JHSR Journal of Historical Studies and ResearchISSN:2583-0198
Volume 5, Number 1 (January - April,2025),PP.19-29.
Open Access, Peer-reviewed, Refereed Journal
Website:www.jhsr.in
Email:jhsr.editor@gmail.com

The Saiva Temple of Pali and Ratanpur in Chhattisgarh: Searching the Artistic Connection Between These Two Temples

Sanjukta De[1]

[1]Ph.D Research Scholar
Department of Ancient Indian History and Culture,
University of Calcutta
&
SACT (Category I) Lecturer
Department of History,
Gokhale Memorial Girls' College, Kolkata
Contact No: 8697729425
E-mail ID: sanjukta.jhimli@gmail.com

Abstract: *Pali is located in Korba District on Bilaspur-Ambikapur highway and it has a very rich history. After the Bana Dynasty, this janapada came under the control of the Kalacuri Dynasty of South Kosala. Kalachuris shifted their capital from Tuman to Ratanpur. The distance between Pali and Ratanpur is 29 km. In Pali, we find a very famous Saiva Temple which is successfully representing the Sapta-ratha Architectural Style. Although it was made following the Nagara Temple Style, it has some peculiar features which make this monument very special in that area. On the other hand, the ancient city of Ratanpur which is located 25 km away from Bilaspur became famous under King Ratandeva I of the Kalachuris. On the basis of its religious and political influence, it is necessary to analyse the architectural features of Mahadeva Temple of Ratanpur as it has a very close connection to the Saiva Temple of Pali. This paper intends to highlight the architectural details of the Saiva temple of Pali and Ratanpur. I would also like to study the Religious and Political connection between these two areas and how it helped to give a birth of a different genre of the local temple making style.*

Keywords: Kalachuris, Korba District,Pali, Sapta-ratha, Nagara. , Ratanpur, Temple etc.

Date of Submission: 07.01.2025 **Date of Acceptance: 10.01.25**

The Saiva Temple of Pali and Ratanpur in Chhattisgarh: Searching the Artistic Connection Between These Two Temples

Introduction

At present the historic ancient *Dakshin Kosala* region comes under the geographical zone of Chhattisgarh state. Apart from northern and central part of Chhattisgarh, this particular are is also covering the western part of the Odisha state as well. This region is also renowned for its dense forest cover, rivers and hill ranges and their peaks, plateaus, flood plains, mines and minerals etc. In ancient and early medieval era the landmass was occupied for habitation purposes in pockets particularly on both the banks of the *Mahanadi* and its major tributaries. According to the *Puranas*, this place is mentioned with *Tripuri, Kalinga* and *Mekala*.[1] The ancient history of South *Kosala* went through so many political, religious changes and is full of debates. The chronological history of Chhattisgarh or the South *Kosala* can be traced back to the fourth century CE and there is a deep connection also being noticed with the two epics – the *Ramayana* and the *Mahabharata*. If we considered '*Ramayan*' as our primary literary source, we came to know that in '*Uttara-kanda' Parva*, *Rama* divided *Kosala* into two regions – '*Uttar Kosala'* which was given to *Lav* and '*Kosala*' went to *Kush*.[2] According to Donald M Stadtner, the present classification of '*Dakshin Kosala*' used by research scholars is just to differentiate this particular area from the region of '*Kosala*' in northern India.[3] The earliest indigenous constructive political history of South *Kosala* starts from the late fifth century CE with the emerging force of the *Sharabhapuriya* Dynasty. After them other royal Dynasties also attracted by the strategic location of this region and ruled over South *Kosala* between the seventh and the twelfth centuries CE. They were the *Panduvanshis*, the *Somvanshis*, the *Kalacuris* and the *Nagvanshis* etc. The *Kalacuris* ruled the South *Kosala* region till the end of the fifteenth century CE.[4] Geographically the position of South *Kosala* was very important as it is connecting the North region and the coastal area through the south-eastern region. This region is serving as the gateway of the *Dakshinapatha* and Eastern India and connecting major areas like *Mathura, Prayag*, south *Kosala* and *Kalinga*. Even one of the famous and earliest routs joined *Kausambi* to the South-eastern sea coast via *Bharhut, Amarkantak, Malhar* and *Dandakaranya* forest.[5] So not only the political influence, but also the cultural, architectural and sculptural currents were freely flowing from north to south-east region as well. For this reason, one can notice the amazing artistic and materialistic similarities among architectural and sculptural style in those regions.

This Paper intends to focus on two magnificent early medieval *Saiva* temple structures located in *Pali* and *Ratanpu*r of South *Kosala*. *Pali* (22.3753° N, 82.3264° E) is a *tehsil* headquarter in *Korba* District. This place is exactly located around 50 km off from the district headquarter on the korba-Bilaspur road. According to the local legend, this *Janapada* was established by raja *Vikramaditya* of the *Bana* Royal Dynasty but this place became famous under the mighty *Klachuri* Dynasty. On the other hand, we found another magnificent *Saiva* Temple inside the *Mahamaya* temple complex in *Ratanpur*. Here I would like to re-examine the architectural features of the *Pali Saiva* Temple and would like to find out how it has been

artistically connected with another *Saiva* Temple in *Ratanpur* (22.2859° N, 82.1652° E). Through this detailed analysis I would like to study if those monuments are blindly following the pure *Ngara* Temple Style or creating a new local genre of temple making activity. But before we get into the structural study, we will briefly discuss on the historical identity of the *Kalachuri* Dynasty.

Reviewing the Previous Works

To study this theme, I went through various sources. Among first-hand sources, I considered examining different inscriptions of the *Kalachuris* and other dynasties. Those Epigraphical sources are – 'The *Bilhari* stone Inscription' of *Yuvarajadeva II*, '*Ratanpur* Stone Inscription' of *Jajalladeva I*, 'The *Banaras* Plates' of *Karna*, the '*Kesaribeda* Charter' of *Arthapati*, '*Podagarh* Inscription' of *Skandavaraman*, 'The *Rajim* Stone Inscription' of *Vilasatunga* etc.[6] The primary literary sources like 'The *Mahabharata*', 'The *Ramayana*', *Puranas* like '*Shri Vishnudharmottara Purana*',[7] '*Siva Purana*' all are very important to know the detailed history of the *Kalachuris* and their religious activities over *Pali* and *Ratanpur*. On the basis of the official reports of ASI, we came to know that, D. Beglar first visited this place back 1873CE-74CE and surveyed the area.[8] But he did not mention about the detailed architectural features of the *Mahadeva* temple of *Pali*. He made a comment that the initial damage of the Sanctum Cella of the temple probably happened because of the treasure seekers. The next report made by archaeologist Cousens in 1904 CE and soon after in 1908 CE by A. H. Longhurst. Both of them agreed with Beglar. But according to my initial observation these reports does not focus and talk about the comprehensive artistic angle of temple making activities in those areas.

Apart from these, there are plenty of second-hand literary sources like Books and journals which help us to understand the changing socio, cultural, political scenario of ancient and early medieval *Dakshin Kosala* especially these two areas. Various works like '*Maha Kosala in Ancient Literature'* by K.D. Bajpai,[9] '*Hand book of Indian Art*' by E.V. Havell,[10] '*Sculptures of Dahala and Dakshin Kosala and their Background*' by R.N. Mishra,[11] '*A Survey on the History of south Kosala*' by N.K. Sahu[12] etc discussed about the full history of *Dakshin Kosala* emphasising the architectural activity of that place in general as a part of the theme. But according to my primary observation, these works dose not tell us about the full fledged architectural development and how a separate genre had been gradually evolving in South *Kosala* and how these two *Janapadas Pali* and *Ratanpur* closely connected through structural activities. To study on this theme, I visited both of these places of Chhattisgarh for a detailed field work. I observed those monuments and their sculptural representations minutely to know the hidden history of Architectural development in those *Janapadas* which have always been overshadowed by the popular Dynastic History.

Methodology

To execute my paper I not only just studied those primary and secondary sources, but also tried to compare them side by side to unfold the detailed architectural development centric history of the *Kalachuri* dynasty especially this South *Kosala* line. I have also tried my best to analyse the main theme that is the detailed architectural features of two *Saiva* Temples of *Pali* and *Ratanpur* and how they connected with each other. Back 2022, November I visited *Pali* and *Ratanpur*, Chhattisgarh for 12 days and I also went to the Mahant Ghasidas Memorial Museum located in Raipur, Chhattisgarh. Both in the field and in the museum I minutely observed those excellent artefacts. While visiting both of these two sites, I noticed the changing landscape. Spatial history is also important to understand the background of these two sites. Even I went through each and every archaeological detail to understand the making process of these monuments. I also noticed all the sculptures of these two temples. But what fascinates me is that the temple of *Pali* is vigorously decorated, on the other hand the *Saiva* temple of *Ratanpur* is famous for its simplicity. Both temples are located inside of a huge courtyard and there I noticed a well maintained garden as well. I talked to the head priests of both of these temples and local people to know the importance of these *Saiva* architectures in the life of the common people at present time and also got the information about the local religious festivals.

In Mahant Ghasidas Memorial Museum, I noticed several photographs of that area taken by ASI, Raipur Circle, Chhattisgarh. I also read official documents and try to find out the information about the artistic connection between these two magnificent architectures. In that museum especially in the library section I did get various books written in both Hindi and English languages. From those books I gathered some vital information about the political and economic history of the *Kalachuri* dynasty of South Kosala as well.

The Identity and Short History of the *Kalachuris*

Kalachuris ruled in Chhattisgarh not for a very long period and it is the only dynasty of Early India which had a minimum of 12 branches and sub branches and they spread out in different parts of the Indian subcontinent. The term '*Kalachuri*' itself is very interesting and it has a mythological background. The term has been mentioned in the Epics, *Rigveda, Vayu Purana* and *Vishnu Purana* and of course the contemporary *Buddhist* and *Jain* Literature. Among archaeological sources, not only inscriptions and coins; but also monuments and different sculptures portray the hidden political, religious and cultural story of that particular dynasty. Based on the *Bilhari* stone Inscription of *Yuvarajadeva II*,[13] we get to know that the *Kalachuris* mentioned as the *Haihayas*. According to *Puranic* tradition, the early *Kalachuris* ruled at *Mahishmati* and that place had been founded by *Haihaya* ruler *Mahishmanta*. Maybe, for this reason, we can associate *Kalachuris* with the *Haihayas*. But according to Historian V.V. Mirashi, the Early *Kalachuris* did not prefer to call themselves *Haihayas*, particularly in their land grants; they always preferred to be referred to by that name – '*Kalachuris*'. Among their various branches, *Kalachuris* of South *Kosala* is very unique because in that area they had different capitals which they had established in different times.

Mirashi, Stadtner and Raj Kumar Sharma agree with the fact that this special branch of *Kalachuris* chronologically first appeared as the Subordinate limbs of the main *Kattachuri* Dyasty. Between the seventh to ninth century CE, the *Tripuri* house focused on establishing their new branch in South *Kosala*. *Kalachuri* rulers of *Tripuri* made several attempts to conquer this region. If we minutely read the *'Ratanpur* Stone Inscription' of *Jajalladeva I* (the record was edited, with a translation and lithograph done by Dr. Kielhorn in the *Epigraphia Indica, Vol. I*, pp. 33 ff.),[14] we find that the ruler was trying to establish his glorifying family genealogy mentioning how Kalingaraja left his original ancestral country (*Tripuri*) to conquer South *Kosala* back 1000 CE with the help of *Kokalla II*. *Kalingaraja* selected *Tummana* as his very first capital. In this *janapada*, they ruled up to 1225 CE and *Pratapamalla* was the very last ruler. Based on the Epigraphic references, it can say that from the rule of *Kalingaraja* in *Tuman* upto *Ratnaraja I*, the *Kalachuris* of South *Kosala* was under the control of the popular *Tripuri* House.[15] But this political authority of the *Tripuri* house came to an end during the rule of *Prithvideva I* who established their new branch at *Ratanpur* by shifting their capital from *Tuman* to form the independent *Kalachuri* line of the South *Kosala*. Professor Kielhorn[16] informed us that, various *Kalachuri* inscriptions recovered from different places keep the record about the constructions of Temples at *Tuman*, *Malhar, Pali, Janjgir* and *Ratanpur*, all important towns in the territory of *Kalachuris*. Most of those religious structures are dedicated to Lord *Siva* because they were the follower of *Saiva* Cult.

Saiva Temple of Pali: A Detailed Study

According to some historical records, the architectural evolution in *Dakshin Kosala* started during the *Gupta-Vakataka* era and it had a far-reaching impact. During the post-*Gupta* era, this movement got momentum and was popularised by the liberal and tolerant patronage of various regional dynasties who ruled over this land between the sixth to eleventh century CE. The monumental and cultural heritage of South *Kosala* acted as a bridge between North and South. If we observe the detailed architectural styling of *Dakshin Kosala* especially monuments which were getting a proper shape under the authority of the *Kalachuris*, we can see the successful assimilation of *Chalukyan* and *Gupta-Vakataka* art style.[17] Even the *Kalinga* architectural style has been reflected through those magnificent architectures. These temples have definite local characteristics which provide significant light on the sub-regional manifestation of the *Nagara* Architectural Style. Maybe the masons and sculptors imitated the classical and traditional idiom in the beginning, grew mannerist with time and ended up producing a unique provincial style. It has always been expected that the Art tradition and building technique had a free flow through the region leaving an impression behind. Based on my detailed observation it can easily say that temples here basically represent the *Nagara* Architectural Style with certain local features. There is no doubt about the fact that the innovative impulse of the masons of South *Kosala* rendered an immense contribution to the growth of assimilated Central Indian and Odishan temple architectures. The *Kalachuri* inscriptions mention about constructing different *Mandiras*, *Vyakhyanasalas* etc.[18] But irony

of the fate is, most of the buildings of their time are no more extant due to the ravages of time. Those architectures suffered from natural calamities and human vandalism.

Mahadeva Temple of *Pali* (Fig. 1) is famous for its peculiar appearance and it still have two intact small inscriptional records. One carved on the doorframe of the *Garbhagriha* and another engraved on the wall of the *Mandapa*. According to these records, this east facing famous temple was primarily constructed by the *Bana* Ruler *Vikramaditya* (870 CE – 900 CE). But the whole complex has been reconstructed and renovated after 200 years under the supervision of *Jajalladeva I* (1090 CE - 1120 CE), of the *Kalachuri* Dynasty of South *Kosala* branch. The main structure is constructed over a three feet raised platform. Made by yellowish sandstone which has a little pinkish shade, this temple consists of *Garbhagriha*, *Antarala* and an octagonal *Mandapa* portions. This monument was plastered and lime washed for many times as the traces of it is visible on the sculptures which were carved on the outer wall of the temple. According to the previous Art Historians, the plan of the Sanctum is showcasing the *Saptaratha* style of *Nagara* temple architecture. But after my detailed study it can easily say that this structure is representing the accurate transformational phase from *Pancharatha* to the *Sapta-ratha* style.

The square *Garbhagriha* has *Sapta-ratha* ground plan represented as a *Sapta-paga* in the *Shikhara* Part of the temple. Sanctum has traditional four parts from bellow to top – *Pistha, Bada, Gandi* and *Mastaka*[19] (Fig. 2). This *Bada* portion has five different parts – *Pabhaga, Tala-jangha, Madhya-bandhana, Upara-jangha* and *Baranda*. Here *Pistha* has a moderate height and consists of two bands of mouldings with the upper one decorated with stencilled lotus scroll motifs. The *Pa-bhaga* has five mouldings namely *khura*, *kumbha, Pota, kani* and *Vasanta*. *Khura* carries a niche in all the projections, created with the help of two pilasters, holding a diamond in the canter. All the sculptures of *Jangha* part, except *Raha* and *kapili*, are shown over a pedestal supported by *Bharavahakas* in flying figures, decorated with rosette motif in front. The central projections of the *Jangha* in all sides have a niche depicting God and Goddess. *Anuraha*, *Anuratha* and *kanika* projections are decorated with *Nayikas*, S*alabhanjikas*, different type of *Vyalas*, *Alasyakanyas*, Amorous couples, *Mithuna* figures and erotic scenes in different postures. Representation of five types of *Vyalas* which includes *Naravyala, Meshavyala, Ashwavyala, Simhavyala* and *Gajavyala*[20] are remarkable for their body proportion and expressions.

On the north, the lower-*Jangha* of *Raha* is decorated with the figure of Goddess *Chamunda* who is holding *Damaru* and Shield etc. She is wearing *Mundamala*. The face and most of the hands of the deity are broken. The upper niche carries an image of *Nataraja* holding *Trisula, Danda*, and Bowl etc. *Nandi* is shown on the pedestal. On the western side *Raha* niche, in the *Tala-Jangha* has a figure of *Surya* standing in *Samapada* posture wearing crown and other usual ornaments. Between his legs a female figure is shown holding *kamandalu*, whereas on the right side one male attendant is seated on knee. On the pedestal four horses are shown and character *Aruni* is holding the string of the horses. Both the hands of *Surya* are broken. In the upper niche *Nataraja* is shown which is almost identical to that one on the northern side. On the southern side, lower niche carries a figure of *Kartikeya* with his *kakapaksha* hair style and

mount peacock, whereas the upper niche has *Siva* in *Gajasura Samhara* posture. The lower niche of southern *kapili* is empty where as the upper niche is adorned with a sculpture of *Simhabahini Durga*. Lower niche of the northern *kapili* has a figure of *Saraswati* where as the upper niche contains four armed *Harihara* holding trident, club and conch shell. *Nandi* and *Garuda* are depicted on the pedestal.

The Gandi part (Fig. 3) consists of one *Raha-paga*, two *Anuraha-paga*, two *Anuratha-paga* and two *Kanika-paga*. *Raha* has a niche, supported by a ferocious figure in flying posture, created with the help of two pilasters and a horizontal stone slab at the top, depicting a diamond motif in the center. *Sikhara* of the temple is decorated with scroll motifs. The *Kanika-pagas* has five *Bhumis* surmounted by an *Amalaka.* The *Mastak*a part still has *Beki, Amala, Khapuri* and *Kalasha* section. Originally the *Mandapa* has a square or rectangular ground plan. But later on in the time of its renovation it became octagonal in shape. The window and a gate was also provided on the south and north wall of the *Mandapa*. Outer wall of the *Mandapa* decorated with sculptures. But there is a lack of common sense. Inner walls of the Mandapa have depiction of *Saiva* as *Yogi*. This part is carved out in buff colour sandstone and decorated with the figure of a series of elephants, figure of *Ganas* playing *Chausar*, *Uma-Maheswar, kirtimukha* and lotus scroll motifs etc.[21] The inner ceiling of the *Mandapa* is remarkable for its exquisite decoration in the form of successive overlapping layers in receding orders from bottom to the top, running all around. The Lower most layers carries warriors with their sword, shield, sticks and club like objects, terminating at the entrance gate. The next four layers are carved with *Nandipada* like motifs. In the sixth layer however there is a change in decoration pattern as nine numbers of *kirtimukhas* are added with *Nandipada*. The seventh layer again shows the depiction of *Nandipada* and after that remaining four layers have scroll motifs with *Visva-Padma* in center. In the time of restoration work, extra two pillars were provided to carry the weight of the ceiling.

The doorframe of the Sanctum measures 182 x 80 centimeters and this part is exclusively carved in bold relief and *Trisakha* type. The outer most *Sakha* is *Patrasakha* decorated with lotus scroll. The second *Sakha* also has scroll motifs but animal and human figures have also been incorporated in between. The third *Sakha* is known as *Rupastambha Sakha* carries three niches on each of the doorjamb. On the left side the upper most niche contains four armed *Siva* riding on *Nandi*, followed by a sculpture of *Vaishnavi* holding a full blown lotus in her right hand. The third and lower most niche carries *Saiva Ganas* in dancing posture. On the right side, upper most niche has *Siva* seated in *lalitasana* followed by figure of *Parvati* also seated in *lalitasan* and. holding *Ganesha* and *Kartikeya* on her right and left thigh respectively. Lower part of the doorjamb carved with the figures of River Goddess along with *Dwarapalas*. River goddesses *Ganga* and *Yamuna* both are very prominent in this temple. On the right side *Ganga* is represented on her mount crocodile, on the left side *Yamuna* is standing on her mount tortoise on a double lotus pedestal.

Door lintel of this architecture is also very unique and has tree tier. The top tier is curved with scroll work and *kirtimukha* in the center. It has been followed by the second tier which carries

three double fold arches and the common space is filled up with again scrolls. The lower tier has three tiny niches and these portions are heavily decorated. The left niche has four armed bearded *Brahma* who is holding rosary, book, *kamandalu* and wearing *yagyopaweet*. The central niche was ornamented by the seating figure of the lord *Shiva*. He is seated in *ardhaparyankasan* where *Nandi* is placed over the pedestal. The right sided niche depicts a small figure of four armed *Vishnu* holding club, conch and lotus. His one hand is not so clear. *Garuda* is shown on the right corner. The middle place between two niches has been used by the artists to depict *Navagrahas*. They have used the place very carefully. On the inner face of both the doorjamb full blown lotus is depicted in bold relief form. At the time of restoration work, two additional pillars had been provided in front of the doorframe of the sanctum cella, the workmanship is kind of an inferior in quality. These pillars especially the lower portion of these extra pillars are ornamented with the sculptures of river goddesses *Ganga* and *Yamuna*. Both of them represented in a *dwibhanga* posture and stand over a lotus pedestal. Below that one can find an umbrella tied with *ratna* garland omitted from *kirtimukha*. Above this another *kirtimukha* and bell hanging downwards tied with a chain, is also depicted. The *Nirdhana* type of sanctum has an elevated doorsill and *Chandrasila* which is now in worn out and mutilated condition. The *Grbhagriha* has walls of 2.60 meters[22] high. The ceiling of the cella is supported by four pilasters placed on all four corners of the sanctum cella. These pilasters have brackets and are divided in two parts by a band and decorated with stencilled scroll lotus motifs. We can find *Bhuta* (holding the weight of the *Sikhara* with their hands in upward position) figures in those brackets.

On the upper half of the northern and southern walls, two more pilasters have been provided but they fused with the walls in between. On southern side one can notice a horizontal slab has been fixed to keep lamps and others other offerings. The ceiling (Fig. 4) is consisting of five overlapping layers in receding order and an *astadala* lotus at the center. Inside of the *Garbhagriha*, a *Shivalinga* is installed over a *Yonipatta*, made out of black chlorite stone. The inner part of the *Garbhagriha* is very simple and plain in design.

Saiva Temple of Ratanpur: The Artistic Connection

The holy city of *Ratanpur* is located in the Bilaspur district of the Central Indian state of Chhattisgarh. *Ratanpur* is referred as *Ratnapura* in inscriptions of the *Haihaya* kings. According to a local legend on why *Ratnaraja* shifted his capital from *Tuman* to *Ratanpur*. It says that *Ratnaraja* reached *Ratanpur* by evening during a hunt. Instead of going back to *Tuman* at night, he decided to spend the night under a tree nearby *Mahamaya* Temple. His sleep was disturbed by strong light in the middle of the night. He woke up and found the court of the Goddess *Mahamaya* in progress where she was present with her attendants. He was quite surprised but went back to *Tuman* next morning. Later in the night he had a dream where the goddess asked him to move his capital to *Ratanpur* which will result in his fame and glory. In an inscription of *Jajalladeva*, dated in 1114 CE, who was descendant of

Ratnaraja, *Ratanpur* is described as the city of *Kubera* (lord of wealth) being decked with many-coloured wonderful jewels such that it looks like ocean and decorated with many temples making its appearance like that of heaven. J D Beglar visited *Ratanpur* in 1873 CE - 1874 CE and reported its antiquities.[23]

Ratanpur is an important pilgrimage site and this credit goes to *Mahamaya* temple which, as per a tradition, is considered as one of the *Shaktapeethas*. However, in reality, it is not counted among the recognized fifty-two *Shaktipeethas*. This particular *Devi* temple considered to be one of the most religiously active, architecturally superb and culturally rich temples in that area.[24] This *Mahamaya* temple and the city itself have attracted the attention of the research scholars, historians etc. But here we are going to talk about Shiva architecture. The temple complex itself is a huge place and inside the temple compound there is an East facing *Kanthi Deul* (Fig.5) standing on a high *Upana*. Made by sandstone, this temple only has a *Garbhagriha*. There are no other parts. Built on square plane this temple standing on a stone platform and it has *Pistha, Bada, Gandi* and *Mastaka. This* monument is carrying couple of features of the *Pali Mahadeva* Temple especially the height of the *Gandi* almost the same and the architectural treatment as well. Originally built in the time of the *Kalachuris*, this temple is carrying Nagara features. But after the renovation in medieval era it is showcasing the Indo-Saracenic style. The Shiva temple constructed with an octagonal shikhara.

The absence of *Nata Mandira*, *Bhoga Mandira* is visible. In the time of renovation the *Mandapa* has been renovated of the *Pali Shiva* Temple though, but this *Deul* does not have it. Second is the height of the *Tala-jangha* and the *Uppar-jangha*. Both of these architectures showcasing this particular feature successfully. The third one is the presence of the high stone base. According to my observation it can assume that in the time of *Kalachuris* when *Saiva Deul* of *Ratanpur* was established, the renovation work of *Pali* temple was simultaneously going on. So these features may be taken from each other. But *Saiva* Temple of *Ratanpurn* has some unique features like - the outer surface of the whole architecture is plain. Only one *Uma-Maheswar* sculpture has been noticed on the upper niche of the *Tala-Jangha* (left hand side). One can also find statues of *Chamunda*, *Shiva* with *Parvati, Vishnu* and *Shala-bhanjika*. There is one peculiar vertical stone with three bands. It probably represents Shiva as *Lingodbhavamurti* (probably). The Bara portion of this temple is weirdly high and Upper-*Jhangha* of all four sides has the pillared empty small *Varanda* which is really unusual. The *Gandi* portion is showcasing the *Triratha* style but here in the lower middle of the *Raha-paga*, an empty chamber is there on all four sides. The *Rathas* are decorated with *Bhumis*. Here the Indo-Saracenic style is dominating the Nagara style. Inside the temple there is a north facing *Shiva Linga*. The treatment especially the carving style of the inner ceiling of the Temple just reminding us the *Pali Mahadeva* Temple. *Mahadeva* Temple of *Ratanpur* is reflecting the mixed regional architectural form of Chhattisgarh which had been developed gradually under the supervision of so many royal dynasties.

The Saiva Temple of Pali and Ratanpur in Chhattisgarh: Searching the Artistic Connection Between These Two Temples

Conclusion

Thus we can see that these two magnificent *Saiva* architectures are the excellent example of the early medieval *Nagar*a style (Indo-Saracenic flavour is also there) with the variation of a new local genre. The *Saiva* architecture of *Pali* is a grand representation of the *Bana* and *Klachuri* dynasties all together, but the *Saiva* structure of *Ratanpur* built in the later phase representing the simple theme through stones. But one can notice the stylistic inspiration which influenced both of these temples during the renovation work. Some monumental features are same like if we notice the construction of the *Upana* part and the *Garbhagriha* etc. Back that time masons moved from one place to another so the temple making style also shifted from one region to another. The treatment of the stones while making these monuments with vivid and detailed sculptural representations on the outer surface of the walls is really magnificent. It not just only coveys the perfection of the masons; but also express their aesthetic sense. These temples really help us to understand the religio-cultural activities of that place in the early medieval era which is important to unfold the rare history of the *Kalachuri* Dynasty in South *Kosala*.

Notes and References

[1] Dwivedi, Acharya Shiv Prasad, *Shri Vishnudharmottara Purana* (Three Volumes), Varanasi: Chaukhamba Surbharti Prakashan, 2016, p. 210.
[2] Basu, Rajsekhar, *Balmiki Ramayan (Saranubad)*, Kolkata: Offset Press, 1953, pp. 156-159.
[3] Stadtner, D.M., 'A Sixth Century A.D. Temple from Kosala', *Archives of Asian Art,* Vol. XXXIII, Berkeley: University of California, 1980, pp. 38-48.
[4] Sahu, N.K., 'A Survey on the History of South Kosala', *New Aspect of History of Odisha,*Vol. I, Odisha: Sambalpur University, 1971, pp. 77-81.
[5] Chaturvedi, Rakesh. (Ed.)., Yadav, S.S. & Bajpai, S.K. (Associate Ed.)., 'KOSALA', *Journal of the Directorate of Culture & Archaeology (Year I)*, Raipur: Government of Chhattisgarh, 2008, pp. 137-142.
[6] *Op. cit*., Sahu, N.K., pp. 97-112.
[7] *Op. cit*., Dwivedi, Acharya Shiv Prasad., pp. 216-219.
[8] Beglar, J.D., 'Report of a Tour in Bundelkhand and Malwa and in the Central Provinces', *Archaeological Survey of India,* Vol. VII, New Delhi, 1874, pp. 217-219.
[9] Bajpai, K.D., 'Mahakosala in Ancient Literature', *Proceedings of the Indian History Congress,* 1946, pp. 53-56.
[10] Havell, E. V., *Hand book of Indian Art*, London: John Murray Albemarle Street, W., 1911, pp. 117-121.
[11] Mirashi, R.N., *Sculptures of Dahala and Daksina Kosala and Their Background*, Delhi: Agam Kala Prakashan, 1989, pp. 198-205.
[12] *Op. cit.,* Sahu, N.K., pp. 67-69.
[13] Mirashi, V.V. (Ed.)., 'Inscriptions of the Kalachuri - Chedi Era (Part II)', *Corpus Inscriptionum Indicarum,* Vol. IV, Department of Archaeology, India, 1995, pp. 410 - 412.

[14] Basu Chatterjee, Paramita, 'Patronage Issues in Tripuri & Ratanpur under the Kalachuris – A Brief Discussion Based on Epigraphic Sources', *Proceedings of the Indian History Congress*, Vol. 70, 2009-2010, pp. 118-129.
[15] *Op. cit.,* Sahu, N.K., pp. 45-51.
[16] *Op. cit.,* Basu Chatterjee, Paramita., pp. 112-117.
[17] Nigam, L.S., 'Art Tradition of Daksina Kosala (CHHATTISGARH)', *Journal of Pt. Ravishankar Shukla University,* Part - A. Vol. 8 – 15, Chhattisgarh, 1995, pp. 1-8.
[18] Minj, Rajeev John, 'Characteristic Features of Temple Architecture of the Late Kalachuris of Chhattisgarh', *Journal of Pt. Ravishankar Shukla University,* Part – A. Vol. 8 – 15, Chhattisgarh, 2001, pp. 55-59.
[19] Manwani, S.N. *Evolution of Art and Architecture in Central India*, Delhi: Agam Kala Prakashan, 1988, p. 261.
[20] *Op. cit.,* Mirashi, R.N., pp. 205-211.
[21] *Ibid.,* p. 230.
[22] *Ibid.,* p. 237.
[23] Choubey, M.C., *Tripuri: History and Culture,* Delhi: Sharada Publishing House, 2006, pp. 12-17.
[24] *Ibid.,* p.117.