

MANDSAUR

(369) CHHATRI, AFZALPUR



The Chhatri is built on a high platform approached by steps. The edges of the platform are decorated. There exists a hexagonal structure of Chhatri supported by pillars in the middle of the platform. The pillars are made of stone but bricks and lime were used in the dome. On the basis of style the Chhatri belongs to 19th century.

(370) DOODHESHWAR MAHADEV TEMPLE, CHIRMOLIA



Popularly known as Doodheshwar Mahadev, this Shiva temple originally belongs to 13th century but after collapse it was renovated in around 17-18th century A.D. The plan of this east facing temple consists of *garbha-griha*, *antara*, *mandapa* and *mukhmandapa*. The *garbha-griha* is square where idols of Maratha period are installed.

(371) FORT OF HINGLAJGARH, HINGLAJGARH



Hinglajgarh, is located at a distance of 160 km from Mandsaur and about 30 km from Bhanpura tahsil. The world of art is not unaware of the artistic wealth of Hinglajgarh which is located on the plateau of Navali. The images recovered from Hinglajgarh have left its lasting impression not only in India but in all Indian festivals organized in different counties of the world. The image of the Nandi represented the

art in the French festival and in the Art Gallery of Washington, the Umamahashwar, Nandi & Chamunda were the centre of attraction.

Hinglajgarh was a large fort city in the 10th-11th century where the idols of Shaiv, Shakt, Vaishnava & Jaina sects were made in an exclusive style. More than 500 artistic & attractive idols recovered from Hinglajgarh are exhibit the glory of the past by becoming cultural heritage of the museum of Indore, Bhopal & Bhanpura.

Unfortunately, presently there is no preserved monument at Hinglajgarh except this fort. The travails time has destroyed large parts of the monument and they are found scattered in grassland & bushes in the form of pebbles and stones.

These remains testify to the fact that this city in this valley of Hinglajgarh, remained the hub of the craftsmen of Malwa for about 800 years for the oldest pieces of art recovered from this place belongs to the 4th-5th century.

Hinglajgarh has yielded valuable images belonging to the Gupta, post Gupta, Aulikar, Pratihara, Rashtrakuta & Paramara period. It seems that the architect of Dashpura tried to give a heavenly beauty to the art of sculpture by engraving the live images of god & goddesses on the dead stone. According to R.S. Garg, the idols of Veenadhar Natesh Shiva and the Umamahashwara are the master pieces of Malwa art. Some are similar to the masterpieces of medieval Indian art.

The architects of Dashpur by incorporating the Gupta as well as the Parmara style of art gave birth to a new style of art known as the style of Hinglajgarh. The main feature of this style are round face, prominent chin, sharp eyebrows, nose & eyelash. Hinglajgarh derives its name from goddess Hinglaj, a goddess of the Rajputs.

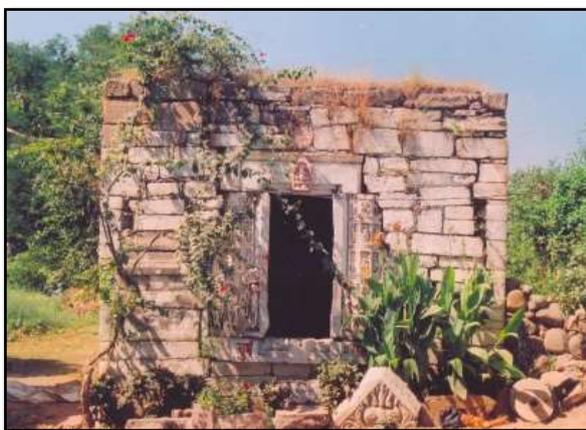
The fort is situated at an altitude of 554 m above sea-level and the ramparts have 4 gates namely Patan Pol, Surat Pol, Kotra Pol and Mandesari Pol. Inside the fort is a baori. On one of its bastions named Fatehpuri is an old gun which is said to have been placed by Yashwant Rao Holkar himself. The buildings inside the fort include small Burz, Big Burz, Hinglajmata temple, Surajkund and Rani Mahal.

(372) LAXMI NARAYAN TEMPLE, AFZALPUR



The Laxmi Narayan temple is traced to Paramara period but after its destruction in the wake of invasion of sultans of Malwa it was renovated in about 18th century. The temple is situated on a high platform. Its plan consists of *garbha-griha*, *antral* and *mandapa*. The *garbha-griha* is square where modern idols of Vishnu and Laxmi are installed. There is a *mandapa* supported by twelve pillars beyond the *antara*. The *shikhar* on the *garbha-griha* is of Nagar style. Lime and bricks are used in it.

(373) SURAJ TEMPLE, KHILCHIPURA



The temple is not in its original shape. It was given the present shape after renovation in 18-19th century. Temple is rectangular. It has entrance gate in wider portion. Originally it is the *mandapa* of the temple, it has 6 pillars.

An image of Ganesha is carved on the *lalat bimb* of the *sirdal* on the entrance, which seems to have been added at the time of renovation. Its doorjambs belong to the ancient temple. This original temple belongs to 10-11th century A.D.

(374) TORAN WARDA GHASOI



Toran means pillar and warda means hillock, so this pillared hillock is locally known as *toran warda*. Once there existed four jain pillars of Paramara period, but now only top portion of the pillars is available. These pillars are square and their tops are round. Below it the footmarks of Tirthankaras are carved in the *rathika* on the square portion. An inscription is engraved in *danda* portion below the Tirthankaras. These pillars seem to have been

installed in memory of Jain Monks and are dated to around 13th century A.D.

(375) VARAH TEMPLE, KANVALA



The village of Kanvala is about 145km from Mandsaur and about 11km from Bhanpura near Sojalpur village. Its ancient name was Kamalpur. Varah temple, Chaturbhuj temple, Laxmikant temple and Jain temple are precious assets of this village. Amongst all the Varah temples it is the most important and attractive one. Built in the Bhumij style, this temple is believed to have been built during the Paramara age.

The *mandapa* of the temple is extremely artistic and only this *mandapa* is in form of original temple before us. The *garbha-griha* and the *shikhar* of the temple were re-built about a century ago. There are twelve cornered decorated pillars in the *mandapa*. These pillars are hexagonal on its lower part and octagonal on its upper part. Kirtimukhas are carved on the top of the pillars.

The *garbha-griha* of the temple had a beautiful image of Varah now in the state museum, Bhopal. The image has four hands holding earth, conch and garland in three of them and the fourth hand is towards the lower side. The right foot is on the back of a turtle. There are other attractive images of Vishnu and its incarnations in the temple compound.

(376) GARHI OF THAKUR CHAMAN SINGH, ACHERA



The Fortress is now in a state of ruins. Its builder Thakur Chaman Singh was a Yadavvanshi Bhati Jagirdar. The construction of the imposing fortress started in Samvat 1803 1746 A.D. and completed in Samvat 1826 (1759 A.D). The fortress was built of lime, bricks, red and white stone. It was built for residential purpose as well as for strategic reasons. The main entrance gate is east facing and very strong.

(378) BUDDHIST CAVES, POLA DUNGAR



Pola Dunga has preserved the memories of the Buddhist religion in Dashpur region in its caves. This is 128 km from Mandsoor and 20 km from Garoth on Garoth-Boliya road. There is a small hill (*dungar*) which has been made hollow (*pola*) by the architects in their effort to construct caves. That is how it derives its name Pola Dunga meaning hollow hill.

These caves were made of red stone during 9th-10th century A.D. It seems they belonged to the Hinayana sect as they are totally devoid of the images of the Buddha. Initially there were about 100 small & big caves over here, however, due to the bolt of time and nature only few of these have survived. Most of these caves were used as viharas. Only few caves are in form of a *chaitya*. The main entrance is called Surajpol. Inside the *chaitya* there is a Stupa having a square base of 3 meter, circumference 2.40 meter and height is 4.20 meter. After Maharashtra only this region has the largest number of Buddhist caves. To those interested in this subject other sites are also worth seeing such as – Dharmrajeshwar, Dhanakhedi, Ganeshmagra, Khejaria-Bhoop, Ghasoi, Kholvi, Vinayaga etc.

(379) ROCK PAINTINGS, BHANPURA



There are rock-paintings recovered around Bhanpura which present a glimpse of the life of pre-historic man. The rock paintings have its own place amongst the rock paintings of the world and were studied by scholars like Dr. Lothar Banke from Austria and Dr. E.O. Tilnar from Switzerland in 1977. First of all Dr. Wakankar helped getting these paintings world recognition.

The following paintings are of great importance Indragarh, Sitakharri, Katiria Kund, Billi-khoha, Jhita-khoha, Gevasahab, Ramkund, Ramgarh, Modipurva, Modiuttar, Khalki, Kanwala uttar, Kanwala Daxin, Sujanpura, Malaseri, Khilchipura, Golambanala, Gandhisagar-3, Gandhisagar-6, Chaturbhujnath, Chibbarnala, Takhaji, Hinglajgarh, Harigarh, Chavariyandeha, NarsinghJhar, Dantla, Aria, Naharsing etc.

Apart from rock paintings, there are many attractive sites full of natural beauty around Bhanpura, such as – Bandrakar, Ramkund, Fayakund, Kanekeshwar Mahadeva etc. The forests and waterfalls of this area are very attractive.

(380) THE CHHATRI OF YASHWANTRAO HOLKAR, BHANPURA



Located at a distance of 134 km from Mandsoor, Bhanpura tahsil is worth seeing because of its archaeological wealth, rock paintings and Maratha architecture. Settled on the bank of the Rewa this glorious township has an ancient cultural heritage. Having been the playground of the prehistoric man there are varied opinions about its nomenclature.

According to Dr. Wakankar it was named after the Rashtrakuta king Bhaman, the father of this famous Rashtrakuta of the Rashtrakuta king Gannappa. The remains of the Rashtrakuta sculptures and an inscription mentioning Bhanpur have been recovered from this area. Probably this Bhamanpur became Bhanpura after some time.

Amongst the prominent sites of Bhanpura the chhatri of Yashwantrao Holkar is the best specimen of the Maratha architecture. Surrounded by high walls it seems like a fort. There are valleculars to enable gun-fire and turrets on this walls. Built in a large campus, the chhatri has in its *garbh-griha* a marble statue of Maharaja Yashwantrao Holkar with a diamond in its beard. The outer side of the chhatri is built in a beautiful manner. The *shikhar*, built in Panchratha plan has *amlak* which has five pitchers (*kalash*) on it.

At the end of the *varandah* on the left side of the chhatri, there is a way to basement which has many big & small rooms and the only pillar on which the whole chhatri is rested. The construction of the chhatri began in 1812 and ended in 1818.

The chhatri was built at a place where Yashwantrao Holkar was cremated in 1811. He was the son of Tukojiro Holkar. Brave & patriotic, Yashwantrao wanted to oust the British rule from India. So he organized a big force/army and started cannon factories at Naveli and Indragarh the remains of which are still there.

*(382) GARHI, ANTRALIYA



This village is located on Bhapura-Garoth road. There are ruins of a big fortress of the Chandravat dynasty. Here, there is a fort wall, a rampart and a palace like monument which has a chhatri on its upper dome. There is a ruined temple on the southern side of this monument which might have been built about 200-250 years ago. However, its *mandapa* and the branches of the entrance to the *garbha-griha* are of post – Gupta or early Pratihara style. Above the entrance there is an image of Lakulish and on the lower side there are statues of *kalash* holding Ganga, Yamuna and doorkeepers (*dwarपाला*). The branches of the doors of this temple are examples of significant artistic creations of this region.

(384) JAIN TEMPLE, KANVALA



Jain temple is near the Laxminath temple which is known as the Sas-Bahu temple among the villagers. The dome of this temple is quite similar to that of the monument of Mandu. This might have been built around 16th-17th century. The pillar-gates of this temple are worth seeing.

There is a beautiful temple inside the village called Laxminarayana temple in the *garbha-griha* of which an artistic image of Vishnu is enshrined. A considerable part of the temple is re-built. There is an attractive image of

the Nandi in the middle of the *mandapa*.

(385) LAXMINARAYAN TEMPLE, NIMTHUR



The main entrance of this temple is on the east direction. Constructed in Bhoomij style on a high platform, the lateral plan of this temple has *adhistan*, *jangha* & *shikhar* and the vertical plan has *ardhamandapa*, *mandapa*, *antara* & *garbh-griha* as its main parts. The help of stairs is needed to reach the *ardhamandapa* rested on two decorated pillars which has images of serpentine creepers and gods and goddesses engraved on it.

The *mandapa* is rectangular but first it is octagonal, then 16 cornered and then circular which have many divine images engraved on it. On the center of the *lalatbimba* of the *garbh-griha* there is a Tirthankar in meditation.

On both sides of the door branches, divine image have been engraved. There is a river goddess engraved on the lower side. On the outer part of the temple, above the *jangha* with moulding, there is a *shikhar* in *panchrathi* plan in Nagar style. Though the original temple is of the Paramara period, all the idols have coats of modern painting. There is a bawadi constructed by the Chandravat kings in front of the temple.

(387) CHATURBHUJ TEMPLE, KANVALA



Located at the end of the Kanvala village, the Chaturbhuj temple is the best amongst all the preserved monuments of Malwa region. In the Indore gazetteer and other books, this is called as Laxminarayana temple but as a matter of fact this is Chaturbhuj temple. Built in the Bhumij style, the *shikhar* of this temple is built like the *rekha-shikhar* of the temple of Orissa. Its *shikhar* is akin to the *shikhar* of the Mahakaleshwar temple of 'Ujjain'.

The *mandapa* of the temple is square with 18 pillars on which a dome is rested and 8 of which have images of Vaman engraved on them. Some pillars are well decorated. There are statues of Ganesh & Brahma too inside this temple compound. A large part of the temple has been re-built.