

Tracing Kalachuri Grandeur: A Study of the Viratesvara Temple at Sohagpur

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Abstract

This study examines the Viratesvara Temple at Sohagpur, Madhya Pradesh, a significant monument of Kalachuri art and architecture located in the historic region of Dahalamandala. The Kalachuris (this dynasty was active between the 6th and 17th/18th centuries CE), among the most powerful dynasties of central India, were noble patrons of temple architecture and religious institutions. While earlier scholarship has largely addressed dynastic histories, this paper focuses on a site-specific architectural and archaeological analysis of the Viratesvara Temple to assess its historical and artistic importance.

The research draws upon literary sources, inscriptions, numismatic evidence, and secondary scholarship, complemented by extensive fieldwork conducted across Madhya Pradesh between 2023 and 2024. Using formalist and stylistic approaches, the study analyses the temple's architectural plan, sculptural programme, and iconography, situating it within the broader framework of Kalachuri temple architecture. Comparative analysis with other Kalachuri monuments suggests that the temple was constructed over multiple phases between the reigns of two popular rulers Yuvarajadeva I and Yuvarajadeva II. The findings highlight the temple's role not only as a Saiva sacred space but also as a symbol of dynastic authority and Sohagpur's regional significance within Dahalamandala.

Keywords: *Kalachuris, Dahalamandala, Sohagpur, Viratesvara Temple, Central Indian architecture.*

Introduction

Numerous regional royal dynasties flourished across the ancient and early medieval Indian subcontinent. The Kalachuri dynasty, a prominent and powerful ruling family, held sway over a vast expanse of central India, particularly present-day Madhya Pradesh and Chhattisgarh, for an extended period. The name "Kalachuri" itself has several variations, documented in the Bombay Gazetteer Vol. I, part 2, pages 293 and 470, including "Kataccuri," "Katachhuri," "Katacuri," "Kalacuri," "Kalatsuri" (Sanskrit form), "Kalacurya," and even "Kalaturya." "Kalachuri"ⁱ appears to be the root form. The Kalachuris are unique among early Indian dynasties, boasting at least twelve branches and sub-branches spread across the subcontinent. The earliest rulers, known as the Kalachuris of Mahismati, governed west-central India between the 6th and 7th centuries CE.ⁱⁱ Later, the Kalachuris of Tripuri reigned from the 7th to the 13th centuries CE.ⁱⁱⁱ The Mahismati Kalachuris, also known as the Haihayas or Early Kalachuris (6th-7th centuries CE), controlled a territory encompassing parts of modern-day Gujarat, Madhya Pradesh, and Maharashtra, with their capital at Mahishmati in the

Malwa region.^{iv} The Tripuri Kalachuris, alternatively known as the Kalachuri dynasty of Chedi or Later Kalachuris, ruled parts of central India from the 7th to the 13th centuries CE. Their domain, the Chedi region (also known as Dahala-mandala), was centered on their capital, Tripuri (present-day Tewar near Jabalpur, Madhya Pradesh). Claiming lunar lineage (*Chandravanshi*), they notably endured the famed Tripartite Struggle among the Palas, Rashtrakutas, and Pratiharas.

The term "Kalachuri" possesses a rich mythological background, appearing in texts such as the Epics, *Rigveda*, *Vayu Purana*, *Vishnu Purana*, and contemporary Buddhist and Jain literature.^v Beyond literary sources, inscriptions, coins, monuments, and sculptures reveal the political, religious, and cultural history of this dynasty. The term itself can be divided into two parts - "Kala"^{vi} (or "Kali"), meaning long moustache, and "Churi,"^{vii} meaning sharp knife. The Kalachuris of Chedi oversaw the construction of numerous magnificent religious and secular structures. This paper focuses on the Virateswar Temple of Sohagpur (Figure. 1), examining its architectural features and its significance as a landmark of Kalachuri art. This temple is designated a monument of national importance by the Archaeological Survey of India (ASI).



Figure 1 Viratesvara Temple

Source: Author

Literature Review:

Several scholarly works have examined the Kalachuris. These include general histories, studies of their political and social life, economic conditions, religious practices, and art and architecture. However, these studies often focus on specific aspects and tend toward generalization. M.C. Choubey's 'Tripuri: History and



Culture^{viii} explores the traditional history of the Tripuri line, including the regional environment, antiquity, chronology of rulers, and socio-political and religious history, but lacks detailed architectural analysis. R.D. Banerji's 'The Haihayas of Tripuri and their Monuments' - Memoirs of the Archaeological Survey of India (No. 23)^{ix} provide crucial insights into the monument-building activities of the Tripuri Kalachuris (Haihayas). This pioneering survey by British and Indian archaeologists offers primary information on Sohagpur's emergence as a key politico-religious centre for the Dahala Kalachuris. S.N. Manwani's 'Evolution of Art and Architecture in Central India (with special reference to the Kalachuris of Ratanpur)^x examines the architectural activities of the Southern Kosala Kalachuris, providing an initial overview of their religious monuments. However, it lacks updated information on archaeological sites in Madhya Pradesh, particularly Sohagpur. Finally, R.K. Sharma's 'The Kalachuris and Their Times'^{xi} offer a general dynastic history, attempting to reconstruct the chronology of the various Kalachuri branches.

In addition to these books, I consulted several other books and journals. One notable article is L.S. Nigam's 'Art Tradition of Daksina Kosala,^{xii} published in the Journal of Pt. Ravishankar Shukla University; Part-A. Vol.: 8-15. Nigam provides an overview of sculptural representations in Daksina Kosala and Dahalamandala, discussing the Kalachuri dynasty and other royal families who ruled that region. I also read Jeeban Kumar Patnaik's 'Temples of South Kosala'^{xiii}, which examines temple construction by various dynasties in the region from the first to the fifth century CE. While Patnaik mentions the Kalchuris, he omits detailed information regarding their specific architectural or archaeological sites. R. Ali's 'Advances in Temple Architecture in Daksina Kosala (Chhattisgarh)^{xiv} offers a general survey of the construction and features of religious monuments in the area. Finally, Hans T. Bakker's 'Observations on the History and Culture of Daksina Kosala'^{xv} provides valuable background on Daksina Kosala, Dahalamandala, and their relationship, but does not offer information concerning Kalachuri sites in either region.

Research Methodology:

My research paper on the Viratesvara Temple in Sohagpur, Madhya Pradesh, involved a multifaceted approach encompassing the study of primary sources like inscriptions and coins, a thorough examination of existing secondary literature, and extensive fieldwork. This immersive investigation allowed for a comprehensive understanding of the temple's significance as a prime example of Kalachuri architecture within the Dahalamandala region.

My fieldwork was conducted in two phases. The first phase took place from October 29th to November 7th, 2023, and the second from February 13th to 20th, 2024. During these periods, I explored various archaeological sites across Madhya Pradesh, including the Rani Durgavati Fort & Museum in Jabalpur. Crucially, I also visited all relevant Site Museums adjacent to the main archaeological sites, each maintained by the Archaeological Survey of India (ASI). These visits provided valuable contextual information and further enriched my understanding of the region's historical and architectural landscape.

My exploration of Sohagpur focused intensely on the Viratesvara Temple. I observed firsthand the temple's remarkable state of preservation, standing as a testament to its enduring significance. It remains an active place of worship, attracting not only the local populace but also devotees from neighbouring regions and states who



come to pay their respects. This vibrant religious activity underscores the temple's continuing cultural importance. My analysis of the Viratesvara Temple employed a dual methodological approach. Firstly, I adopted a formalist perspective, meticulously examining the visual elements of the structure. This involved a detailed study of the materials used in its construction, the specific patterns employed in its design, the colour and texture of the stone, and the overall shape and composition of the temple complex. This close observation allowed me to appreciate the intricate craftsmanship and artistic skill involved in its creation. Secondly, I implemented a stylistic approach to determine the temple's precise architectural classification within the broader context of Kalachuri architecture. This involved a comparative analysis of the Viratesvara Temple's stylistic features with other established examples of Kalachuri temples from different periods. The primary objective of this analysis was to ascertain whether the Viratesvara Temple belongs to the early or mature phase of Kalachuri architectural development. This involved a detailed examination of specific architectural elements, such as the shape of the *Shikhara* (tower), the design of the *Mandapa* (hall), and the ornamentation of the various components of the temple structure. By comparing these features with those of other dated Kalachuri temples, I aimed to establish a more precise chronological placement for the Viratesvara Temple within the overall trajectory of Kalachuri architectural evolution. This stylistic analysis, combined with the formalist approach, provided a comprehensive framework for understanding the temple's artistic and historical significance. Furthermore, my research considered the temple's ongoing role as a living religious centre, acknowledging its continued relevance within the cultural fabric of the region. This holistic approach, combining historical analysis, architectural study, and ethnographic observation, allowed for a nuanced and comprehensive understanding of the Viratesvara Temple's enduring legacy. The temple stands not only as a monument to the past but also as a vibrant testament to the continuity of cultural and religious traditions in the region. My research aims to contribute to a deeper appreciation of this remarkable architectural gem and its enduring significance within the rich tapestry of Indian history and art. The detailed analysis of the temple's architectural features, combined with the study of historical records and the observation of contemporary religious practices, provides a multifaceted perspective on this important cultural landmark. The research seeks to illuminate the temple's historical context, artistic achievements, and ongoing cultural relevance, offering a comprehensive understanding of its place within the broader narrative of Indian art and architecture.

Results and Discussion:

The term "Kalachuri" appears in the *Rigveda*, *Vayu Purana*, *Vishnu Purana*, the Epics, and contemporary Buddhist and Jain literature. Beyond literary sources, inscriptions, coins, monuments, and sculptures further illuminate the dynasty's history. The Kalachuri dynasty of central India held power and exerted political influence from the 6th to the 17th/18th century CE, extending their diplomatic and artistic influence across the subcontinent. This paper focuses on the archaeological site of Sohagpur, historically situated within Dahalamandala.

Modern scholars identify Dahala/Chedi with the present-day Bundelkhand region. Their capital, Tripuri, corresponds to the modern Tewar village, located on the Jabalpur-Bheraghat highway. Most Dahalamandala archaeological sites are located in present-day Madhya Pradesh state, within the Bundelkhand region. This

early medieval dynasty is unique for its more than twelve branches, each distinctively named after its geographical location. The Kalachuri family possesses a rich artistic heritage.

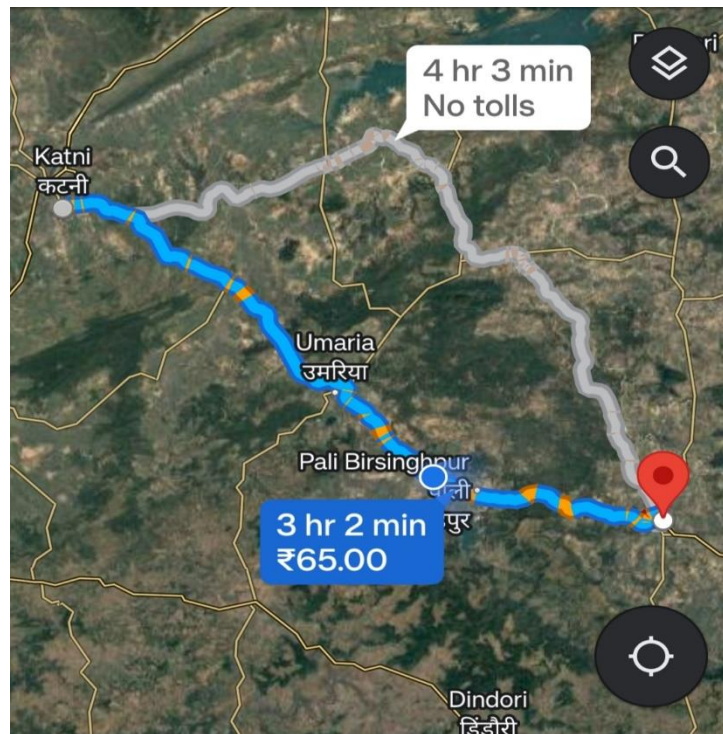


Figure 2 The Location Of Sohagpur
Source: Google Earth

Sohagpur, located in the Shahdol District (Figure. 2) of Madhya Pradesh ($22^{\circ} 42' 3.5244''$ N, $78^{\circ} 11' 51.1728''$ E), is renowned as a significant repository of Kalachuri art. Its most prominent example is the Viratesvara Temple, a prime example of Kalachuri architecture, situated near the Shahdol-Rewa road, approximately 3 km from Shahdol on the Shahdol-Manpur route. On October 31, 2023, I visited Sohagpur from Katni, a journey of 135 km which took approximately 3 hours and 3 minutes. Sohagpur rose to prominence under the Kalachuris of Tripuri during the 10th-11th centuries CE, the era of the Viratesvara Temple's construction. The town's ancient name, Saubhagyapura, is documented in the Bilhari stone inscription of Yuvarajadeva II.^{xvi}

Beyond the Viratesvara temple, often described as "Poetry in Stone,"^{xvii} lays a wealth of historical remains awaiting comprehensive investigation. J. D. Beglar, a pioneering archaeological surveyor, first documented this area between 1873 CE and 1874 CE.^{xviii} His meticulous records describe a centrally located palace, constructed of brick and repurposed stone from earlier temples, illustrating the cyclical nature of construction and the site's layered history. Beglar's survey extended beyond the palace to encompass the numerous ruins east of the Viratesvara temple. He meticulously catalogued eight temple groups and twenty-one Sati monuments, structures commemorating widow immolation. Local traditions identify these ruins as Viratanagara, the capital of King Virata, enriching the archaeological record with narrative depth. While scholars like R.D. Banerji^{xix} and Dr. Rahman Ali^{xx} have recognized the significance of the Viratesvara Temple, a comprehensive analysis of its architectural evolution and surrounding landscape remains a critical need. A

thorough examination of the temple's stylistic shifts, from its foundations to its intricate carvings, promises to reveal a deeper understanding of its construction phases and the influences that shaped its design. Furthermore, the adjacent areas, with their smaller ruins and ancient tanks, hold the potential to illuminate the daily life, religious practices, and societal structures of Viratanagara's inhabitants. The interconnectedness of these elements - the temple, the palace, the smaller ruins, and the water systems - offers a holistic view of this once-thriving urban centre. My comprehensive survey of the Viratesvara temple and its environs, conducted over an extended period, aims to address this scholarly gap. The research suggests a multi-generational construction timeline, potentially initiated during the reign of Yuvarajadeva I (915 CE - 945 CE)^{xxi} and completed under the patronage of Yuvarajadeva II (980 CE - 990 CE). This extended timeframe likely contributed to the temple's complex architectural narrative, with varying stylistic elements reflecting the artistic trends and royal preferences of each era.

This survey presents a detailed analysis of the Viratesvara temple's architecture, its relationship to surrounding ruins, and insights derived from studying ancient tanks and other archaeological features. This in-depth exploration illuminates the historical significance of Viratanagara, its royal patrons, and the cultural context of this remarkable "Poetry in Stone" and its landscape. The study examines construction materials, artisan techniques, and the symbolic meaning embedded within the temple's design and iconography. This multifaceted approach allows for a deeper appreciation of the Viratesvara temple not merely as an isolated monument, but as an integral part of Viratanagara's historical narrative. The analysis contributes to a more comprehensive understanding of the site's development and the complex interplay of factors shaping its evolution. Finally, the study considers the implications of these discoveries for understanding the broader historical context, including the region's political and religious dynamics during the temple's construction.

A detailed study of the Viratesvara temple and its surroundings suggests a prolonged construction process. It likely began during Yuvarajadeva I's reign (915-945 CE) and concluded under Yuvarajadeva II (980-990 CE).^{xxii} Minor construction and ornamentation continued into the 11th century CE, placing the temple within the mature phase. This extended timeline resulted in a complex architectural narrative, incorporating stylistic elements reflecting the artistic trends and royal preferences of each era.

Constructed within a large complex, this east-facing sandstone temple sits upon an elevated *Jagati* platform. Both the *Jagati* and portions of the temple have undergone renovation. The temple features a horizontal layout, comprising a *Vedibandha*, a square *Garbha-griha* (sanctum sanctorum), a rectangular *Antarala* (vestibule), a square *Mandapa* (hall) with lateral *Kakshasana* (side chambers), and an eastern entrance *Ardha-mandapa* (porch). As noted by Banerji, the northern lateral transept had sustained significant damage and was near collapse, while the southern transept remained in better condition. The *Garbha-griha* measures 2.96 meters by 2.96 meters. Inside, corner pilasters support the ceiling. A north-facing *Sivalinga* is (Figure. 3) enshrined within. The ceiling consists of concentric, overlapping circles, diminishing in size from bottom to top. This structure rests upon an octagon formed by heavy lintels supported by eight pairs of pilasters and four central pillars. The central portion of the *Vitana* (ceiling), originally adorned with a thousand-petalled lotus carving, is partially damaged. The Archaeological Survey of India (ASI) has conserved the ceiling and

sealed the damaged opening. The upper brackets of each pilaster feature carvings of *Nayikas* in *Tri-bhanga* poses beneath trees.



Figure 3. Siva Linga Inside The Garbhagriha
Source: Author

The square *Mandapa* (6.25 m. x 6.25 m.) features elaborately carved lateral sides. Lateral transepts terminate in *Kakshasanas*, complete with backrests and seats. The southern *Kakshasana* is well-preserved, while the northern one is missing. Each *Kakshasana* includes benches with brackets on three sides, supporting two front half-pillars. These half-pillars, along with back pilasters, support the *Kakshasana* roof. This section is richly carved with *Apsaras*, *Gaja-shardula* motifs, and other figures. The original eastern entrance appears to have been replaced by a simpler, later addition. The newer *Mandapa* houses three to four in situ sculptures. Its ceiling comprises four square lintels, decreasing in size from bottom to top, with a central motif of three full-blown lotuses. Two pilasters adorn each corner, decorated with *Chaitya* dormers and other motifs.



Figure 4 The Doorjamb Of Garbhagriha
Source: Author

The *Garbha-griha's* main doorway exhibits elaborate ornamentation (Figure. 4), indicative of a mature architectural phase. Its construction features *Shaptashakhas*, notably *Patrashakhas* and intricately rendered *Rupashakhas*. River Goddesses occupy their customary positions, sheltered by serpent hoods and attended by flanking figures. Four-armed Siva *Dvarapalas* are also present. The right jamb's *Dvarapala* holds a *Vajra* (thunderbolt), *Akshamala* (rosary), *Trishula*, and *Kripana* (dagger). The left jamb's *Dvarapala* holds a *Padma* (lotus), *Khatvanga* (skull-mace), *Damaru*, and *Kapala* (skull-cup). A *Rupa-shakha*, positioned between two *Mithuna-shakhas*, contains large niches with divine images. From top to bottom, the left jamb's images depict *Brahma*, *Sarasvati*, two devotees worshipping a *linga*, *Shiva* with *Durga*, and *Sarasvati*.

The lintel features three large projecting brackets: one centrally positioned and two at each end. The left bracket depicts a seated, eight-armed *Sarasvati* holding a *Vina*. Figures of *Brahma*, a standing *Sarasvati*, and another *Brahma* are also present on this bracket. The central bracket, or *lalata-bimba*, displays an eight-armed *Nataraja* with his attributes: *Damaru*, *Trishula*, *Akshamala*, *Dhanush* (bow), and *Khatvanga*. His remaining three hands

exhibit distinct *mudras*: *Tarjani-mudra* (left hand), *Abhaya-mudra* (right hand), and *Varada-mudra* (right hand). To *Nataraja's* left, within a recessed space, are Vishnu, a standing female figure holding a vase, and *Gaja-Lakshmi*. The right bracket portrays a six-armed, dancing *Ganesha*. A panel of *Sapta-matrikas* accompanied by *Shiva* and *Ganesha*, and *Nava-grahas* are situated on the door in their customary positions. Inside the *Mandapa* are various free-standing sculptures in a damaged state, including a female figure in *Tribhanga* posture holding a pot, a seated *Mahavira* (Jain sculpture, with only the lion visible), a seated Buddha, a standing four-armed Vishnu, and a *Vyala* figure. These sculptures are currently in a state of significant disrepair.



Figure 5 Shikhara Portion

Source: Author

The *Sapta Ratha* (Figure. 5) temple comprises an *Adhithana*, *Vedibandha*, *Jangha*, and *Sikhara*. Six stairs ascend from the *Jagati* to the *Adhithana*, which measures 2.44 meters high and consists of five mouldings. The *Vedibandha* also features five mouldings, with scroll motifs carved into the upper five mouldings. Two *Madhya-Bandhana* mouldings divide the *Jangha* into three tiers. The lowest tier is the largest, while the uppermost is the smallest. The *Bhadra* niches on all tiers house various divinities. The *Anuraha* and *Anuratha* niches on the lower two tiers depict *Apsaras*, *Vyalas*, and celestial damsels (Figure. 6) in various postures. The uppermost tier of these niches features flying celestials holding garlands. *Karna* niches display *Ashta-dikpalas* on the lowest tier, *Vasus* on the middle tier, and a *Shaiva* deity on the top tier. Recessed areas are carved with *Gaja-shardula* motifs,

amorous couples, and divinities. Each *Bhadra* niche contains unique sculptures. The south *Bhadra*'s middle tier features a four-handed *Shiva-Tripurantaka* holding a bow and arrow, *Khadaga*, and possibly a trident. A four-handed seated *Shiva*, holding a *Damru* and trident among other attributes, is also present. The lowermost niche is empty. The west *Bhadra* niches depict an eight-armed *Shiva-Nataraja* in *Tri-bhanga* pose in the lowest tier. While some attributes are missing, identifiable ones include a *Damru*, trident, and *Kapala*. A six-armed *Sadashiva* in *dhyanasana* posture occupies the middle tier, and three standing deities, one possibly *Ardhanareeshvara*, are in the uppermost tier. The north *Bhadra* niches feature a six-armed *Chamunda* in *Tri-bhanga* pose in the lowest tier. Her attributes, though not entirely clear, likely include a *Khadaga*, skull, javelin, and a boon-giving gesture. Also present are a four-armed figure holding a *Kamandalu* and trident in the middle tier, *Shiva-Ekapada* in the middle tier and *Shiva-Vinadhara* in the uppermost. The north *Kapili* niches contain a six-armed *Sarasvati* holding a *Veena*, *Akshamala*, and *Kamandalu* in the lowest tier, *Ardhanareeshvara* in the middle, and three goddesses in the uppermost. The south *Kapili* niches display a four-armed *Ganesh* in the lowest tier, *Kartikeya* in the middle, and *Uma-Maheshvara* in the uppermost.



Figure 6 The Outer Wall Of The Temple

Source: Author

The *Varandika* section features four to five mouldings. The *Sikhara* displays *Raha-paga*, *Anurah-paga*, *Anuratha-paga*, and *Kanika-paga*, indicative of the *Saptaratha* style. Each *ratha* of the *Jangha* culminates in a miniature

Shikhara, with the *Bhadra's shikhara* reaching a slightly higher elevation, demonstrating the presence of *Anga-Shikhara*. The *Bhadra's Anga-shikhara* is crowned by an *Amalaka* and *Kalasa*. The main *Shikhara* is topped with an *Amalaka*, *Chandrika*, *Amalasarika*, and *Kalasa*. A *Suka-nasika* projects from the front of the *Shikhara* above the *Antarala*, surmounted by a circular medallion featuring Shiva as *Nataraja*. Pilastered niches on the lateral facades house images of sixteen-armed *Durga* (south) and Shiva (north). The *Viratesvara Temple* stands as a prime example of mature Kalachuri architecture in Dahalamandala, marking the transition from a transitional to a supreme phase. Within the temple complex, a small, artificial tank is present, along with scattered architectural fragments, including *Jagati* and *Vedibandha* portions and a broken lintel, suggesting the presence of other structures. Under Kalachuri rule, Sohagpur flourished as a prominent *Shaiva khetra*.^{xxiii} This magnificent temple was constructed to promote Shaivism, the state religion, and to honour Shiva, the Kalachuris' royal deity. Its visually striking structure exemplifies Kalachuri architectural achievement.

Conclusion and Recommendations:

The archaeological investigation of Sohagpur, specifically focusing on the *Viratesvara Temple* connected to the Kalachuris of Dahalamandala, offers invaluable insights into the artistic traditions and architectural heritage of this dynasty. This in-depth exploration allows us to transcend a mere surface appreciation of their aesthetic accomplishments and delve into the historical, political, and religious contexts that shaped their artistic expressions. The *Viratesvara Temple* stands as a testament to the pinnacle of Kalachuri architectural achievement, showcasing their mastery of design and construction. A detailed examination of this temple reveals the intricate constructional patterns employed, the developmental methods utilized, and the remarkable sculptural advancements achieved under the patronage of the Dahala rulers. This study illuminates not only the artistic prowess of the Kalachuris but also provides a window into the political landscape and religious practices prevalent in Sohagpur during their reign.

The interconnectedness of these elements – artistic innovation, political ambition, and religious fervour – contributes to the unique historical significance of Sohagpur. The *Viratesvara Temple* serves as a powerful symbol of the Kalachuris' ambition to establish their distinct identity and lasting legacy within the broader narrative of Indian art history. While Amarkantak often garners attention as a prime example of magnificent Kalachuri architecture, the *Viratesvara Temple* in Sohagpur presents a compelling counterpoint, showcasing the dynasty's multifaceted approach to artistic patronage and their desire to leave an indelible mark on various regions under their control. The temple's intricate carvings, elaborate architectural features, and overall grandeur speak volumes about the resources and skilled craftsmanship the Kalachuris commanded. Furthermore, the temple's strategic location in Sohagpur suggests a deliberate attempt to solidify their presence and influence in this specific area.

The study of the *Viratesvara Temple* also provides crucial insights into the religious climate of the time. The temple's dedication to Lord Shiva, a prominent deity in the Hindu pantheon, reflects the prevailing religious beliefs and practices of the Kalachuri rulers and the population they governed. The temple's architecture and iconography likely served as a powerful medium for communicating religious narratives and reinforcing the legitimacy of the Kalachuri dynasty. By constructing such a magnificent temple, the Kalachuris not only demonstrated their piety but also projected an image of power and prosperity. This careful cultivation of



religious symbolism played a vital role in consolidating their rule and fostering a sense of unity within their kingdom. The archaeological investigation of Sohagpur, therefore, offers a rich and nuanced understanding of the Kalachuris of Dahalamandala, revealing their artistic achievements, political strategies, and religious devotion, all interwoven to create a unique and enduring legacy. The Viratesvara Temple stands as a tangible embodiment of this complex interplay of factors, inviting further exploration and appreciation of this fascinating period in Indian history. Through continued research and analysis, we can gain a deeper appreciation for the Kalachuris' contributions to Indian art and architecture and their enduring impact on the cultural landscape of the region.

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- ^{xxiii} Sharma, R. K. (1980). *The Kalachuris and their times*. Delhi: Sundeep Prakashan.