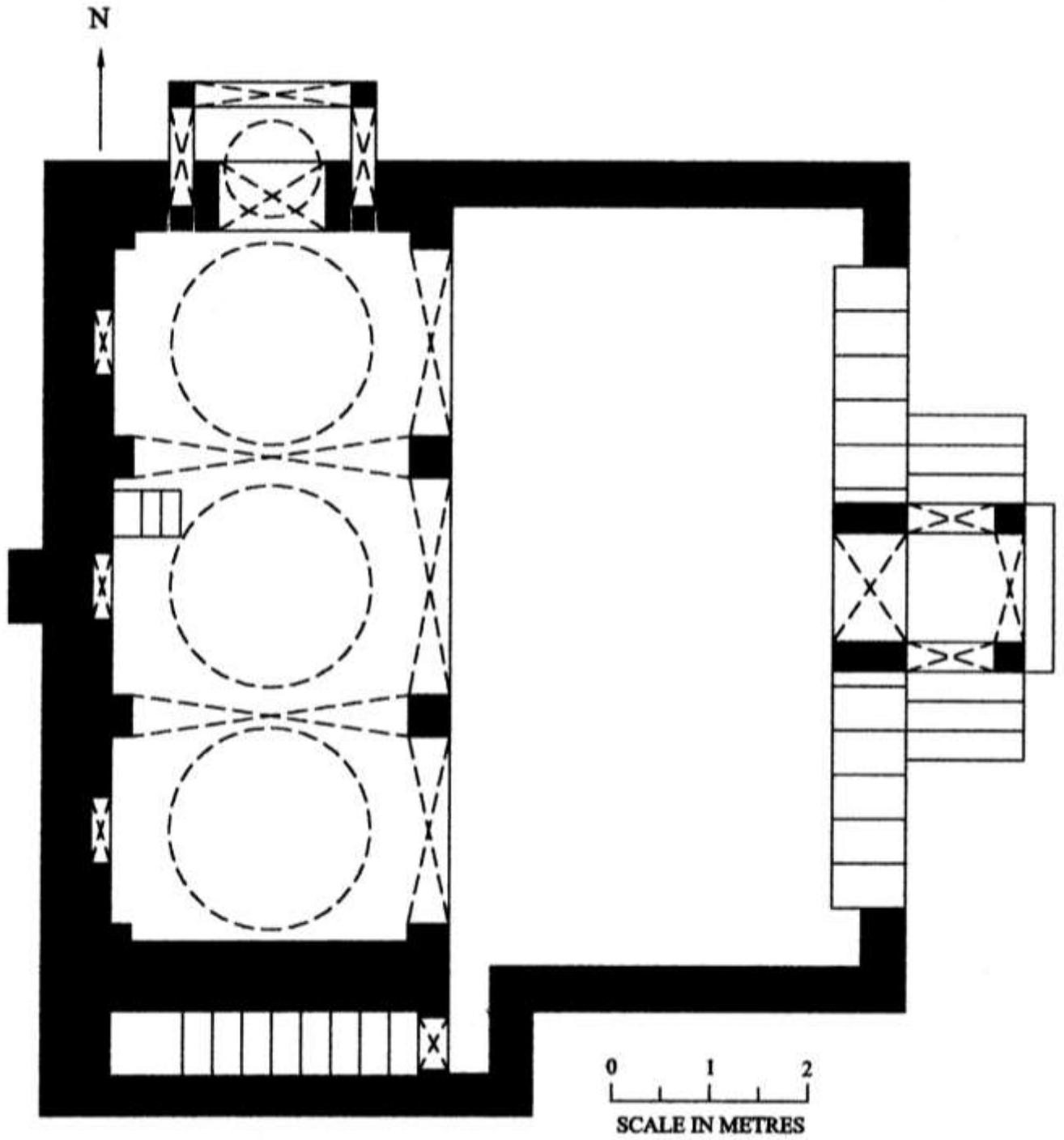
The rear wall of the sanctuary is slightly tapered and exactly in the back of *mihrab*, there is a rectangular minaret which culminates above the roof level in the form of very small turret coming up to the height of drum of middle dome of the sanctuary.

Since this mosque was constructed with the material of a previous building, it was plastered with lime mixed with *surkhi* to hide the motifs of old building. Therefore, the mosque building is totally devoid of any sort of decoration.

No epigraphical evidence could be traced to ascertain the period of construction of the mosque. Only on the basis of the study of architectural features such as shape of arches, i.e. less-concaved, domes being convexed and prominent, spacing, disposition and volume of all three domes and rectangular minaret behind the *mihrab* in rear wall and form of parapets above the droppings eaves, the construction of this mosque can be ascribed to the Sayyid Lodi period.



**Figure- I : Layout Plan of Ranthambhor Fort**



**Fig. 2 Plan of the Mosque at Ranthambhor Fort**



**Plate - I**



**A. PANORAMIC VIEW**



**B. EAST SOUTH VIEW**

**Plate - II**



**A. SOUTHERN VIEW**



**B. ENTRANCE PAVILION**

**Plate - III**



**A. REAR VIEW**

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## **A Mughal Bridge of Saharanpur District**

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There is a bridge across Hindon river known as Lakhnaur Bridge. It is near the Gagalheri village, a few kilometers away from the main road leading to Haridwar. This bridge is in ruins and a new bridge has already replaced the old one. The length of the disused bridge is 470.46 metres and the number of the surviving arches/waterways is only 15. Almost the entire bridge exists on the southern flank of the river which is a clear indication of the drastic change in the winding of river course sometime earlier. Most of the medieval bridges have failed due to silt deposit and finally when arches are unable to accommodate the flow of the accumulated rain water of the catchment area, the river adopts another course, leaving the whole of the bridge rendered useless.

The reason of the failure of most of medieval masonry bridges is the ratio between the waterways and the solid piers. The width of the arched opening has been found to be either equal to the piers or only a little less wider than the passage. This design failed when it had to face a very unusual situation created by heavy rains in the catchment area. Besides, most of the solid piers have been found to be in a shape that tapers cutwater in the ratio of 1 in 50 to 1 in 40. This tapering is not enough to break the force of current especially in rainy seasons when water from catchment area is also added to the normal stream of the river. Solid piers provide formidable resistance against floating bodies. After the rainy season desilting is required to revive the capacity of waterways which was not done as frequently as required. The medieval

bridges are an admixture of main bridge structure constructed over the main stream and the side flanks in the form of causeway or submersible bridge.

To vindicate this observation, the report of a British Engineer is being cited here to make people aware of the real reason and the situation which greatly contributed to the failure of these medieval masonry bridges. Though structurally very robust and strong and architecturally beautiful pieces of craftsmanship of medieval artisans, most of these bridge are in ruins except a few of them which are still surviving. One of the surviving medieval bridges belonging to Akbar's period across the Gomati river at Jaunpur is one of the finest examples of the life and strength of these bridges.

This engineer wrote: "..... after examining the bridge at Jajau, I am of the opinion that the bridge itself has forced the stream (Utangan) from its former course, and that the river cannot be made to run permanently under it unless it is improved so as to give considerably more waterway." We are thankful to Prof Iqtidar Alam khan for passing on to us this valuable information, and also from the Records Office at Allahabad<sup>1</sup>.

"A notable fault in the Mughal masonry bridges, which were otherwise very strongly built, was a consistent failure to allow for a sufficient wide passage way for water." Thus the massive piers and narrow arches of the Mughal bridges at times forced the water channel to change its course and make the bridge inoperative<sup>2</sup> (Ref- Cf. IrfanHabib, The Technology and Economy of Mughal India, IESHR, Vol. 17, No. 1, 1980, p. 13).

As a result of our recordings and study, certain features worth description have come to light. These are being cited here. Among the salient features is the gap, existing between arches. These gaps are filled up with straight masonry walls. In between these masonry walls material like earth and brick ballast were mixed and compacted to provide transportable surface for the smooth flow of traffic.

The bridge is heavily repaired. Because of these repeated repairs the core structure is almost covered. A complete outer lining in the form of relieving arches has been provided to strengthen and save the old and fragile structure from crumbling. However, as a result of meticulous recording the following features have emerged:

1. Total number of surviving arches is 15.
2. The width of the arches varies from 2.25 mts to 2.70 mts.

3. The gap between two arches which is in the form of a solid wall varies from 3.05 to 4.60 mts.

Besides, there are some bigger gaps between the arches having a solid wall on both the sides filled up with earth and other material to keep the top transportable. Arches provided away from the main stream are evidently meant for providing a crossover of the accumulated rain water to reduce the pressure by spreading the water over a larger area. Thus the water level around the whole low lying contiguous area can also be kept lower.

One gap after 9 arches measures 11.30 mts. The gap between Arch No. 10 and 11 is 19.15 mts, between Arch No. 11 and 12 it is 123.30 mts. Between Arch No. 12 and 13 the gap is 24.40 mts. Between Arch No. 15 and one pier of the main bridge over the current, it is 220 mts. Other features are:

Height of the Arch : 2.75 mts

Width : 2.40 mts.

Length : 6.90 mts.

The brick lining in the form of relieving arches is provided from outside to strengthen the arches is 10 cm and 8 cm thick.

The thickness of the brick on edge with plaster is 10 cm.

Only two piers have survived; one of them is fragmentary while the other one is in somewhat better state of preservation. The features are:

Width : 2.30 mts.

Length : 8.10 mts.

Cut waters projected to break the current is 1.10 mt. long and 2.5 mt. wide.

The gap between two piers in 22.50 mts.

Distance from centre to centre of cut waters is 4.40 mts.

Abutment wall supporting the foundation piece is is about 1.8 mts wide.

The photographic documentation supported by manually prepared to-scale drawings, is aimed at providing correct details of the remains of this pre-modern bridge, which is sure to vanish for good because of its discarded use. Moreover the population pressure and it's ever increasing demand of land and plundering for re-use of construction material such as the bricks will become a cumulative cause for destruction of these remains.



**Fig. 1**



**Fig. 2**



**Fig. 3**



**Fig. 4**

[387]



**Fig. 5**

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