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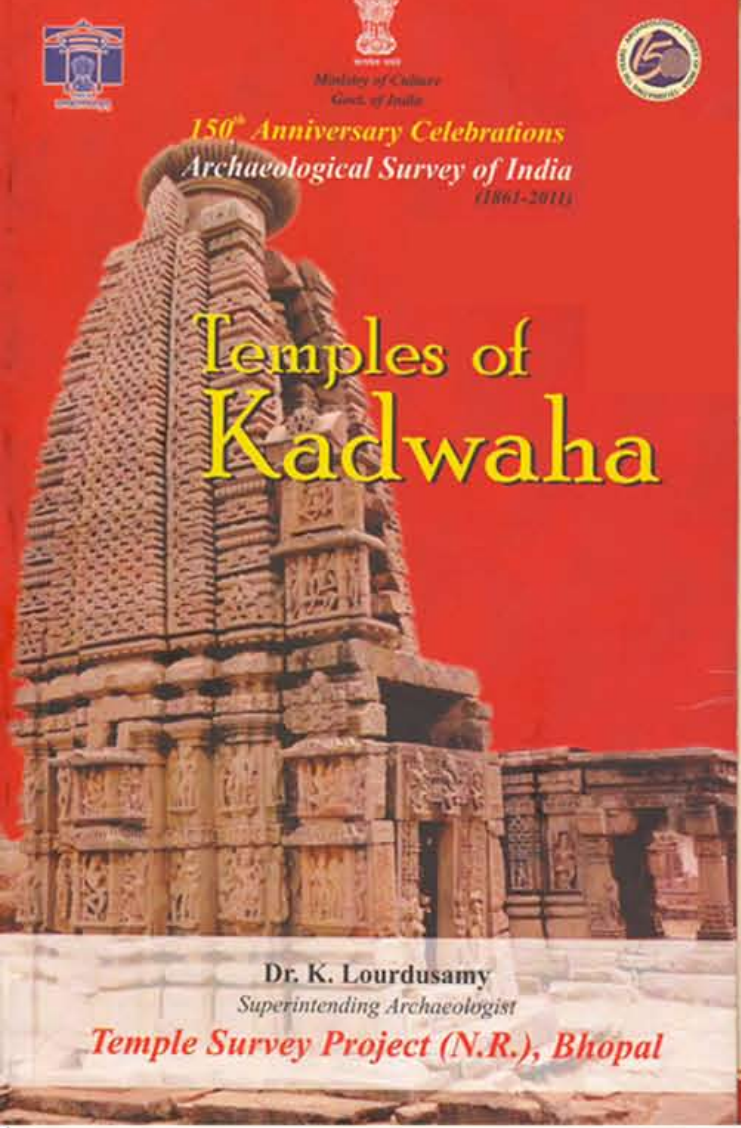
150th Anniversary Celebrations
Archaeological Survey of India
(1861-2011)



Temples of Kadwaha

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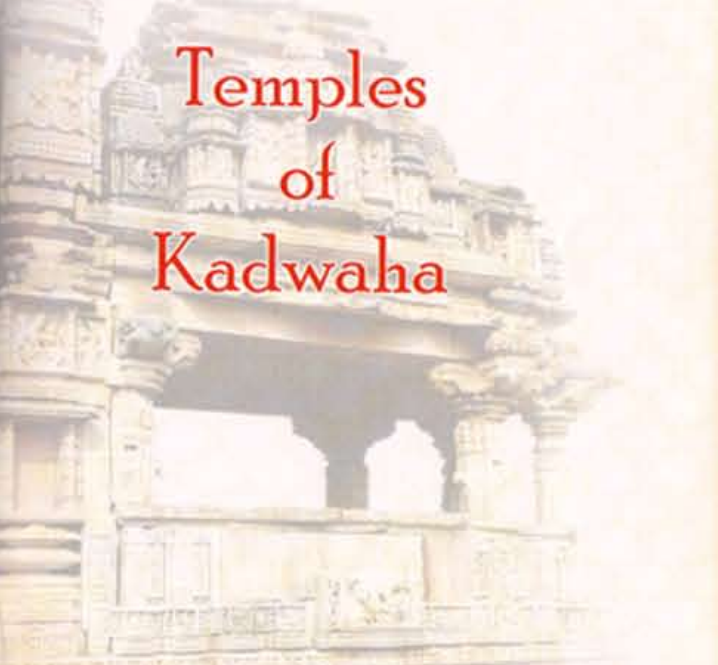

Temples of Kadwaha

Superintending Archaeologist
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A.S.I.

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Akcnowledgement

I would like to pen my respect and sincere thanks to the Director General., A.S.I. who has approved our proposals for exploration of Kadwaha Ashok Nagar district M.P. season 2009-10 under my Direction. I an thankful to the Director E.E. and Regional Director (Central) for all their co-operations.

It is a great privilege for me that during my tenure as Superintending Archaeologist of Temple Survey Project, (N.R.), Bhopal with the help of my dedicated team and relentless pursuit I could bring out the entire temples of Kadwaha of Ahoknagar district, Madhya Pradesh, through meticulous documentation, description, and their photographs, along with Auto-cad drawings.

*On the occasion of the **150th Anniversary Celebrations** of the Archaeological Survey of India, (1861-2011) Temple Survey Project, (N.R.), Bhopal releases this booklet on **"Temples of Kadwaha"** and dedicates it to all great stalwarts and doyens in the field of Indian Temple Architecture in general and North Indian Temple Architecture in particular.*

The 150th Anniversary celebration inaugurated at Archaeological Museum, Chanderi by the Ashok Nagar Collector Dr. Ashok Kumar Bhargava, IAS as chief guest on 28th March, 2012. Prof A.K. Singh, AIHCA, Jiwaji University Gwalior was the Guest of Honour and Shri S.B. Ota, Regional Director, Central Zone, Bhopal presided on the Occasion.

Dr. K.Lourdusamy

Ganesha with Consort, Ekla Temple

TEMPLES OF KADWAHA

INTRODUCTION :

Madhya Pradesh is one of the largest states of Indian Union and it is situated within the geographical framework of 18° to 26° 30' N. latitudes and 74° to 84° 30' E longitudes. It is bounded by the Aravallis in the west, the Vindhyas and Satpuras in the south and Ganga-Yamuna Doab in the north. This state has a large number of mountains and rivers. Some parts of this region are covered with thick forests. Generally the climate is pleasant. Rich flora and fauna is found in this region. The agriculture and mineral products are available in abundance. Hence, physically culturally and politically Madhya Pradesh is regarded as the heart of India. It is also the passage way from north India to the Deccan. Large number of Mountain Rivers and forest in Madhya Pradesh made early man favored the habitation of foothills and open plateaus for raw material in order to manufacture stone tools and implements. On the river banks for availability of water and on edge for game and edible roots and fruits. Stone tools of early man and fossils of animals have been discovered at different sites in Madhya Pradesh where stone is abundantly available for construction of temples. From Sanchi pillar edict of Asoka and the Panuraria inscription of the second century B.C. and several votive inscriptions found at Sanchi and Bharhut indicates that Buddhism gained a footing among the common masses of Madhya Pradesh. These inscriptions help in tracing the evolution of the art and religion. The Besnagar pillar inscription shows that even the foreigner Heliodorus, became a follower of Vaishnavism, and erected a Garuda staff of Vasudeva.

On a whole we find a continuous cultural development from prehistoric period to the modern era in Madhya Pradesh. Traces of earliest temple activities of India can find from Sanchi, Vidhisha and Udaigiri. With the humble beginning of temple architecture in central India the Nagra style of temple architecture has been reached in to apex with full maturity and refinance what may be seen in the temples of Khajuraho, Gwalior, Lalitpur, Fatehpur, etc. From Gupta period onwards specially, in central India Pratihara, Chadella and Parmara temple styles were developed in different parts of Madhya Pradesh, consequent upon which a revolution in sculptural art in 10th-12th century has been taken place. Despite, there were some other regional styles were developed which were patronized by subordinate rulers of the principal monarch of this region. Kachchhapaghata rulers were among those who started temple architecture with great magnitude.

The district Ashoknagar (24° 34' N and 77° 46' E) covers a large number of Kachchhapaghata temples. During the reign of Akbar this area was the headquarters of Mahal in the Chanderi Sarkar.

HISTORICAL BACKGROUND OF KACHCHHAPAGHATA RULERS

The earliest epigraphic records, unlike those of some other tribes of this period, contain no story of the family's mythical origin, but abruptly introduce the founders of the various branches as Kachchhapaghata-Vamsa Tilaka or Kachchhapaghatanvaya-Sara-Kamala-Martanda. Moreover, there are other epigraphic records which show that in the 10th - 11th C. AD. at least three families of Kachchhapaghata ruled in and around Eastern Rajputana and the region now known as Gwalior.

They may be conveniently designated as below :

1. The Kachchhapaghata of Gwalior,
2. The Kachchhapaghata of Dubkund,
3. The Kachchhapaghata of Narwar.

The existence of Gwalior branch is known from a number of records, the most important of which is the Sasbahu temple inscription of Mahipala, dated V.S. 1150. According to this inscription the first prince of this line was Laksmana. The next prince of this line was his son Vajradaman. The Dubkund stone inscription of V.S.1145 and the copper plate inscription of Nalapura give the genealogy of the Kachchhapaghata rulers of the three branches namely Gawalior, Dubkund, and Narwar. The Gwalior inscription records the erection of the temple of Vishnu by Mihirabhoja. The Ranod, Bilhari and Chandreha inscriptions furnish information about the spiritual genealogy of the saints of the Mattamayura sect of Saivism, their seats at different places and donations of several villages made by the Kalachuri rulers for the maintenance of temples and monasteries.

The copper-plate inscription record the grant of villages to the brhmanas, and these Agrhara villages became the centres of education. Some inscriptions refer to the monasteries and temples, which were converted into educational institutions. The stone inscription from Ranod mentions such Siva monasteries of Mattamayura at Kadwaha, Mahua, Terahi, Ranod, and Ujjain.

Genealogical Tables of Kachchhapaghata of Rajputana and Central

1. The Gwalior Branch (c.950-1100AD)

Laksmana (c. 950-75)
Vajradaman (c. 975-95)
Mangalaraja (c. 995-1015)
Kirttiraja (c. 1015-35)

Muladeva alias Bhuvanapala and Trailokyamalla, (C.1035-55)
=Devavrata.
Devapala (c. 1055-75)
Padmapala (c. 1075-80)
Mahipala, alias Bhuvanaikamalla (c.1080-1100)

2. The Dubkund Branch (c. 1000-AD)

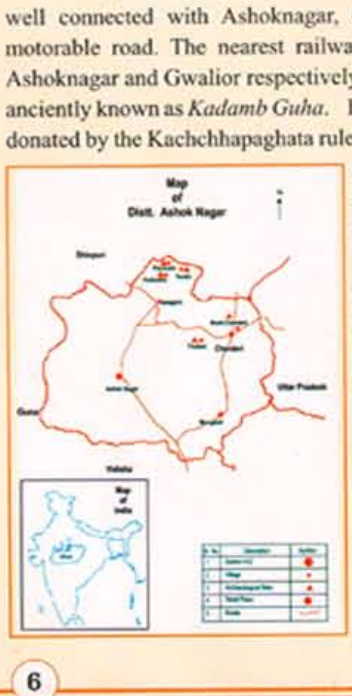
Yuvaraj (c. 1000)
Arjuna (c.1015-35)
Abhimanyu (c. 1035-44)
Vijayapala (c. 1044-70)
Vikrama Simha (c. 1070-1100)

3. The Narwar Branch (c. 1075-1125 AD)

Ganana Simha (c. 1075-1090)
Sarada Simha (c. 1090-1105)
=Laksmidevi.
Vira Simha(c.1105-1125)

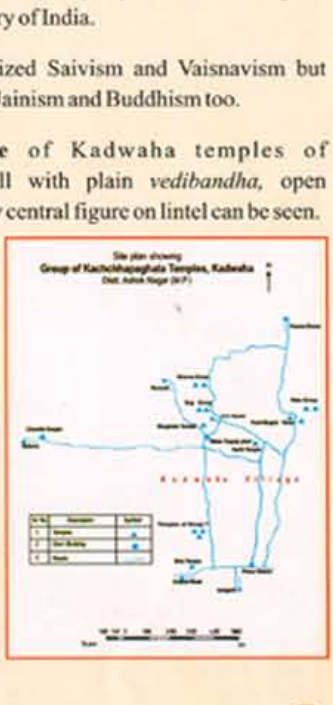
TEMPLES OF KADWAHA

Kadwaha (Lat.24° 55' N. and Long 77° 55' E) is located about 16 kilometers away on northern direction from Isagarh Tahsil and about 40 kilometers from Chanderi on northwestern side in district Ashoknagar of Madhya Pradesh. Kadwaha is a small village with the population of about five thousand is very well connected with Ashoknagar, Guna, Shivpuri, etc., by motorable road. The nearest railway station and airport are Ashoknagar and Gwalior respectively. The name Kadwaha was anciently known as *Kadamb Guha*. It is said that this area was donated by the Kachchhapaghata rulers to the *Matamayura* clan of Siva- cult under the supervision of *Mahanta* the chief priest. Kadwaha is much popular for large numbers of temples and sculptures of Kachchhapaghata dynasty. According to verbal tradition the Kachchhapaghata dynasty is said to have been come from Kusha, the son of lord Rama, who belongs to the solar clan of Kshatriyas. It is also presumed that the name Kachchhapaghata came into existence as they used to attack their enemies in the manner of *kachchhapa* (tortoise). Gwalior inscription of Sasa-Bahu temple is the main source to know about the genealogy of Kachchhapaghata rulers. Based on the epigraphical evidences including folklore and traditions Kachchhapaghata rulers consolidated their power by 9th Cent. A.D. They were sub ordinate to Pratiharas and Chandellas. In 950 AD., the victory over Pratiharas by Vajradamana was a great event of early medieval history of India.



Though they patronized Saivism and Vaisnavism but they were tolerance towards Jainism and Buddhism too.

The **early stage** of Kadwaha temples of Kachchhapaghata are small with plain *vedibandha*, open *mandapa*, Plain *jangha*. Only central figure on lintel can be seen.



In the course of time the temples were gradually developed and more decoration in *vedibandha*, door lintel, pillars of *Mandapa*, Ceilings and *Jangha* were introduced. Finally the temples with *Sikhara* reached its zenith.

The region of Kadwaha is very well acknowledged because of the existence of various group of temples belong to Kachchhapaghata dynasty. Altogether, 15 temples are positioned in Kadwaha village. Presently, the temples are located within the cultivable land. They are made of sandstone.

The temples at Kadwaha are centrally protected and being looked after by the Bhopal Circle of the Archaeological Survey of India. They are grouped into various names (*see table-1*).

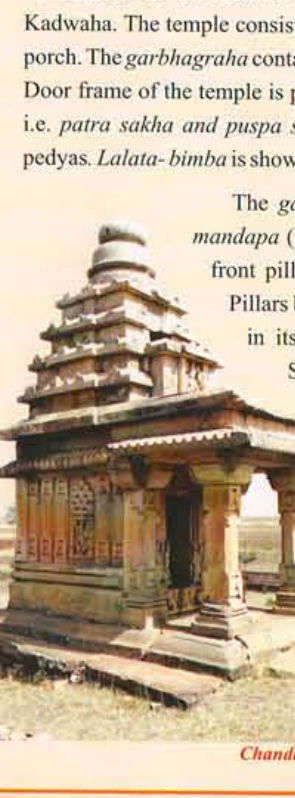
Table-1

Group/ Temple	No. of temples	Dedicated to
Ekla	01	Vishnu
Chandla	01	Siva
Bag group	02	Temple 'A' -Vishnu Temple 'B' - Vishnu
Talao group	02	Temple 'A' - Siva Temple 'B' – Siva
Pachhali Marghat	02	Temple 'A' - Vishnu Temple 'B' –Siva
Khirna group	02	Temple 'A' –Siva Temple 'B' -Siva
Garhi	01	Siva
Group-7	03	Temple 'A' - Vishnu Temple 'B' - Vishnu Temple 'C'- Vishnu
Marghatiya temple	01	Siva
	Total -15	

Sikharas is missing in most of the temples but one can easily assess the height of the temple by observing the existing Sikharas in some of the temples such as Temples of Khirna Group, Talao Group & Marghatiya.

1) CHANDLA TEMPLE

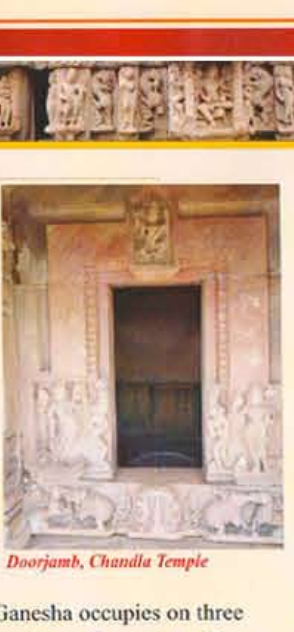
The temple dedicated to lord *Siva* is located at the western most part of the village. The east facing temple probably constructed in the earliest stage of temple architecture at Kadwaha. The temple consists of a *garbhagraha* and a pillared porch. The *garbhagraha* contains only a *yoni – pitha* at the centre. Door frame of the temple is plain and composed of two *sakhas* i.e. *patra sakha* and *puspa sakha* with river goddesses at the pedyas. *Lalata- bimba* is shown with dancing Siva in crude form.



Chandla Temple

The *garbhagraha* is opened to a small *mandapa* (porch) which is supported by two front pillars and pilasters at the rear end. Pillars bear a *ghatapallava* motif which is in its initial stage with plain foliage. Shaft of the pillar is octagonal with plain brackets without load bearer. Doorsill is adorned with the usual features i.e. a scrolled *mandaraka* in the centre and fighting scene of an elephant with a lion at both the ends and a pair of foliage tailed or

Udadhi Kumaras holding *purna kalasha* on either side.



Doorjamb, Chandla Temple

The temple stands on *pitha* which is shown with a plain *jadya kumbha* above which *khura, kumbha* and *kalasha mouldings* forming the *vedibandha*. *Jangha* is very plain and constructed in post and plank fashion in low relief. The wall pilasters are decorated with plain *ghatapallava* motifs at both the ends. Exterior of the *Jangha* is adorned with the sculptures of Surya, Chamunda and Ganesha occupies on three sides in shallow niches of the *bhadra* portion and surmounted by *udgama*. *Bhadra* niches are carved in between pilaster decorated with *ghatapallava* motifs at both the ends.

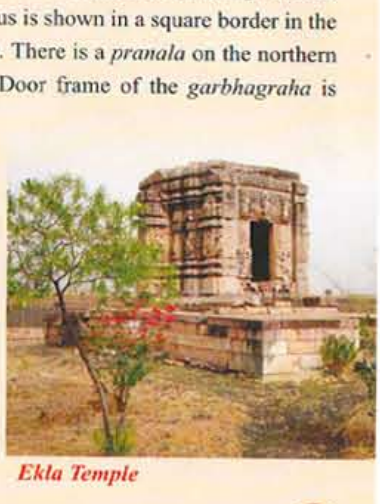
Above the *Jangha* along with *mandapa* a sloping *chajja* has been provided with a series of grooves to drain out the rain water.

Most striking feature of this temple is its pyramidal *sikhara* which is similar to that of Dravidian style decorated with *chaitya*-arch motifs. There are two circular tires on the top of the *sikhara* like inverted bell. The *kalasha* (finial) is missing. *Sukanasika* is shown with a seated figure of lord Siva.

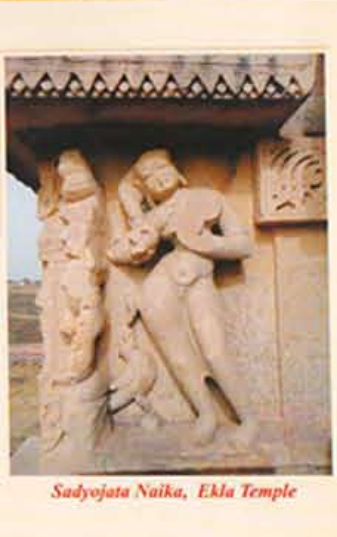
This temple can be placed as the earliest temple at Kadwaha as its plain pillars, pilasters, door jamb are in the initial stage of experiment.

2- Ekla Temple

The temple surrounded by a compound wall, having *tri-ratha* plan, facing east, stands upon a plain *jagati* which can be approached through a flight of three steps on the eastern side. The temple is dedicated to lord Vishnu. However, lately planted Siva *linga* with *yoni-pitha* has been observed in the sanctum. The temple is consisting of a *garbhagraha* and porch or *mandapa* which is now lost. The interior walls as well as the floor of the *garbhagraha* are plain. However, southern side wall possess panels depicting *Seshasaye* and Mother feeding milk to her child one above the other, while Mother with Child in standing posture has also been shown on the northern wall of the *garbhagraha*. An engraving of full blown lotus is shown in a square border in the ceiling of the *garbhagraha*. There is a *pranala* on the northern side of the *garbhagraha*. Door frame of the *garbhagraha* is decorated with various divinities and sculptures. *Lalata bimba* is shown with lord Vishnu seated over Garuda and figures of Brahma and Shiva have been depicted in the terminal points. The *uttaranga* bears friezes of *Navagrahas* and *Saptamatrikas*.



Ekla Temple

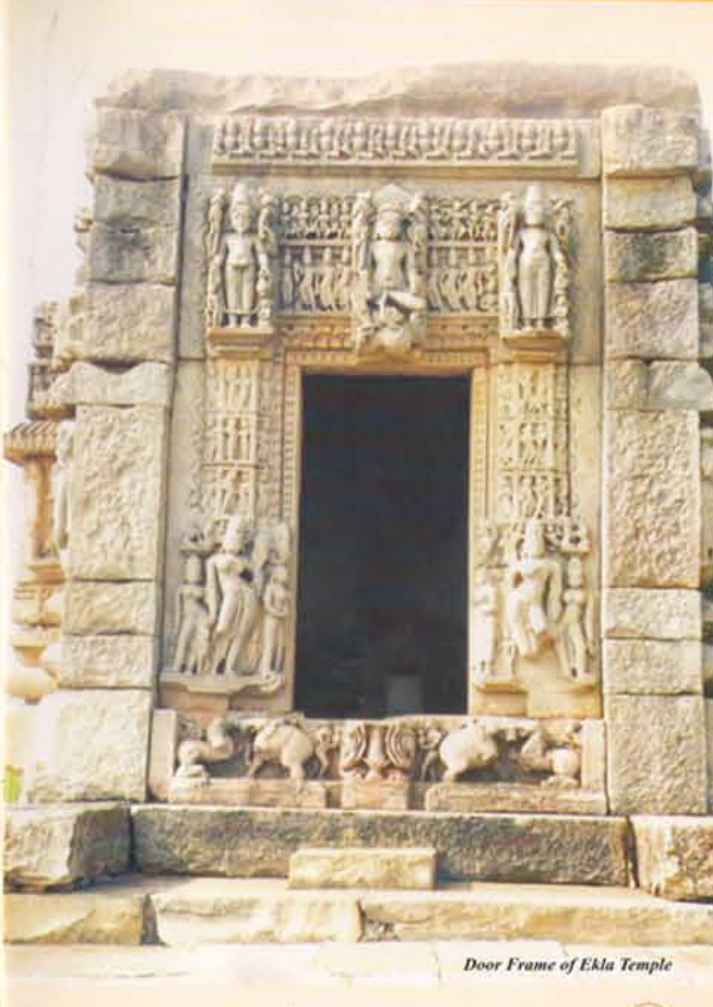


Sadyojata Naika, Ekla Temple

The basement of temple with There is *jadyakumbha pitha* and usual *vedibandha* consisting of *khura, khumbha* and *kalasa* mouldings. *Bhadra* niches are given more prominence like a projecting sub shrine and occupying almost full height of the *jangha* wich are now empty. The *pratirathas* and *karnaratha* of the lower *jangha* display figures of *Naika* and *Dikpalas* and the upper row shows *mithunas*, while *salilantaras* shelter *Vyalas* and *Apsaras*. *Kapili* at the south preserves the image of Brahma. *Sikhara* of the temple is lost.

Brahma, Ekla Temple

A row of sculptures on *varandika* shown in panels are consisting of drummers, dancers and musicians on all the sides.



Door Frame of Ekla Temple

TEMPLES OF KHIRNA GROUP

This group consists of two temples i.e. Temple 'A' and Temple 'B'. Temple 'A' bears a tall *sikhara* and Temple 'B' is without *sikhara*. Both the temples are under a single enclosure wall. The name Khirna is locally popular after a tree- name which is profoundly grown around this temple.

3. Temple-A

Temple 'A', Khirna Group

Temple 'A', the bigger one is facing west dedicated to lord Siva stands on a very short *jadyakumbha pitha* over which as usual *vedibandha* composed *khura, kumbha, kalasha* and *kapota*. The temple has *pancha-ratha* plan and *garbhagraha* is in square and almost the entire floor is occupied by a *yoni-pitha (gauri- patta)* with a *linga* at the centre. It has a *samatala* ceiling *carved* with a large lotus flower in relief. The lotus is consisting of four circular rows of petals. At the rear wall of the *garbhagraha* standing Parvati is shown at the centre of a niche while a slab is provided to northern part. The *garbhagraha* is provided with a *pranala* on the northern side. Doorjamb of the *garbhagraha* is *panchasakha* in which the first one is thin and carved with a *manibandha*. Second and fourth sakhas are carved with *ganas* flanked by *roopasakha* adorned with Saiva-figures including Ganesha. The *bhaya sakha* is decorated with broad lotus petals. The *lalata bimba* is shown with seated figure of Siva while Brahma and Vishnu at the projected terminals and two friezes of *Navagrahas* and *Saptamatrikas* in the recesses. The architrave is missing because of which a hollow is seen towards *garbhagraha*.

Kartikeya, Temple 'A', Khirna Group

As earlier mentioned the temple is standing over a very low *jadyakumbha pitha*. The *jangha portion* is composed of *bhadraratha, pratirathas, karnaratha* and *salilantaras* on which the sculptures have been depicted in double registers which are separated by medial *grassapatti*. Figures in *bhadra* projections are shown in deep projected framed niches canopied by *chadya*. A North side *bhadra* niche bears the figures of Uma-Maheshwar in upper part and Natraja in the lower part. In the southern wall *bhadra* niches have been decorated with the figures of Uma-Maheshwara and Kartikeya in the upper and lower part respectively whereas Kartikeya and Chamunda have been given

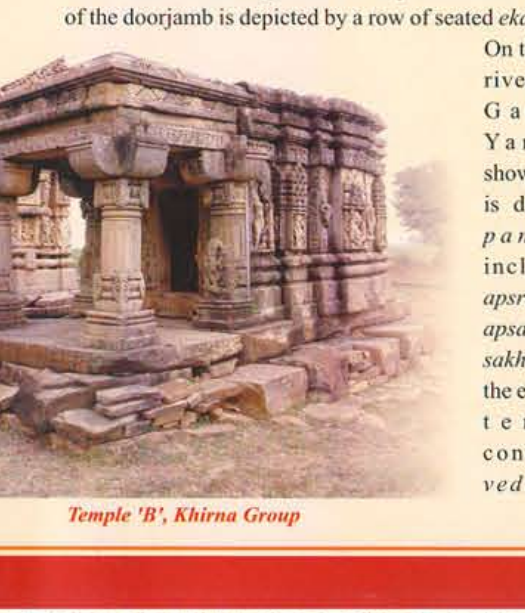
Vayu, Temple 'A', Khirna Group

space in the eastern side *bhadra* niches in the upper and lower part respectively. Besides, northern side *kapili* portion bears the figures of Uma-Maheshwar in the upper and Lakshmi-Narayana in the lower part while the southern side kapili is decorated with the figures of Uma-Masheshwara and Vinayaki in both upper and lower registers respectively. In addition, figures of *Apsaras, Vyalas* and *Dikpalas* are shown in *pratirathas, karnarathas* and *salilantaras*. Both the registers are separated by a *bandhanapatti* adorned with *simhamukhas*. The *jangha* portion is separated by a *grassapatti* surmounted by *varandika* decorated with *simhamukhas* which further surmounted by *kapotapatti* being broader over which the *sikhara is* started. Most of the sculptures of the temple are unfinished with less decoration. Poor quality of sand stone is used in the temple.

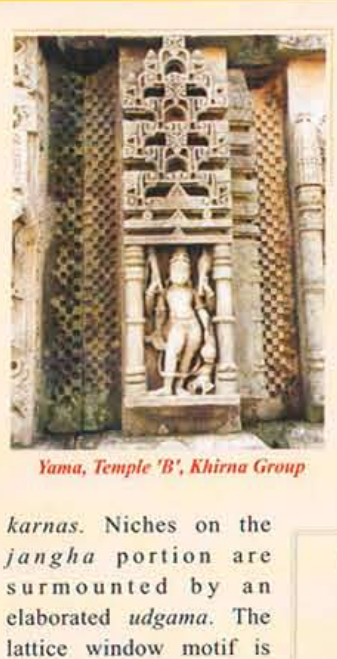
Unlike other temples this temple possesses a huge *sikhara* but the front face (*bhadra* projection*)* including sukanasika *are* lost and exposing now the inner core portion of the *sikhara* showing two superimpose hollowed chambers of progressively diminishing sizes. *Sikhara* is decorated with *chaitya arch* motifs. The *ratha* projection is extended toward the neck over which *amalaka* survives but the crowning member finial (*stupi*) is lost.

4. Temple 'B'

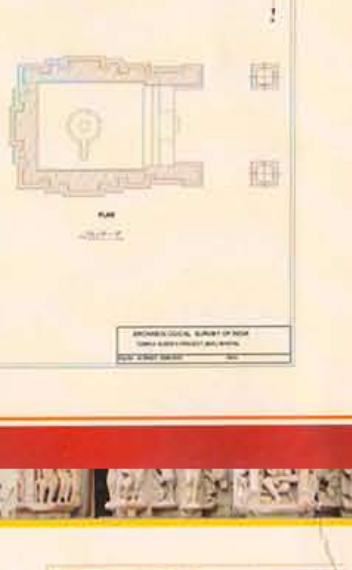
Temple 'B', facing west, dedicated to lord Siva is positioned on the left side of Temple-A of the same group. It is in *pancha-ratha* plan but has low projections, stands upon a very low plinth. In the *garbhagraha* a Siva-linga is planted inside along with standing figure of goddess Parvati at the rear. The ceiling of the *garbhagraha* is beautifully decorated with full blown lotus surrounded by floral square border. Very low height pillars and pilasters of the porch look heavy with the simple pot and foliage motifs. Interestingly, the shaft of the pillar is sixteen sided and capital is composed of plain *(kapota)* brackets. In the Door jamb *lalata- bimba* is shown with figures of seated lord Siva while Brahma and Vishnu in the terminal points. Recesses show friezes of *Navagrahas* and *Saptamatrikas*. The architrave of the doorjamb is depicted by a row of seated *ekadahsa rudras*. On the pedyas the river goddesses Ganga and Yamuna are shown. Doorjamb is decorated with *panchasakha* include *puspa, apsra, gandharva, apsara* and *patra sakha*. So far as the elevation of the temple is concerned the *vedibandha* is composed of *khura, kumbha* and *kalasha* mouldings and the *jangha* with *bhadra, pratirathas* and *karna rathas* are not so prominent. The sculptures shown in *jangha* portion have been carved in single register. Deities are shown in *bharda* niches. The *pratirathas* has bear the figures of *naikas* carved on the pilasters showing Ghatapallava at the base & top. *Dikpalas* are shown in *karnas*. Niches on the *jangha* portion are surmounted by an elaborated *udgama*. The lattice window motif is shown in *salilantaras*. Figures of Parvati, Yogasana Surya and seated Ganesha are shown in northern, eastern and southern bhadra niches respectively. Among *Dikpalas* images of Indra, Isana, Yama are noteworthy. *Sikhara* is missing in this temple.



Temple 'B', Khirna Group



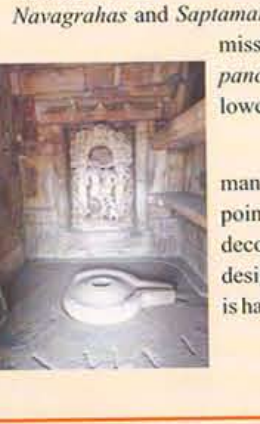
Yama, Temple 'B', Khirna Group



5. Marghatiya Temple

Marghatiya temple dedicated to lord Siva is surrounded by an enclosure wall facing east with a *pranala* in the north. This is a *pancha-ratha* temple, consisting of a *garbhagraha* an *antarala* inside and a pillared porch. *Garbhagraha* is having Uma-Maheshwar in the rear wall shown in the deep *niche* and a *yoni-pitha* at the centre. The figures are mutilated but *prabhavali* is intact. There are *chauri* bearers on both sides of the central deity. At the southern side wall figure of Parvati is depicted. The temple has its usual door jamb and *lalata bimba* is shown with figures of standing lord Siva while Brahma and Vishnu in the terminal points. Recesses show friezes of *Navagrahas* and *Saptamatrikas*. Architrave of the doorjamb is missing. The doorjamb bears as usual *pancha sakhas* and Ganga-Yamuna at the lower end.

Marghatiya Temple



Fluted shaft of the pillars of mandapa bears bell with chain in cardinal points. The architrave of the porch is decorated with *vyala mukhas* and floral design. The porch has its own roof which is half broken from the top.

The temple stands upon a plain *bhita (upa-pitha)*, high and fine finished *vedibandha moudings* composed of *khura, kumbha* and *kalasha of* double tired mouldings forming raised *vedibandha* portion. The lower part of the *vedibandha* shows the figures of human dancers and couples (*narathara)* The temple is beautifully built and all the projections are prominent. *Jangha* portion of the temple is beautifully decorated, with figures of brahmanical deities. In the northern wall upper and lower *bhadra* niches bear the figures of Siva (*lakulisha)* and Parvati in standing posture, whereas in the southern and western wall there are elegantly carved figures of *Natraja, Surya, Gajantaka siva* and Saraswati. Besides, *pratiratha* and *salilantaras* are decorated with various figures of Dikpalas, brahmanical deities and Vyalas.

Ganesha-Vainaki, Marghatiya Temple

Above the *jangha* there are niches on three sides showing various forms of lord Siva in seated posture. Its curvilinear *sikhara* possess three half *amalakas* on three sides at the *greeva* level. The main central *amalaka* and the crowning elements of the *sikhara* are missing. Over the *mandapa* a projected *sukanasika* is shown with a seated figure of Surya with chariot driven by seven horses, enhancing the beauty of the temple. On the basis of its well finished sculptures one can visualize the maturity of artisans of Kachchhapaghata period.

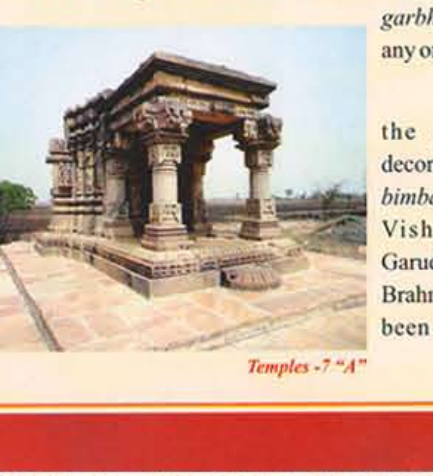
Temples of Group 7

Temples of Group –7

This group is consisting of three temples named as Temple A,B & C. The temple of this group possess some beautiful and unique sculptures such as standing Parvati, Saraswati, dancing Ganesha and *Viswarupa* Vishnu etc.

6. Temple No. 'A'

This temple is dedicated to lord Vishnu. The temple, facing east, stands upon a very low *jagati* is consisting of a *garbhagraha* an *antarala* inside and a small *mandapa* in front. The *garbhagraha* is having a rectangular pedestal depicting flying Garuda at the rear. The interior walls as well as the floor of the *garbhagraha* are plain. Internally, both side walls posses similar sculptures to that of Ekla temple. The *vitana* of the *garbhagraha* is devoid of any ornamentation.



Temples -7 "A"

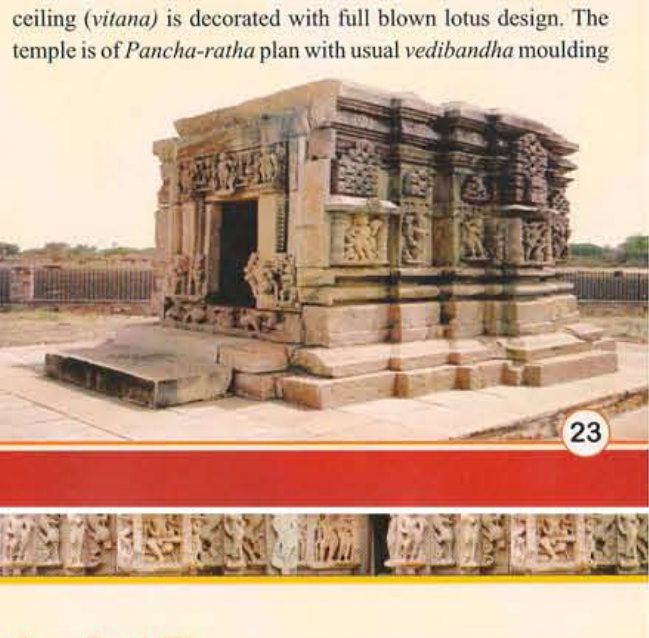
The door jamb of the *garbhagraha* is decorated in which *lalata bimba* is shown with lord Vishnu seated over Garuda and figures of Brahma and Shiva have been depicted in the terminal points. *Uttaranga* bear friezes of Navagra has and *Saptamatrika*. The most striking feature is noticed here that is the architrave of the doorjamb is adorned with *Dashavatara* panel. River goddesses Ganga-Yamuna are shown holding water pots on the left and right side respectively on the base of the *dwarsakha*. The vehicles *makara* and *kurma* are carved prominently below the river goddesses. A new feature is observed here. i.e. *Udadhi-Kumaras* are shown seated over *makara* holding pots at door sill. The *mukhachatuski* (*mandapa*) has a pair of pillars and pilasters decorated with ghatapallava at the base with foliage and fluted shaft topped with *ghatapallava* with lotus capital (flat) above which *bharwahakas* are shown in all four sides. At the entrance of the *mandapa* a small *chadrasilla* decorated with lotus petals with **one word inscription i.e. *Pratihara*** is engraved on it. Architraves of the *mandapa* are also decorated with Vyala- *mukhas*, diamond and lotus designs. *Vedibandha* is resting upon a low *pitha* which is decorated with *jadya kumbha* on the top and floral motifs below. *Vedibandha* is composed of *khura, kumbha* and *kalasha* mouldings. *Bhadra* projection is prominent. *Pratirathas* and *salilantara* are decorated with Naikas, Vyalas Dikpalas figures and other brahminical deities. The *bhadra* projections on northern, southern and western side have deep niches however northern side niche contains sculpture of *Narsimha (Vishnu)* which is highly mutilated. The sculptures have been shown in two rows. Southern side *kapili* posses *Vishwarupa* Vishnu image while the kapili portion on northern side shows an image of standing Parvati. The standing Parvati on northern side *kapili* is an outstanding image of this temple with elegantly carved details. One can understand the iconographical details very clearly from this image and the Kachchhapaghata artists' maturity.

Parvati, Temple 'A', Group-7

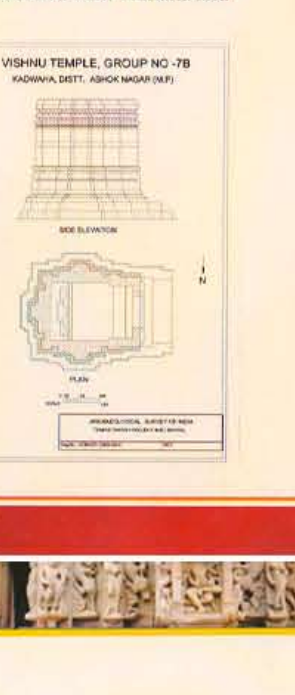
Vaikuntha Vishnu, Temple 'A', Group-7

7. Temple No. B

Dedicated to lord Vishnu and facing west positioned on the eastern side of the Temple 'A' of the same group. It is without porch and *sikhara*. *Garbhagraha* of the temple is also plain with a rectangular pedestal having Garuda image inside. However, the ceiling (*vitana*) is decorated with full blown lotus design. The temple is of *Pancha-ratha* plan with usual *vedibandha* moulding without much decoration. Door jamb is very plain. *Lalata bimba* is shown with standing Vishnu along with Brahma and Siva figures in the terminal points. Recesses are shown with seated Saraswati and Ganesha. On the lower part of the door jamb figures of Ganga-Yamuna are shown which are badly mutilated. Most of the images of the lower *jangha* portion are mutilated. The upper *jangha* of the temple is decorated with long *udgamas* up to *varandika*. *Naikas, Dikpalas* are increasing the grace of *pratirathas*. Eastern *bhadra* niche is adorned with Vamana and Bhuvaraha is depicted in southern side *bhadra* nich and the niche of northern side has been mutilated.



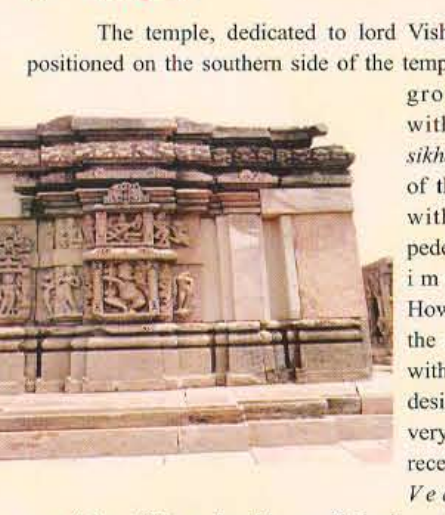
A beautiful image of four handed Narvaraha is noticed in *pratyalidha* posture. The deity carries *sankha* (broken), *chakra* and *gada*, in his three hands and remaining one hand rests on his left thigh. The goddess Parvati is shown on the elbow of his left hand while his left leg is resting on a *pitha*. Male attendants are depicted on either side of him.



VISHNU TEMPLE, GROUP NO -7B
KADWAHA, DISTT. ASHOK NAGAR (M.P.)
SIDE ELEVATION
PLAN

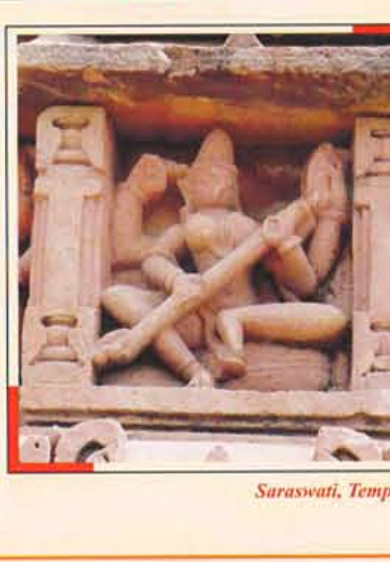
8. Temple 'C'

The temple, dedicated to lord Vishnu facing east is positioned on the southern side of the temple 'B' of the same group. It is also without porch and *sikhara*. *Garbhagraha* of the temple is plain with a rectangular pedestal with Garuda image inside. However, the ceiling of the same is decorated with full blown lotus design. Door jamb is very plain which has recently been restored. *Vedibandha* is consisting of *khura, kumbha, and kalasha and kapota* mouldings and as usual resting upon a *jadyakumbha*. Most part of the original *jangha* portion is missing and partly replaced by new slabs during conservation. However, few of the sculptures are shown in very low projections.



The uniqueness of this temple is that the southern side *bhadra* projection is adorned with sculptures of dancing Ganesha and seated Saraswati one on the above. Western *bhadra* niche is missing while the northern side niche is adorned with standing Parwati surmounted by Gaja- Lakshmi. Among *Dikpalas*, there are figures of Kubera, Indra, Naritriya are shown. Above the *jangha*; *varandika* is provided with *vyala patta.*

Dancing Ganesha, Temple 'C',



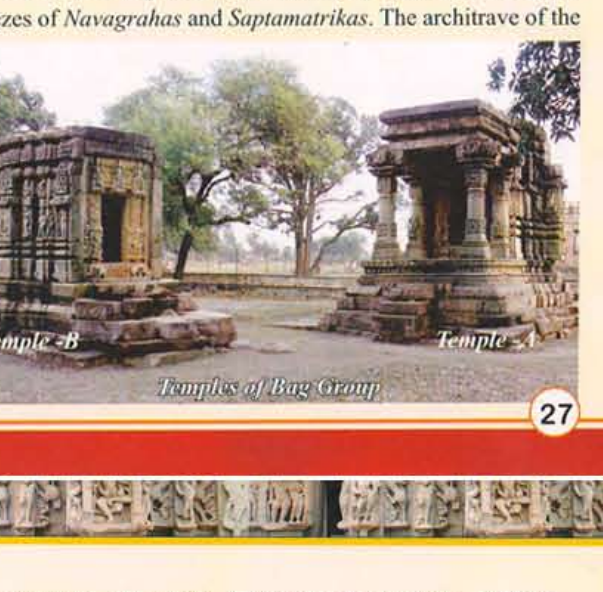
Saraswati, Temple 'C'

TEMPLES OF BAG GROUP

The name of the group came in to existence because of the location of temples in the Bag (garden) itself. This group consists of two temples facing west and south, namely' A' and 'B' both are surrounded by a compound wall.

9. Temple 'A'

The *pancha-ratha* temple dedicated to lord Vishnu; facing west is built on a raised plinth with flight of two steps having a decorated *chandrashila*. It consists of rectangular *garbhagraha*, an *antarala* inside and a pillared *mandapa*. There is a pedestal inside the sanctum with broken *prabavali*. The central deity is missing only feet of the lord Vishnu is intact. The centre of the pedestal showing flying Garuda. Walls and the ceiling of the *garbhagraha* are plain. The *garbhagraha* is adorned with a decorated door frame and Vishnu seated over Garuda has been shown on *lalatabimba*. Figures of Brahma and Siva have been depicted in the terminal points. Recesses show friezes of *Navagrahas* and *Saptamatrikas*. The architrave of the door jamb is depicted by *Dashavatara* panel. Here, positions of the *Navagrahas* and *Saptamatrikas* have been changed. *Matrikas* are shown in the lower recesses. The doorsill is partly damaged but the usual *mandaraka* image with *Udadhi Kumaras* shown along with riders on elephant and lion. The floor of the *mandapa* bears an inscription in Nagri.



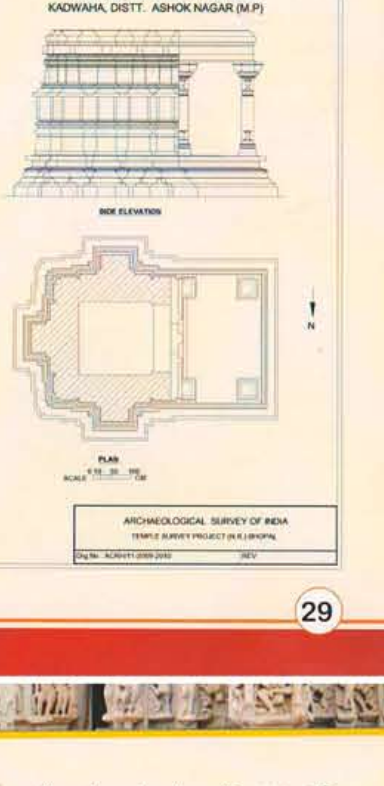
Temples of Bag Group

10. Temple 'B'

The temple Smaller in size is closely positioned on the northwestern side of the temple 'A', dedicated to the lord Vishnu and faces south. On plan, it is *pancha-ratha*. There is a plain pedestal without deity in the sanctum.The *Garbhagraha* is adorned with a decorated doorframe. Standing Vishnu has been shown on the *lalatabimba*. *Brahma* and Siva are depicted in the terminal points. Recess shows *navagrahas*. Door -sill is adorned with a scrolled *mandaraka* in the centre and fighting scene of an elephant with a lion at both the ends. Further, a pair of *Udadhi Kumaras* holding *kalasha* on either side is noticed on door sill. Door jamb is decorated with panchsakhas i.e. *patra*, musicians, *mithuna, puspa* and *ratna sakha*. The pedyas are occupied by the figures of river goddesses Ganga on *makara* and Yamuna on *kurmas* with their attendants on either side. Projections on *jangha* are not so prominent. A new feature in the form of Lattice window motifs are shown in salilantaras instead of usual figures of Vyala. Sculpture in *pratirathas, karnas* and *salilantaras* have been arranged in two rows. The figures in upper row are smaller in size and they are separated by a bandhana decorated with floral design. *Bhadra* and *kapili* niches are canopied by *kutachadhya* with a broad *udgama* which reaches up to the *varandika*.

Doorjamb, Temple 'B'

The figures in *pratirathas* in lower row are *Dikpalas* and *Naikas* while the upper row preserves the figures of dancers, musicians and *yogis*. *Karnas* are also decorated with *Dikpalas* figure. *Kapilis* are adorned with the figures of lord Vishnu and Indra on the southwestern and southeastern side respectively.



BAG-A, VISHNU TEMPLE
KADWAHA, DISTT. ASHOK NAGAR (M.P)
SIDE ELEVATION
PLAN
ARCHAEOLOGICAL SURVEY OF INDIA

Bhadra niches on eastern and western sides contain the sculptures of Vamana and Lakshmi-Narayana respectively. The bases of these niches are bearing motifs like that of door sill. *Varandika* of the temple is elegantly decorated with musicians and the dancers.

11. SIVA TEMPLE, GARHI

The temple is located in a deep dried up excavated tank from the ground level surrounded by a rectangular stone wall. It is dedicated to lord Siva facing west. Its front view is hampered due to a mosque probably constructed by *Alauddin Khilji* as there is an inscription found on the floor of this temple. The inscription is datable to *V.S.*1366 which refers the name of *Ala-ud-din Khilji*. The temple consists of a rectangular *garbhagraha* an *antarala* inside and a small porch. *Sikhara* of the temple is missing.

The temple facing west stands upon a *jadyakumbha pitha* above which the *khura, kumbha* mouldings of *vedibandha* adorned with miniature niches on each projection with brahmanical deities are observed. *Garbhagraha* possess a *linga* which is planted in a high *yoni-pitha*. The door frame is decorated with *panchasakhas*.

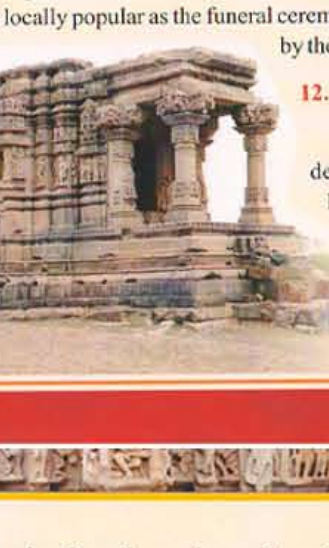
The *mandapa* (*mukhacathuski*) has a pair of heavy pillars and pilasters ornamented with *patravalli, kirtimukhas* and *kumara* brackets. Pillars are decorated with *purna ghatapallava* on both the end with square base having *khura, kumbha* and *karnika* mouldings. The *khura* bears four miniature niched sculpture on each cardinal direction having figures of dancers. *Jangha* is divided into two rows by a medial *pattika* of *tamalapatrras* but *pratirathas* and *salilantaras* posses the figures of deities, *Naikas, Vyalas* while the *karnas* shows *dikpalas*. *Kapili*-walls have deities in niches with *kutacchadyas* whose crowing *udgamas* occupying the upper register of the *janga*. Image of Ardhanarishwara Siva is important one in this temple.

Siva Temple, Garhi

Ardhanarishwara, Siva Temple

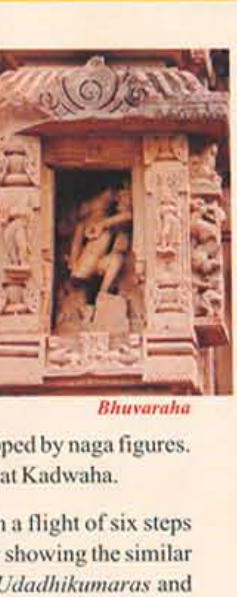
TEMPLES OF PACHHALI MARGHAT GROUP

This group is located on the eastern side of the village and consisting of two temples. The bigger one is named as Temple 'A' whiles the smaller one Temple'B'. The name Marghat is locally popular as the funeral ceremony is performed over here by the Kadwaha villagers.



12. Temple 'A'

The temple facing west dedicated to lord Vishnu having *panch-ratha* plan is consisting of a *garbhagraha* an *antara* inside and a pillared porch in front which is supported upon two front pillars and pilasters. The *garbhagraha* is plain with a lately planted Siva-*linga* in side.



Bhuvaraha

In the door frame the lintel shows at the centre Vishnu seated over flying Garuda and standing Siva and Brahma on terminal projections. The recesses show friezes of *Navagrahas* and *Saptamatrikas* topped by a *grassapatti*. The architrave bears Dasavataras. The *panchasakha* doorjamb at the base with usual river goddesses are shown standing topped by naga figures. Door-sill is as same as those of other temples at Kadwaha.

Mandapa can be approached through a flight of six steps the two upper most are bearing *chandrasila* showing the similar kind of figures that of doorsill but without *Udadhikumaras* and lion figures. Pillars base are square with fluted shaft in bell and chain decoration while capitals are adorned with load bearers on four sides. Beams of the *mandapa* are decorated with *simhamukhas*, diamond-cut designs and scrolls.

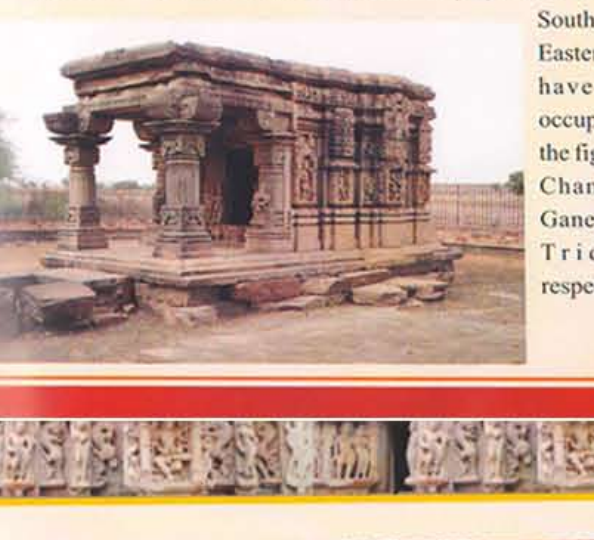
The temple stands on an ornate elevated *pitha* raised on a pair of plain *bhita*. The full fledge *pitha* comprises plain *jadya-kumbha, karnika*, and *pattika* carved with *manibandha, karnika, khura, khumbha, plain antarapatti*, crowned with *grassapatti* adorned with *simhamukhas*. The *vedibandha* carries *khura, khumbha, kapotapali*.

The *jangha* bears two rows of sculptures the lower row has larger figures. *Bhadra* niches have Bhuvarah (north), Narvaraha (south). However, the eastern *bhadra* niche is empty. The *kapili* walls on the north and south have the figures of Vamana and Brahma respectively with *kutacchadya* crowned with tall *udgama*. *Pratirathas* of the *jangha* are adorned with the figures of wrestlers, miniature *yogis, naikas*, while *salilantaras* bear the figures of wrestlers, *naikas*,etc. Most striking feature of this temple is highly elaborate *pitha* and *vedibandha* mouldings which bear the niched sculpture at the middle portion on all three sides in double registers. The figures are of *Narsimha, Bhuvaraha, Parvti* etc. There are two inscriptions in Nagari script on the floor of the *mandapa*.

13. Temple 'B'

The temple dedicated to lord Siva, faces west is located on the northwestern side of the temple 'A'. The temple has been raised on a plain bhita, and jadyakumbha and it consists of a *garbhagraha* and a front *mandapa*.

The lintel depicts the pranaya of Parvati with Siva. Brahma-Saraswati & Lakshi -Narayan at terminals and the customary friezes of *Navagrahas* and *Vidhyadharas* in the recesses have been shown. The *bhadra* projections Northern Southern & Eastern sides have been occupied by the figures of Chamunda, Ganesha & Tridevas respectively.

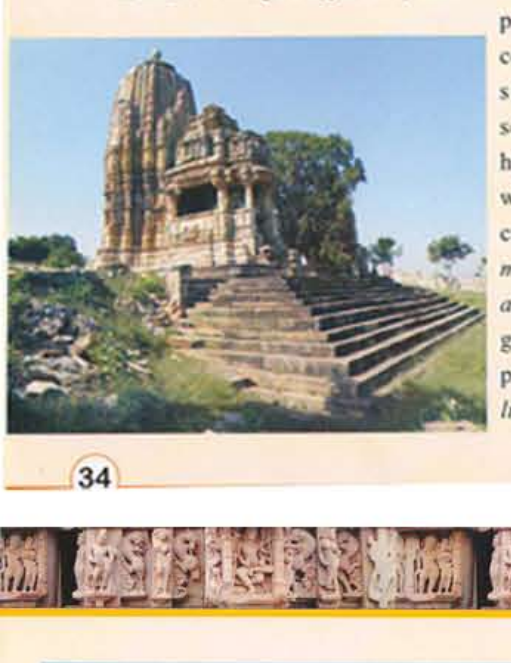


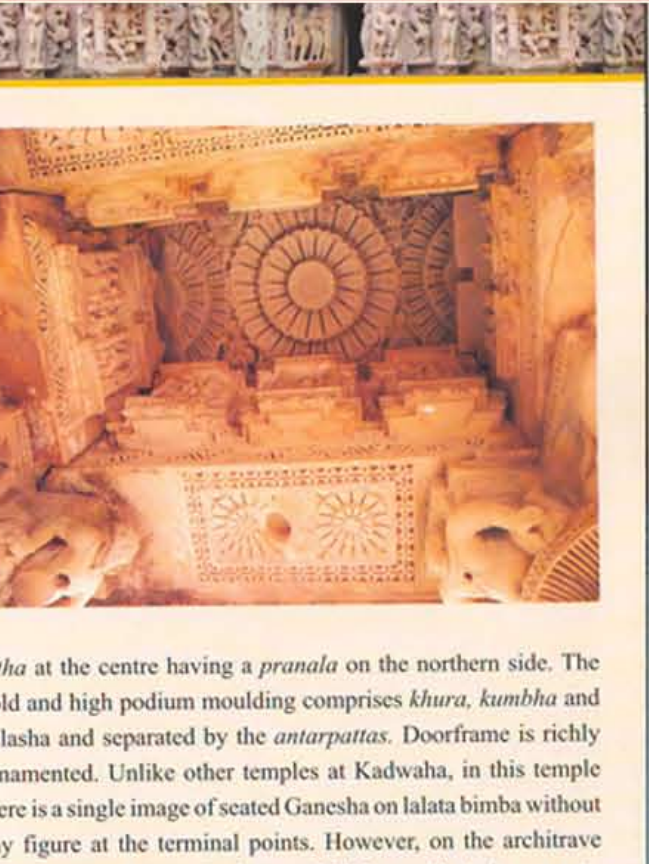
TEMPLE OF TALAO GROUP

The Talao group located on the eastern most part of the village comprising of two temples. The temples standing in north-south alignment. The bigger one known as Temple-A is located on the northern side. The group of temple locally called as Talao since they are positioned at the western side of an ancient dried up tank (talao).

14. Temple–A

The temple facing east, dedicated to lord Siva is located at the western side of the tank now dried up. The temple has been constructed on an uneven surface so that natural surface was used from the western side. The temple is entered through a flight of *sopanas*. A kind of change in its plan, elevation, components, and sculptures are seen. Temple is highly ornamented with *pancharathas* consists of *mukhamandapa, antarala* and garbhagraha which possess a Siva-*linga* with *yoni-pitha* at the centre having a *pranala* on the northern side. The bold and high podium moulding comprises *khura, kumbha* and kalasha and separated by the *antarpattas*. Doorframe is richly ornamented. Unlike other temples at Kadwaha, in this temple there is a single image of seated Ganesha on lalata bimba without any figure at the terminal points. However, on the architrave there are seated Siva, Brahma and Vishnu with their consorts. Doorframe is adorned with *saptasakhas*. The *stambha sakha* is prominently decorated with a series of *kumbha* motifs and *ghatapallava* at the top and the shaft portion is grooved with series of miniature *amalakas* decorated with floral motifs. The entire lower portion of the shaft covers with all the *sakhas* and four female and one male on the extreme ends on both the sides, last one being Kubera holding mongoose in his shoulder.





OTHER STRUCTURES

1. GARHI AREA

The village Kadwaha famous for its group of temples, at the same time, structures like monastery, ruined mosque, and wells, tanks and *baoli* can not be ignored. Garhi area is located in the middle of the village Kadwaha a monastery containing a ruined mosque, remnants of a *baoli* and a beautiful Siva temple. All these structures are surrounded by a raised stone wall.

a. Monastery

The monastery, locally known as *Garhi* probably constructed by the *Mahanta* of *Mattamayura* cult, prevailed in 10th -12th century AD in Kadwaha. The monastery is positioned at southern side of the Siva temple. The building is double storied and having a central courtyard supported by pillared corridors on all sides with some meditation cells. On plan it is simply rectangular and made of dressed sand stone. Its exterior walls are plain with double row of windows. There is a small entrance on the northern side. Even till date one can able to feel the deep silence inside the monastery.

b Ruined Mosque

A ruined mosque is located on the western side of the Siva temple. On the basis of a *Nagari* inscription found in the Siva

temple it may be suggested that the mosque was constructed during the reign of Alauddin Khilji,

c. Ruined Baoli

Remnants of a *baoli* have been noticed on the south-eastern side of the Siva temple. The *baoli* is locally known as *Ghoda-pachd baoli*. The entrance on the southern side provided with flights of steps to get into *baoli*.

2. Wells

Mention may be made that the whole Kadwaha village contains more than 25 wells finished with dressed or undressed sand stone blocks. Some of them are found associated with the temples of Kadwaha i.e. Temples of Group-7, Ekla temple, Pachhali Margaht 'A'. These wells are still having water and in usable condition.

One can also find potsherds and other semiprecious stones on the surface of the cultivated land.

This indicates the archaeological potential of village Kadwaha. It may be possible that there could be some more ancient cultural deposits of early period. The area has much more scope and possibilities to reveal the continuity of cultural activities through future excavations.

Conclusion

The above exploration and study of temples carried out under my direction along with my team members in Kadwaha of Ashoknagar district Madhya Pradesh for the season 2009-10, has come to the conclusion after meticulously studied and documented altogether fifteen number of temples of Kachchhapaghata dynasty. The region Kadwaha though small village but blessed with such majestically constructed temples and their intricatively decortated sculptures. Though the Kachchhapaghatas once ruled as subordinate to the Gurjara Pratiharas of Kanauj and then the Chandellas of the Jejakabhukti, but later on when they become independent and their family have been divided into three branches viz., the Gwalior branch, Dubkund and Narwar branch they patronized the cultural and religious activities with great zeal in their respective regions, particularly in central India.

The temples at Kadwaha like Chandla, Ekla, Group 7, Garhi, Bag, Pachhli Marghat, Khirna group and Talao group, clearly indicating a periodical development in their vertical and horizontal decorative, evolution which finally reached its zenith in Talao group of temple. In the initial stages though they fallowed the ideas of Guptas and Gurjara pradiharas, later on they have developed their own regional style and incorporated some of the motifs and forms of Chandellas art & architecture. The temples at Kadwaha were built during the period ranging from 10th to 12th century AD. The construction started in simple form at Chandla temple and gradually started improving the mandapika type of temple with raised platforms, sopanas, and highly developed mandapas, provided with high platforms and kaksasana (asanapattakas). Temples are also noticed with twin *garbhagriha* with one sikhara, at Talao. This is a very unique experiment that noticed at Kadwaha. The *jangha* portion of temples at Kadwaha are elaborately ornamented by various sculptural details of divinities, *apsara, vyalas, kinnaras*, wrestlers, *yogis, asthadikpalas*, and other floral animal and geomentrical motifs carved by the Kachchhapaghata artisans mostly in two tiers. The Kadwaha temples of Kachchhapaghata rulers showed their artistic skills in their *mandapa* ceiling profusely carved lotus medallions and filled with other heavenly mythical male and female figures. The sculptures of Kachchhapaghata temples at Kadwaha having round face, high eye-brows, half-closed eye-lids, short chin, stunted and round body, with full of ornamentations and one can see the rhythmic expressions. Almost all the temples are having erotic mithunas sculptures, similar to those of the prevalent trends of Kajuraho. The above fifteen temples of Kadwaha region have been studied thoroughly by documenting through photographes, drawings, and other descriptive analysis.

The Kachchhapaghata art which started its humble beginning at Kadwaha regions reached its zenith and popularity in Gwalior and Morena regions. The traditions of Kadwaha schools also noticed in regions like Thoban, Surwaya, Terhi, Ranod and Mahua of Ashoknagar and Sivpuri districts of Madhya Pradesh. The exploartaion also brought to light large number of temples, *mathas*, tanks and baolis, built by Kachchhapaghata rulers nearby Kadwaha like Thoban, in Ashoknagar district and places like Surwaya, Rannod, Terahi and Mahua of Sivapuri district.

Glossary

Adhisthana	plinth part, below the wall
Antrala	Vestibule
Anuratha	Offset on either side of main offsets
Ardhmandapa	Portico, in front of the entrance to the main hall of the temple
Asanpattaka	Bench on the parapet walls of mandapa
Bhadraratha	Central offset of the wall of sanctum
Bhadraka-pillar	Conical shaped pillar
Bharni	Crowning portion of the pillar
Bhitta	A plinth course
Bhumi Amalak	An amlaka at the corner demarcating the storey of north Indian sikhra.
Chandra-sila	A semi circular stone slab, lowest step in the stair like half moon
Chajja	Cornice
Dharni	Architrave
Dvara	Door
Dvar-sakha	Door-jamb
Gajaratha	Moulding with figures of elephant
Gharbhgraha	Sanctum
Ghantamala	Chain and bell design
Ghat pallava	Vase and foliage motif of pillar
Hastini Dwar	Door with seven vertical jambs
Jagati	Platform
Jala karma	Latticed work
Jangha	Central part of sanctum wall
Kalasa	Vase
Kapili	wall projecting in front of the sanctum framing a vestibule
Kirtimukha	face of grace (a popular motif commonly used in temple architecture)
Khura	Hoof type moulding
Kumbh	Aries type moulding
Lalat- bimba	Central symbol on door lintel
Lata-patra	Leaf and creeping

Mahamandapa	Main hall
Makar- mukha	Face of crocodile
Makar-torna	A type of gate-way in springing form the crocodile mouth
Mandapa	Hall
Misraka pillar	Composite form of pillar
Mukhmandapa	Front hall
Narthara	Moulding of bearing human figures
Nandini dwara	Door with five vertical jambs
Panchanga	Temple structure with five divisions
Patra sakha	Jamb with leaf design
Patta	Band
Pitha	Base
Pusp	Flower
Ratha	Division of wall, vertical projection of the temple.
Rup-pattika	Penal with figures
Rup-sakha	Door jamb with figures
Sabhamandapa	Meeting hall
Salilantara	Recessed chase between projections on the façade of temple
Samtal-vitana	Flat roof
Sikhara	Spire
Simha	Lion
Sirpatti	Lintel
Stambha	Pillar
Suknasa	Roof of the *antrala*
Talapatra	Palm-leaf
Torna	Gateway
Tulapitha	Joist –ends
Udgama	Pediment of interconnected *chaitya* dormers *(Chandraslas)*
Up-pitha	Basement, below *adhisthana*
Udumbara	Lower portion of the door jamb
Vedibadha	Wall moulding consisting primarily of *khura, kumbha, kalsa, antarpatta* and *kapotpalli*
Vitana	Ceiling
Vyala	Composite animal figure