CHAPTER - V.

THE KALACHURI TEMPLES - SOUTH OF MAHANADI.

Newly discovered Ghatiyari Temple.
The Temples of Bastar district.
CHAPTER - V

THE KALACHURU TEMPLES SOUTH OF MAHANADI

Vishnu Temple (Narayanpur)

The village Narayanpur is 10 Kms. from Kasdol, a block headquarter in Baloda Bazar Tehsil of Raipur District. It is about 35 Kms. from the later and is situated on the bank of Mahanadi and across it a few Kms. away, is situated Palari, the brick-temple of which we have already discussed. Early notices of the temple at Narayanpur, were reported by Cunningham and again by the Archaeological Survey of India in 1930. In Ratanpur stone inscription of Prithvideva II, there is a reference to the construction of a temple of Dhurjati-Siva by Brahmadeva, a feudatory of Kalachuris at Narayanpur. Although, presently, the temple is known as Narayana or Vishnu temple. Beglar on the basis of above inscription and also on the basis of identification of the image of the goddess on the first lintel of the door-way as Parvati opined that it was a Saivite one. In fact she was subsequently and correctly identified as Vaishnavi. Apart from that, in the second or the middle lintel-piece, Vishnu is also depicted on his mount, Garuda in half human shape.

2. A.S.I., A.R. 1930-34, Plates LXXVII a-d
Dhumi Vinyas or Ground Plan: This again is an example of unconventional plan in as much as that two temples are placed in the same platform, the temple in question being the bigger and main temple at the site. The smaller one, showing nothing important as to the aspects of architecture or art involved, can easily be ignored. The main temple on the low plinth and approached by a few steps has, on its axis, the open terrace (perhaps an arddha mandapa once stood on this), the mahamandapa about 29'8" in depth and 17'6" wide followed by narrow antarala (vestibule) 4'4" x 3'6". At the far end of this axis is situated the garbha-griha, a square of 6'3" within and 17'6" x 13' from outside.

Inside the mandapa there are four rows of pillars and pilasters 18 in all. On the basis of the statues that have been fixed in the walls, V.S. Thakur thinks that the two sides i.e. northern and southern ones originally had only half walls and half pillars on them, which made the mandapa open on these two sides.¹ It looks certain, that quite a few temples of Kosala are renovated and reconstructed, hence the loss of their original style of architecture. We have already seen this happened at Rajim, Seorinarayan, Ratanpur and Kharod etc.

---

¹ Rajim, M.P. Granth Academy Pub., 1972, p. 52.
Some of the important images of the deities thus fixed are Chaturbhujá Viśnu, Siva in his various forms, Ravanámaghra being of particular interest and Brahma etc. Salabhañjika is shown in interesting pose of feeding the child in standing position.

Elevation: The curvilinear Nágara style Síkhara is fully preserved and unlike the contemporary temples of Janjígar, Ganiyari, Deo Kirari and Ratanpur etc. which have either lost much of their Síkhara or the same has been disturbed at the time of the reconstruction at the subsequent period, this example helps a great deal in following the architectural style of the time.

Projection-wise, the shrine is tri-ratha in style and dása-bhaumika on the basis of the ten tiers that recede in the size as they rise to make up main body of the Síkhara. The truncated necking (gríva or bisinga) above follows the injunctions of the ancient silpa-sastras being one third of the lowest bhūmi of the Síkhara. The mastaka or the head of the Síkhara consists of double amalaka.

The contours are the outlines of the Síkhara show a subtle curvature in words and unlike other Síkharas of the Kosalan temples has lesser effect of tallness. This is perhaps due to the architects sense of proportion, the roof of the mandapa being low and flat. Secondly, the two main components of the temple have been joined in such a way that their adhísthán or the basement has the continuity whereas on the janghá part or the walls of the two show
independence from each other. In a way, this may be regarded as the result of the lack of co-ordination but, in fact due to the renovation made in the temple it is very difficult now to ascertain the original setup of the temple.

Decoration - Adhiṣṭhāna or the lower part of both mandapa and garbhā-griha, is moulded in square and rounded courses decorated with gajāvali (frieze of elephants), simhāvali (lions) hamsāvali (geese) and the geometrical patterns.

The middle or the jangha part of the temple, as usual during this period, is decorated with two bands of sculptures following the conventional pattern of the holy figures installed in the niches and apsaras, nayikas, dancing and musical scenes, besides the erotic couples placed on the projections and recesses. Some of the important deities include Chaturbhujā sthānaka (standing), Viṣṇu, Nṛivarāha, Sarasvati, Parvati, Buddha and Nrisimha etc.

The Sanctum Door-frame: The main dvārapālas, the conventional Gāngā and Yamunā, are shown without their usual mounts. On their flanks, on the projected central jāms, we find Siva on left and Hari-hara or Siva on right, Gāḍā (mace) held in his lower hands and the damaru held in his upper hand looks like a Sārālā Kambala (stalked lotus). Nandi, his mount, in small size, is shown at his feet. The third of the keepers group is again the river goddess. Pedestals of all the figures
by the Kichakas under them, on a common base, are shown, the elephants, a unparalleled like on the adhisthana outside. Remaining part of the tri-sikhara frame is decorated with various auspicious symbols like mangala or purana ghata, hamsa, the foliage and kalpalata (creeper) etc.

Dvāra-lalata-bimba (lintel-piece) depicts Ganeśa below and, in small niches, Varaha, Nrisimha, Saraswati and Mahismardini above. Hamsāvali of the Sakhās is continued to the remaining space of this torana (lintel). Through the doorway, one has to climb four steps down to get into the sanctum, where a Siva-linga is installed in on a pithika.

Pillars: Pillars of the mandapa are also highly and intricately decorated. Their base and the yashti (shaft) part is rounded, griva or the neck is constricted and stepped and have the mandapa-sirṣa (bracket capital) above. Various ornamental, geometrical designs and figures of the popular deities embellish them. One of the figures is Krishna shown as Vaṣādāhara. Other scene from Mahā-bharata show Arjuna and Karna on their respective rathas (chariots).

Siva Temple Ghatiyari

The village Ghatiyari is 4 Kms. north of Gandai, another site of the Siva temple, on the Rajmandgaon-Kawardha road. The temple near the village had remained buried under the earth which was a part of the land under cultivation. The land-lord wanted to convert this portion of land into an irrigation tank and it was the
digging for the purpose which revealed a part of the temple. On receipt of this information in 1975, the state Department of Archaeology took over and brought to the light the entire lower part of the temple.

Bhumi-Vinayaka or Ground-Plan: The plan consists of a nandi-mandapa 19' x 16' on a plinth approached by six steps. A statue of nandi is to be found in the centre of this four pillared chamber. This is followed by an anti-chamber or an antarāla (vestibule) 8'9" x 5'9" in front of the garbha-griha. Though the decorated door-frame, partially preserved now, one has to chiruts down the same number of steps as at the first entrance, to get into the garbha-griha where a Śiva-linga is installed on jalakāṇḍa or pithikā. This last part of the temple is a square of 10 feet aside within and 14 feet out side. Besides Śivalinga, Mahismardinyā is placed in a niche in the back wall.

Elevation: Although much of the walls, entire roof and sikhara have fallen off. We have the adhisthāna part of both mandapa and garbha-griha to get some idea as to the treatment of its parts and the decorative motif found on them. This part indicates that the main shrine was of tri-ratha type. Nothing certain can be said about the style of the sikhara, but in all probability it was a Nāgara style.

Door-Frame: The partially preserved door-frame of the cella is broadly of the tri-sākhā dvāra, but due to an
additional pillar of the antarala on both sides, close
to the door-way gives an impression of its being a five
jambed door. In fact the pillars of the antarala have
the figures of dvarapalas on thin two faces in Sarvato-
bhadrika style. Akin to the door-frame of DeoBaloda
temple in the neighbouring Durg district, the pillars
are decorated with ghaṭa-pallava (vase and foliage) motif.

Outer of the three sākhās (jambbs) depict
Nāgaraja and Nāgis, shown as worshippers twisted and
coiled vertically, covering practically all the space
above the dvārapāla figure. At the first sight, their
likeness to the Rajivalochana door frame Nāgas, would
make one suppose the temple belongs to early period.
But the dvārapāla groups after the fashion of Gandai
and Deo Baloda are a giveaway as to its being of
Kalachuri period. The third or inner sakhas have another
graceful motif, that of Hari-haṁsa emitting pearls which
go up to form the girdle above. The chandraśilā (mohn-
stones at the door depicts the dance and musical scenes
flanked by Kirtimukhas. Besides the pillars mentioned
above, the antarala (vestibule) has a niche on each of
the side walls. Left was found empty, but someone has
placed a sati-pillar in it now. In the right side niche
a beautiful image of Ganesa with his trunk twisted, is
shown sitting in arddha-paryanka āsana. Both the
niches are pilastered as well as topped by coping stones
(usnisa).
Out of the debris covering the site, several architectural pieces and a few scula ptural pieces are now arranged in rows on the back and side periphery of the temple-site. Bhaira under a tree, Tirthankara and Natesa are noteworthy among them.

**Panchayatana:** It appears that originally the temple was of panchayatana style as on both northern and southern sides of the temple and almost parallel to it, the clearance has yielded remains of the shrines in the form of their foundation and the plinth. Each has a stairsed porch in the centre and a lingam sanctuary in both of its flanks. In one of them presently, a slab stone occupies the place of the original śivalinga. Apparently several sculptures of this temple must have been carried away when it had fallen to down to the ground and no attempt was made to renovate it.

This arrangement of the three parallel shrines within the same courtyard, the main temple being in the centre, has close resemblance to Tumman, where the clearance of the debris of the huge mound around the main temple yielded two such side-shrines parallel to it and also with linga-pithikās (two each) enshrined in their cells.

**Śiva Temple, Gardai**

Like so many temples of Kosala, this temple also is popularly known as 'Deur' temple. The word is a Chhattisgarhi version of Devala, short for Devālaya,
meaning an abode of god. The neighbouring Oriya language has the word 'Deul'.

Gandai is a big village, headquarters of a Development Block, in Rajnandgaon district and on Rajnandgaon-Khairagarh-Kawardha road.

Garbhasutra (ground plan): At present, only the garbha-griha and its tall curvilinear sikhara are to be found as intact parts of the temple, but a huge seated Nandi statue at the distance of about 20' in front of it (on the eastern side) and the high prasāda-pithika (5' high) necessitating five steps to climb up to the entrance of the garbha griha clearly suggest that at one time the Nandi-porch and the maha-mandapa formed the constituents of the whole temple. Cella is a square of 6'2" aside within and 17'2" from outside.

Elevation: The moulded courses of the adhiṣṭhāna and exterior pīṭha gradually recede in size as they rise. The three decorated bands of the later depict the convention gañjāvali on the first, aṣṭāvali choruses. Some of them with riders and a few erotic scenes on this second or middle band. The third bank depicts interesting scenes of folk dances and music, both males and females the draped in the clothes and put on the ornaments which have the unmistakeable local or tribal touch. On this band also, a few erotic scenes are to be found.
The bada or jangha, as usual has two bands of sculpture, the deities installed mainly in the niches on the ratha or the central projections and some of the anuratha projections also. Rest of them and the recessed angles are either occupied by the erotic couples or the Nayikas in their various attitudes. The main icons are Vishnu on the main niche of the right wall, Arisimha on the back wall, Chaturbhuja Vishnu again on this with two main niches being empty. In one of them, a small sati-pillar has been placed now. Another wall (left) has Sahasradwini in the main niche, Siva Natesa occupying the projection nearest to the front side. By its side, other projections depicts a mother and child, tribals with bows and arrows. But, the most important of all icons, and a rare one, so to say is Siva shown as Nandiśavara, his head being that of horned Nandi (his mount) or bull. A Nāgaraja, in half human shape is also an interesting depiction, his snake-shaped and ailed lower part shown on the side.

Together with the upper part of the sikhara, the shrine is of tri-ratha or trayanga type mainly. But the sikhara of this temple, besides its unusually multi-tiered (as many as seventeen bhums can be counted considering the smlaśilas on the Konaka-pagas) formation, is further decorated by the depiction of amorous couples (only embracing) above the niches, on the central or ratha projections, vertically right up to the gerīva (neck) of the sikhara. Similarly vyālakas (mythical lions) also are shown above deities, the largest one on the top of
the projected mukha-mandala or sukhamasa (facade).

The Dvāra-Chaukhata (door frame): This part of entrance to the garbha-griha has some similarity with Deo Baloda, in the triśākhā decoration as well as the fine shining finish that the two have Ganga and Yamuna as dvārapalas are mountless again Siva to thin flanks in rathikā (niche) like pilastered and projected sakha and standing cross-legged with poise. The third figure of the dvārapala groups again is the river goddess. The upper parts of the jambs depict dasāvatara panel, the border and the left out space being ornamented with patrāvali (foliage) lotuses kalpa-lata (creepers) motifs and the kirtimukhas. Garland bearing flying vidyadhara occupy their top most parts just close to the door lintels (dvāra-torana). The pedestal of the door also depicts as continuation of the pista-details, the scenes of dance and music and a few deities like pot-bellied (tundila) Ganesa etc.

Door-lintels: Dvāra-torana (door lintels) of this temple have the unique representation of the Panḍavas (five brothers) and Draupadi shown offering their devotion to Sivalinga (upper lintel piece). Some animal figures on the flanks of the former include deer and buffalo. The Lower lintel a piece depicts Ganesa and the middle on Arddhanārisvara.

The sanctum ceiling made up of circular oversailing courses of masonry and the disc at the top depicting asta-dala-kamala, is supported by the
four pilasters and their bracket capitals.

A word about the stone used for the construction of this temple. It is of high quality and fine grained light red or pink sandstone which could be found in abundance at the local quarries. Then, for the use of sculpture, the silpina (artisans) seem to have made judicious selection, picking soft slabs which could be, after modelling, polished to the fine and shining finish. The door frame decoration speaks of this wisdom on the part of the artists. The sculpture on the wall, however, does not show the same mainly because of their being exposed to the weather which has played havoc with it over the centuries.

**Siva Temple, Deo Balod**

Deo Balod, also spelt as Deo Baloda, is a place in Durg district, 23 kms. east of the district headquarter and only 17 kms. west of Raipur, just by the side of the G.E. (Great Eastern, Calcutta to Nagpur) National highway.

**Tale-chhanda (Ground-plan):** Though conventionally facing east, the temple has another entrance towards northside because a beautiful artificial Sarovara (tank) with stairs on all its banks and the temple on its southern bank were built at the same time. Five steps to approach the high plinth on which the temple is placed at the main entrance and seven at the tank side give it an unusually graceful look.
East-west axis of 39' includes the entrance porch or arddha mandapa, antarāla and garbha-griha. The width of the temple is 30'. The height of the temple now is 23' without much of the sikhara, which has reportedly fallen away.¹ The garbha-griha is a square of 8'6" wi aside within and 15' from outside.

The mandapa is enclosed not by full walls, but half walls and dwarf pillars on them. From central pillars, together with dwarf pillars on the half walls together make four rows of four pillars each and nine squares of entablature above them and same number of ceiling sections further up. There is no dearth of such open mandapa temple in Kosala. Vira somesvara Siva or 32 pillared temple at Barsur in Bastar district, Palari on Durg-Gundardehi-Dhamtari road and Laphagarh in Bilaspur district also have such examples. All these temples belong to Kalachuri period. Perhaps Narayana temple at Narainpur in Rajpur district and some of the temples at Rajim were also of this type but were subsequently closed up with the side walls. This we have discussed elsewhere.

The garbha-griha vitana (ceiling) has the usual sundākāra (dome-shaped) over sailing courses of masonry and the top round astadala-kamala (eight petalled lotus).

¹. PR, ASI, WC, 1904, p.27
Elevation and exterior decoration: The adhishthana of the temple is heavily moulded, its various courses being decorated with various motifs. From lower to upper they depict gajāvali, simhāvali (Sardula or a mythical lion in fact), yoddhāvali (the frieze of warriors and hamsavali respectively. Though all these motifs have been conventionalised by adopting them impractically all the temples of Kosala. But the sthapati (architect) of this temple has taken care not to repeat them in the stereotyped manner. Using his imagination, he has introduced an element of variety and amusement. A king is being carried on a doli by the attendants. Another interesting scene is that of hunting of wild bear, perhaps the only example of its kind in the temple-art of Kosala region. Popular legends say that the area abounded in the species when it was forest infested. The warriors and the geese are also shown in variety of representation—single, pairs and in back to back to position. Some of the geese are depicted in their mythical forms of emitting the pearls which they are fond of picking where available.

On the bāda or jangha part of the shrine, the icons of deities are installed in the niches, whereas quite a few erotic couples occupy the recessed parts on their flanks. The niche in the right wall has Mahishmardini, the head of the demon Mahisāsura, cut off by the furious goddess, shown thrown up in the air by the forceful thrust of her weapon. The second bend of the sculpture has nothing noteworthy but the third
and uppermost one depicts dasāvetāra (ten incarnations of Vishnu) besides Siva.

The back wall has two bands of sculpture intact. Two erotic couples, another Mahishmardini and a dancing Ganesa, like the one in the neighbouring Siva temple at Devarbija decorate one of them. Buddha, like Narayane temple at Narainpur, Siva, Vishnu and scenes of dance and music decorate another band (lower). The latter has close resemblance with the lower bands of Siva temple at Gandai. Left wall depicts a tribal lady wearing just a loin-cloth made of deer-skin. The hunters and warriors with bows and arrows in their hands, their typical tribal dresses and ornaments have in much in common with the temples at Devarbija, Gandai, Bhoremdeo and Sargaon. A lady feeding a baby, is yet another scene from the everyday life of the people. The baby, however, is disproportionately large. Śalabhaṇjikās also, perhaps having achieving their objectives of begetting sources are shown feeding them in standing position. Some scenes from Mahabharata are also to be seen on this wall. Krishna as Vamsidhara (playing on the flute), Arjuna and Karna on their respective rathas (chariots).

Dvāra-sakha (the sanctum door-frame): Ganga and Yamuna the two river goddesses occupy their usual position as dvārapāla, but their mounts are missing. On their flanks, in central and projects jamb, with an appearance of niche, Siva (or Hari-hara, may be)
is standing with poise, cross-legged, his upper left hand across the body resting on gada (mace)/danda, upper right hand has damaru. Nandi, in small size, is seated near his feet, his head high up. Third figures of the dvarapala groups are the river-goddesses again.

Lower lintel piece is Ganesa and in the upper lintel, in small niches are placed the icons Varaha, Krisimha, Saraswati with hamsa on her flank and Mahishmardini. Remaining space of the lintels and the tri-sakha jambs, is decorated with the conventional auspicious symbols like ghata (vase), foliage and hamsa etc.

Entire doorway is not only intricately carved but the fine polish has given it a shining finish. Antarala has two niches Ganesa occupying both.

Interior of the garbha-griha is to be reached by climbing down four steps. Siva-linga is installed on the pithika in the dark cella

Pillars - This, minor part though, is additional charm of this temple. Each pillar is elaborately and intricately carved. Various vertical divisions of the shaft are rounded and moulded, the griva or neck is stepped and small bracket capitals top them all. Besides ornamental motifs and geometrical designs, all popular deities are enshrined in the pillars. One of such deity is Krishna shown as Vamshidhara.
The Temple of Bhadadeva, Arang

Arang is a town of moderate size, about 34 kms. east of Raipur on G.E. (Great Eastern) National Highway. This place is also of hoary antiquity as some inscriptions of early period have been found. A fourth century Brahmins, a copper plate inscription of Bhimmamena II of Rajarshi Tulyakula dynasty, of the Gupta year 182 (Cir. 501 A.D.)², a copper plate inscription of Jayaraja of Sarabha-puriya dynasty, of his 5th regional year³, of the same dynasty and ruler Sadevaraj's written in his 8th regional year⁴ and a copper plate inscription of a later Kalachurri ruler Amarasingh Deva, of the year 1792 V.S.

The popular legends credit the place as having 120 tanks and a large number of temples. But what we find now an intact though renovated temple of Bhadadeva, perhaps belonging to the Jaina pantheon and several pieces of art, either installed in the reconstructed and modern temples or scattered throughout the town, particularly the old paras (wards) of the town.

---

1. Cousins, PR, AS, W.C., 1904, p.50
Garbha-griha (ground plan): This temple is also of an unconventional style facing west. It is placed on a high plinth (3'-10''). The high terrace in front of the garbha-griha is 22' long and 17' wide and is approached by five steps. Besides this height of the plinth, the shrine has a piṭā or adhistrāna (basement) about 5' high which enhances the already high and huge-sized sikhara to a commanding position.

The open terrace is indicative of the truth that aruddha mandapa, maha-mandapa and the antarāla, now all gone, were place on this.

The garbha-griha (cella) is a square of 6'11'' aside within. The dome-shaped (sundakāra) vitāna (ceiling) is supported by the mandata sīrṣa (bracket-capital) pilasters and the entablature above them. Interior of the sanctum is approached by climbing down three steps. The cella-door for the purpose, has been raised and, five steps to reach it, were built, on the terrace. It is a square of 9'2'' aside from the outside standing, polished and gray sandstone tall statues of Tirthankaras Ajītaṇatha, Nemiṇaṇa and Sreyanaṇa are placed with back to the wall.

Elevation and Exterior Decoration: Projectionwise the temple is of pancha-ratha or pāṃchāṅga style. The pista-courses are decorated with the friezes of various figures and motifs. Gajāvali (the frieze of elephants) in the first Astāvali in second and hamsāvali alternated by the scenes of dance and music in the third and
and uppermost course of the decorative pīṣṭa on the moulded courses below form the lower part of the shrine. Kirti-mākhas, geometrical designs and the beaded girdles also decorate them.

Jangha or the middle part of the shrine is, as usual, decorated by two bands of sculpture running throughout the walls on the three sides. The deities occupy the prominent position, main among them enshrined in the niches of the ratha-paga or the central projection and the secondary or subsidiary ones are placed on other pagas or projections. The recessed parts and some of the projections also contain apsaras, nayikas and erotic couples.

This temple has two unusual features on the exterior. First, the images of the Jaina Tirthankaras both sthānaka (standing) and āsana (sitting) position and Śāsana-devatās (Jaina-goddess) are carried up beyond the niches to much of the upper part of the ratha-paga or the central projections. Second, on the konaka-pagas (corner projection) part is decorated, vertically by the uru-sringas (miniature sikharas), three on each of the corners and together with the main central sikhara, the composition of the single whole curvilinear Nagara sikhara is a unique feature in the area of Kosāla. This is neither in the fashion of the sikharas of Khajuraho temples which are more elongated and conical nor like the Bhoramdeo sikhara, which is composed of much more smaller sikharas after the temples of Malwa region, built under Parmara dynasty.
There are the vyālaka (mythical half lions) figures to be found over the central niches. The sculptural and the architectural pieces of the back-wall are almost entirely gone and replaced by the dressed stones during the time of the renovation. Like-wise, the doorway to the garbha-griha is also gone. What remains of it now, is the pedestal decorated with gajavali and the small sized figures of the deities.

**Bhoramdeva (Siva) Temple**

Bhoramdeva, also spelt as Bhoramdeo, is an isolated temple-site at present, on the bank of a beautiful natural lake surrounded by the low hills of the Maikal range and the lush-green on them as well as all around the temple, with the stream chhapri rising from the lake and flowing as short distance from the temple create such a divine atmosphere that inspires the man to remember the god almighty who had created him. Varahamihira, in his Brihatsamhita, had perhaps such a place in mind, when he states that if the gods themselves select such pleasant spots as their abode or resorts, there is nothing surprising in it. ¹

The place is situated about 17 kms. north-west of Kawardha, the tehsil headquarter of Rajmandgaon district. The nearest village is Ghoura on Kawardha-Bhoramdeo kutchha road, presently being converted to A class road.

---

¹ ब्यालकों की हृदय से, निर्मला रूपाणि नृत्यः।
रमणी देवता निबंध, के पूर्ण उद्योग नृत्यः। । (50/8)
by the state P.W.D., under the scheme to develop the places of tourist importance. There can be no doubt, that besides the unique architectural style and the art of the temple, it happens to be the best preserved ancient monument in whole of Kosala. The debris of bricks and stone-slabs littered in about 2-3 kms around it and the remains of some walls and a fortress (locally known as garhi) on the hill west of the magnificent monument indicate the once existant flourishing town. In fact, it was a capital of the local Naga dynasty, the stone inscription found from the nearby sister monument of Madwa-Mahal speaking of the geneology of twenty four rulers of the dynasty. Ramshandra, during whom the same was engraved in the year 1406 V.S., (Cir. 1349 A.D.), was the fifteenth ruler of the dynasty.¹

**Data:** An inscribed yogin (a worshipper in padmasana but the hands in anjali-mudra) identified as Gopala deva of the same record, is supposed to be the builder of the temple. The year, engraved in the same inscription is 840. And, since the Nagar of Bhoramdeo regarded themselves sub-ordinates of the Kalachuris of Ratapur, used the Samvata of the latter in their records (as in Madwa-Mahal inscription). Thus the year of construction would Cir. 1089 A.D. This Gopaladeva was responsible for the construction of temple at Pujari Pali also. In fact it was addition of walls to the ruined temple, now known as Kankalina temple.

¹ Inss. in C.P. and Berar, 2nd edition, No.305.
Another statue, that of a royal personage, has been identified by general Cunnigham with Laksmana deva Raya, a ruler of the local Naga dynasty, whom, he regards, as the guilder of the temple.¹ But, considering, the architectural style of the temple, Gopaladeva alone could be the builder of the temple.

Tala-Chhanda (ground plan): Built about the same period as the Patalasvara (Kedaresvara) temple at Mallar, this temple also is placed on a plinth (5' high) and has the entrances at three sides. The mandapa of the former is all gone, hence we are not sure about the side pillared transepts, but the temple, in the question has this unique feature. Presently, no other intact temple of Kosala has it, although in the far western area of Malwa, we have examples of this style. The nearest of them, the Udayeshvara or Nilakanthesvara temple at Udaipur, in Vidisha district, comes immediately to my mind.

Thus, the east-west long axis of 60' consists of three steps to approach the plinth level, ariddha-mandapa (entrance porth) like an antarala (vestibule), the sabha mandapa or maha-mandapa (central mandapa together with the side transepts), a small antarala again infront of the garbha-grisha and finally the later on the lower level necessitating five steps down into the dark chamber where the fair sized Siva linga is installed on the spacious pithika in the centre and the

pradakshinā-patha (ambulatory) around it. An outlet for water is similar to one in DeoBalod temple.

**Elevation:** This aspect of the temple again, is unique. The sikhara body being composed of anga-sikharas following the bhadra-style of Orissan temples.¹ Prasada pithika or adhisthana is moulded and courses are decorated with the conventional patterns of Gajāvalī, asavali, warriors, dance and musical scenes etc. The local touch in the latter is the tribal costumes, ornaments, musical instruments, dances the facial features of both male and female figures.

Jangha part of this temple, because of its unique architectural style, has assumed a prominent position, not only because of the three bands of sculptures instead of two in most of the temples of Kosala, but also because of its side-entrances. The latter with Kakāhasana-bhitti (Seat-back walls) and dwarf pillars projection and Gopuram-like Sala sikhara above composed of Uru-sringas (miniature sikharas) and round false window on its centre, both horizontally and vertically, produce an effect of light and shade to break the monotony of long axis of the temple on the one hand and highlight the beautiful sculptures by turns. Then, additionally, they allow light and air into the maha-mandiapa.

---

This arrangement follows the pattern of Khajuraho temples although the side-transepts, there are in the form of hanging caves. Another similarity between the two is the continuation of the sculptural bands throughout the available space of jangha, both of garbha-griha and mandapa.

**Borrowings and their modification**: The sukhanāsa of all the three, i.e. the main curvilinear and the three entrance gopuram have a round false window, behind and on the top of which there is an appearance of sala-sikhara. This gopuram and rudimentary sala-sikhara is a south Indian or Drāvidian element. Together with Orissan miniature sikhara, Khajuraho side transepts and sculptural arrangement, speak of the borrowings on the part of the sthapati (architect) of this temple. Yet, he has been successful in synthesizing the styles in such a way that a strong impression of originality is resulted. The gradual and subtle curva of the ture of the contours of the sikhara and its almost round shape distinguish it from its Orissan counter-parts who go straight and vertical up to a certain height before inclining in wards. They retain their square shape also. Similarly, the Bhoramdeo architect has been wise in resolving the caves of Khajuraho, without disturbing them architectural and artistic importance, into the side entrances.

**Sculpture**: Due to the greater space available on the walls of this temple, the number and variety of the sculpture is proportionately greater. Then, hidden as the temple has been surrounded by hills and forest. It has
escaped the destructive hands of the thieves who have been responsible for the missing sculpture of several temples of Kosala or elsewhere. The deities practically include the main gods and goddesses of the Hindu-pantheon, besides a few images belong to Jaina pantheon also. Noteworthy among them are, Nrit (dancing), Ganesa, a popular representation in the area as we have seen in the temples of Devarbija, Gandai and Deo-Balod and Uma-mahesvara, Lakshmi-narayana, here follow the latters pattern, the goddess sitting on the top of the god and he, with one of his four hands, embracing her. Similar image is found in the neighbouring Panda-tarai installed in a modern shrine on the bank of a tank. Siva in several forms in Natesa, Ravanamugraha, Bhairava, Batuka-Bhairava etc. are to be found. The goddesses are given their due place. Saraswati, Châmundi, Mahishmardina Jain goddess Ambikâ, Sakti and Brâhmani (besides Brahma) etc. present a varied spectacles Châmunda here is shown sixteen armed and Mahishmardini only six armed. Surya-image and among dikpâlas (guardians of the quarters of the earth) Kubera also get them due. In the court infront of the temple among other image, there is a huge statue of Hanumana in a graceful tribhanga posture. He is looking to his left, his left leg bent at the knee and the foot placed on the pedestal, thus the entire weight of his body is balanced on it. His left arm also is bent at the elbow and the hand held in abhaya-mudrâ at the chest.
His right hand is raised above the shoulder, the object placed on the same being mutilated.

One of the two inscribed statues placed in the mandapa, belongs to Siddha Maharamoha. Besides this name, figure 700 is also engraved. Similar statue and short inscription is to be found on a large Siva linga at Devaribija in Durg district, Bhiranggarha in Bastar district also, and the neighbouring Piparia near Kawardha.

Among the decorative sculpture on the walls of the temple are the apsaras and māyikās in various graceful, mostly tribhanga, postures. Noteworthy among them is Darpana (lady looking into the mirror), Sadyahsnatā (lady who has just finished her bath, with wet clothes only half-changed, the water dripping from the wet hair).

Last, but not the least are the Migdhā (charmer), Mālikā, Uttama-arigārikā or erotic couples, mostly occupying the recessed angles of the pāncha-ratha temple. They are shown engaged in the act of sexual conjunction in various positions. Such being are common in most Saivite temples of the Kosala. The opinion that there was predominance of the Mattamayura branch of the Pāśupata cult in the area during 11th - 12th centuries can hardly be denied.

Pillars: The pillars of the mandapa are elaborately carved. On the rounded adhara (base) the octagonal and then sextagonal yashti (shaft) giving an impression of fluted slander have the capital above divided in several

vertical sections, each modelled differently, amalaka within peṭikā (box) stepped narrow grivā (necking) and then graduated inverted steps supporting the wide abacus above. A decorated triforium runs along the capitals of the pillars, in turn, supports the ceiling (vitāna) of the mandapa above.

Siva Temple Nagpur

This village is basely 8 Kms. west of Durg, across sonath river a little away from its left bank. It is situated on one end of the village on the bank of a tank.

bhūmi-Vināyaka (Ground plan) : Only the garbhā-griha with its tall sikhara is what remains of the temple. East-West 10'8" and north-south 12'5" are the dimensions of the shrine on the outside roofs whereas it is a square of 6'10" aside within Sivalinga that was installed on the Pithika is missing now. Seven pilasters and the entablatures above them support the Vitana (ceiling) which is made up of square courses of oversailing masonry. The upper one intersecting the lower one and recede in the size, as they rise. The result is a dome-shaped hollow above garbha-griha, topped by a round disc decorated with conventional astadala-kamala (full bloomed eight petalled lotus). The arrangement of the pilasters, plain and square with plain mandala-sirṣa (bracket or corbelled capitals) is so made that each of the three sides except the toraṇa-dvāra side, have three each.
Elevation and Exterior Decoration: Adhisthāna or the basement of the shrine is moulded in courses which are decorated with the conventional patterns of gajāvali, āśāvali and warriors etc. Some scenes of dance and music are also to be seen. The jangha and middle part, i.e. the walls proper have in its tri-ratha type arrangement, niches on the ratha-paga or central projection containing the deity icons. Remaining projections and the recessed parts are occupied by nayākas and erotic couples. Foliage motif and geometrical designs also run along in series between them. In the right wall, nearer niche contains Śiva Nāteśa about 1½' x 1', then a vyālaka and in the main niche the god is shown vanquishing the demon. In the main niche of the upper band of sculptures, Īmśa is installed Brahmrā. The back wall, tala-jangha niche contains Viṣṇu with most of his hands and attributes mutilated. The upper one is occupied by Hari-Hara. Pādma in one of his right hand an indistinct object in upper left hand, śaṅkha (couch) in lower right; gadā (mace) trisūla and Serpent in the left hand.

Sikhara: The Mikhmandala or the facade above the doorway, also is heavily moulded. In its centre there is an open part about 2' x 1' and it is flanked by erotic couples.

Door-frame: Tri-sākha (triple-jambed) dvāra and lintels are tastefully ornamented. Main lintel has Śiva in the centre, Brahmrā and Viṣṇu quite mutilated now on his flanks. The intervening space is occupied by sāvagraha (nine planets) panel. The sākhās have on their lower parts,
dvarapala groups, three on each side after the fashion of Deo Baloda, Gondai and Ghatiyari in the neighbourhood, Ganga/Yamuna, a male attendant and a female again. The inner sakhas are decorated with Kalpalata (creepers) foliage and the flowers. The top of the frame is decorated, on the sides by the twisted nāgas.

Siva Temple, Devarbija

Devarbija is a place about 58 Kms. north of Durg on Durg-Jabalpur highway. The small and mandapaless shrine has nothing remarkable as to its bhumi-vinyāsa (ground-plan), but the tall and slender Nāgara style curvilinear sikhara, 4' high basement on which it is placed and the situation on the embankment of a tank outside the village accords it a commanding position among the low lying agricultural fields on the western side and the tank on the eastern side.

The temple has much in likeness with Siva temple Nagpura, also in Durg district, Gondai in Rajnandgaon district and Dhūmesāvara temple at Sargaon in Bilaspur district.

Door-frame: The entrance to the garbha-girihā shrine is approached by climbing up four steps. The dvarapālas on the door-jambs, Ganga and Yamuna are shown alongwith thin attendants. The pedestals on which they are standing are supported by the kishakas (dwarfs) on their head and hands. Above dvarapālas, the sakhas are decorated in
vertical panels, carved in miniature size (4" x 2")
mithunas (amorous couples, horse-riders, perhaps royal
personages, a toilet scene depicting a nayika seated on a
couch (right top panel).

Similarly the lintel also with Ganesa in the
centre πα& is profusely decorated with fine carving. His
flanks as also the inner jamba beside them, the vidyadharas
(celestial beings) with garlands in their hands are shown
flying. There is an elaborate, projection covering the
door-way and the upper bada or jangha Gajalakshmi is depicted
on the lower pedestal end.

**Interior:** Garbha-griha is square in shape (6' aside) and
a bearded later deity icon is now placed in a niche in the
back wall and the pithika belonging to the original Siva-
linga, as empty now. An image of Nandi, reportedly belonging
to this temple, is now kept in a private house of the
village. The ceiling of the cella follows the conventional
pattern of forming a dome by the oversailing courses of
masonry. The full bloomed lotuses decorate them. The
top centre is the big sized eight-petalled lotus (asta-dala-
ksamala).

**Exterior:** The height of the temple from the moulded
adhisthāna to the top amalaka is about 35-40 feet. Although
projection-wise the temple is of tri-ratha type, but the
reentrant angles are also filled with minor Konaka-pagas.
The upper layers of the adhisthāna or pīstha are decorated
with the usual gajāvali, dance and the musical scenes etc.
What strikes most is the folk-dance that is still prevalent, specially in the tribal and iner most parts of Kosal, the ladies holding one another at the waist while they take the dancing steps.

Just above this plinth on the tala jangha part itself, the erotic couples are shown in various positions of the sexual conjunction. Some of them occupy the recessed parts between the projections. Then the usual two bands of sculpture on the upari jangha (upper middle portion just below the sikhara) on three sides also have erotic scenes and the icons in the niches and the projections almost alternating each other. One of the prominent images is the larged-sized Nrit (dancing) Ganesa installed in the main lower niches of the back wall and Vidyadhara on his right lower flank playing on Mridanga. A niche on the side wall has also in dancing attitude, Bhairava, damaru in his upper right hand, linctus erectus (erect organ) and the dog sitting at his left foot with back to the former. Siva Anihakasura-Vadha occupies the niche below this. Graceful figures of nayikas are shown in various postures on their flanks. Besides, a few erotic couples also are depicted in the same band. Another side wall has, in its lower niche, the chaturbhuja sthanaka surya with stalked lotus in his upper hand clearly visible. Upper right and lower hands with thin attributes are all mutilated. Danda and Pingala on his lower flanks are partially mutilated and so are the horses on the pedestals. The upper niche also has the composite figure but in this case a seated one
with full bloomed lotuses in his upper raised hands, trisula (trident) is one of the right hands and gada (mace) is another left hand. In probability, it represents Hari-Hara Hiranyakasipu. The right wall niches have Kshishnurmrdini and Surya again.

The Temples of Bastar District

Though quite far off from Ratanpur, the capital of Kalachuri dynasty, this forest infested and hilly area, mostly inhabited by tribals first came under the imperial dynasty of Kosala during Jajalladeva I (1090-1115 A.D.). He claims in his Ratanpur stone inscription,\(^1\) to have captured Somesvara, the Naga king of Chakrakuta, his minister and family and set him free at his mother’s request. Then, Jagapala deva, a feudatory and valorous general of Prithvi deva II (1135-65) in his Rajim inscription claims to have vanquished Bharamaravadra and Kakaraya (identified with modern Bharamarakotya and Kanker respectively).\(^2\)

Narayana Temple: The first temple built in the area, under the Kalachuris, is perhaps the Narayana or Vishnu temple at Narainpal. This place is about 40 kilometres north-west of Jagdalpur, the district head-quarters and about 45-46 kilometres east of Barasura, the capital of the Naga rulers of Bastar area. It is situated at

---

   Hiralal, Descriptive list of the Inss. of C.P. & Berar pp. 97-98.
the distance of hardly 3 Kms. from the confluence of the river Narangi with Indravati. The reference to the construction of this temple is found in the Nainpal stone inscription of Gunda Mahadevi. It says that the temple was erected by the queen, the grand-mother of Kanhar deva during the latter's reign in 1035 saka (1111 A.D.). This year falls within the reign period of Jajalladeva I who is credited to Ganasa with the Vishnu temple at Janggir and renovated the Siva temple at Pali. Incidentally, the temple in the question with a few modifications, is of about the same style as those of Bilaspur district mentioned above. Then eight gold coins of Jajalladeva I were discovered here in 1975.

Fala-chhanda or Ground-plan: This temple is also placed on a plinth about 2'8" high and measuring 58' in length (east-west) and 38' in width (north-south). Stairs to approach the plinth, arddha-mandapa, mandapa, antarala (vestibule) and the garbha-griha (cella) are all intact except the upper part of the towered roof of the first two parts. The roof and the dome shaped ceiling is supported by the four central pillars and the pilasters in the side walls. It is perhaps because of this also the huge dimensions of these two parts that the tall lowered roof could not be sustained for long and fall away.

---
2. They are kept in Bastar Treasury, Tehsil office Jagdalpur, their Reg.No. is 9/75, under the head of ‘Lavaris Mal.’
3. The nominal part that is left suggests it was pyramidal in shape, showing the influence of the neighbouring Orissan style of temple architecture in which main shrine has the curvilinear Nagarasikhara and the remaining members have the pyramid shaped Dravida style sikhara.
Elevation and exterior decoration: Projection-wise, mandapa of the temple is octagonal in shape like the mandapa of the temple at Pali. Then the roof of the vestibule, besides that of the mandapa discussed above, is of pyramidal shape. The walls have heavily moulded lower part of adhisthana, decorated with popular designs. Above them, perforated windows decorate the middle of the mandapa walls and the conventional two bands of sculpture tala and upari jangha parts of the main shrine. They contain the images of the deities, some of them niched and some erotic couples also.

Door-frame: Door frame has lost most of its decorative figures, Ganesa on the lintel piece can still be seen. But inside the garbhagriha, we find a unique representation of Vishnu as, Sesa-sthānaka, i.e. standing Vishnu with Sesa, the cobra king. The canopy of five hoods behind the head of the former in polished black granite stone looks really majestic. Burgess had noticed an identical image in the sun temple at Modhera, in Gujrat but identified it as Nāgaraja. ¹ But H.D. Sankalia has rightly identified it, later, as Vishnu.

The Temples at Garasur: Known in the inscriptions as Garasur, the capital city, under Nagas now a small settlement 88 Kms. west of Jagdalpur had an number of temples. The local tradition gives the number as 14 with equal number of lakes atanks. Some of them are in the state of

¹ A.S.W.I., Vol. IX, Pl. LXII
semi-preservation and others are ruined. Yet, they are important from the stylistic point of view.

Barsur Inscriptions of Ganga mahadevi, the queen of Somesvara deva, the great ruler of Naga dynasty and a Saivite, speaks of the grant of land and money to the temples of Siva Vira somesvara and Gangadharsvara.²

**Siva-Vira Somesvara temple:** It is popularly known as battis-Kambha mandir (32 pillar temple) is in fact a double shrined temple, the first of its kind in this part of Kosala. Although, Tumman and Ghatiyari also had such temples but their plinths alone have been unearthed and rest of the entire super structures are gone. Here the mandapa and garbha-grihas are so arranged that the hypo-astylar hall (mandapa) has the two sanctums at the northern and southern ends. The mandapa is enclosed by half-walls and half-pillars on them, thus leaving the mandapa open. Such temples were quite popular in Kosala. Laphagarh in Bilaspur district, Sahaspur, Palari and Deobaloda in Durg district and Khalari in Rajpur district are of this style. It is believed some temples at Rajim Narain temple at Narainpur, again in Raipur district were originally of this open mandapa class but subsequently the side walls closed them up.

There are four rows of pillars, 8 in each. Lingam is placed inside the sanctums and in front of them, Nandi, profusely ornamented, is seated comfortably.

---

12-pillared Siva Temple (bara-kambha mandir): This temple has lost much of its sikhara. The mandapa has twelve pillars, hence the name. The Lingam installed in the sanctum, some of the images of the deities and erotic couples that are intact in the three bands of sculpture that decorated the exterior, are remnants of the once majestic temple. Nandi is seated in front of the garbhagriha.

Nama-bhajia Temple: This temple was also built by a Ganga prince. The shrine sikhara is intact though the icon of the chief deity installed within is missing. The vestibule (antarala) of this temple also has a pyramidal sikhara after Crissan counterpart. Ganesa occupies the dvaralalata bimba (lintel piece). Prásada-pithika or the adhisthana of the shrine is decorated with the foliage, lotuses, so are the door-jambes inside. But the sculpture is missing from both the external jangha part and the door frame. The niches are empty now.

Bastar: The place, once the capital town of the area, is now a village, 18 Kms. north of Jagdalpur. Out of the four temples which were built here, three are in the state of ruins and only one of them is fairly intact.

Devi Temple: Although the temple is known as Siva temple but the chief deity of the temple is either Lakshmi or Vishnu, preferably the later as the dvāra-lalāta bimba (lintel-piece) is occupied by four armed seated Lakshmi.

1. Thakur, Kadarnath., Bastar Bhushana, p. 120.
with salked lotuses in both of her upper raised hands. The mandapa, on the same plinth, infront of the garbha-griha, being of temporarily small size allows the later to look domineeringly.

Elevation: This aspect of the temple is remarkable as although the heavily moulded prásada-pithika has nothing unusual in it, the middle and the upper parts follow the Dravidian fashion of storeyed arrangement of the sikhara, too to be seen in this example, each studded with heavy pilasters, spacious niches and the Kapota (cornice) between the two storeys also divided in layers or courses. The sides of the upper storey has the pilastered and roofed false cases or balconies.

The temple is presently devoid of any sculpture on the wall exteriors.

Bhairamber: This place, a village, now, is 112 Kms. west of Jagdalpur, approachable via the road junction of Gidam. The place had as many as ten temples but most of them have now disappeared, only some art-pieces belonging to them are scattered in the village. Most of them have been reportedly stolen away. However, the ruinous of two temples are to be found one in the Garhapara, known locally as Devarti Mandir and another known as Bhairva outside the rampart of the ancient fortified town. Plinth of two temples is situated in Dongar para and similarly four armed Vamana is to be found in the ruined temple, now named after him on the bank of a tank.
Bhairava (Siva) Temple: This temple is in a ruined state. Local population call it Bhairava temple on the basis of a statue of Bhairava form of god Siva to be found near the temple. The appearance of the temple shows close similarity with the two temples of Siva at Barsur, (the ancient capital of the area during the Naga dynasty), the Vira Somesvara or battiskhamba (32 pillared) and 'Solah Khambha' (sixteen pillared) temples.

Bhumi-Vinvas (Ground-Plan): The pillared damaged mandapa of the temple forms the central part and at the two ends of it, the two chambers, one of them almost a heap of dressed stone-slabs now, apparently were garbha- grihas. In this respect, the temple follows the general plan of the Virasomesvara temple. The similar temples with two shrines attached to the mandapa, are also found in the northern Karnataka sites of Aihole and Badam. They were built during the reign period of the early Chalukyan dynasty. That the south-Indian style of temple architecture in general, and Chalukyan in particular, could influence the temples of this area, is noticeable in the temple at Rajim also and their invasion of this area and occupation for some period also can be established by the inscriptions evidence.¹ In fact, the area has been a target of the early Chalukyan military

---

campaigns right from the time of this great emperor Pulakesina II. Vijayaditya III of the same dynasty is described to have burned Chakrakuta, another capital town under the Naga rulers of this area. Then, Somesvara I and Vikramaditya IV also ruled over Chakrakuta with the rulers of the local dynasty as their subordinates.

The pillared mandapa was open on the two sides, therefore, it can be well assumed that it had the entrance at both these sides. Any thing like half-wall as found in the temples of Siva at Deo Baloda and Palari in Durg district, Narain temple at Narainpur in Raipur district (the later two now closed-up), is presently non-existent, hence, if the wide-openings of the sides are original in their entirety, the temple is quite unique from the point of view of the architectural style.

The pillars: The only artistic remains of the temple now, the pillars, though not quite decorated with sculpture and the conventional ornamental motifs, show in their vertical divisions, various architectural shapes. The lowest part of thin shaft is square then found or atha-panahin (octagonal), upper middle square and round sections again, an åmalaka shaped ring stone

1. His famous campaign against Kosala, as known from his Aihole inscription.
and finally the square abacus. They support the huge dharanis (beams) above, which, in turn, must have supported the roof above, all gone now.