

C O N C L U S I O N

The present study indicates that the Brahmanical element in Mewar seems to have been strong at least from c.6th-7th Cent. A.D., as this period material remains of images are obtained. Earlier references in literature are available, but actual specimen of icons are still to be discovered. This long tradition continues to have its share of influence on the people upto the present. The religious Sects represented in these images are the Shaivas, Shaktas, Vaisnavas or Saura. They played a great role in the life of ancient and mediæval Mewar, Rajasthan, and surrounding areas. In the early period, it seems, the people of Mewar specially, the Rajputs were followers of Shiva. Their war cry Har Har Mahadeva and numerous images support this belief. It was at a later date that Vaisnavism spread in this area. Amongst the Ranas of Mewar with a bent towards Vaisnavism were, Rana Mokal, Rana Kumbha and his successors and Rana Rayamalla and others.

The extensive explorations carried out through all the important centres of Mewar viz. Chittor Fort, Udaipur, Ayad, Jagat, Jawar, Sisarama, Eklingji, Nagada, Ranakpur, Mt. Abu, Delwara, Achalgarh etc. revealed numerous Brahmanical images. Besides this the images preserved in the Museums and stores of the Archaeological departments, showed a variety of known as well as unknown forms of Brahmanical Pantheon. Most of them seem to be decorative elements of the temples or other structures viz. Stambha, Step well (Bavadi), Gates etc.

From the study of these images, it is clear that the sculptors or artists of this area were knowing the Sastras or texts relating to Iconography. They tried their best to translate their ideas into the plastic art i.e. images. It also revealed that except slight changes and deviations, while preparing images or icons, they followed or considered the principles or injunctions laid down in the Sastras and followed the iconographic traditions preserved in the Vishnudharmottara Purana, Samaranganasutradhara, Aparajitapruccha, Rupamandana, Rupavatara, Devatamurti Prakarana and such other texts.

Besides these, on the basis of their own original imagination, they also tried to give or create a new forms, which resulted into the birth of new presentation of the icons. Say for examples, Brahma representing Vidhata form, Vinadhari Brahma (Saraswati-consort Brahma), Brahma with Hammer, Brahma as Viranchi Murti (a beautiful combination of attributes of Shiva, Vishnu, Surya and Brahma), Vishnu

with six, ten and fourteen hands, Buddha with the traditional attributes of Vishnu in addition to Yoga Mudra, Dikpalas with two hands, composite image representing Shiva & Surya, Anthropomorphic form representing seasons, rivers, weapons etc. and others. Thus, they contributed a lot in the field of Iconography which is used to build up Art History. Moreover, their creations, icons or images, also served as models to later workers. This could be proved by the inscriptions that help to identify them.

II

From the centres surveyed for the present study, the images representing most of the Brahmanical deities, major and minor both, are found in numerous forms and types in a large numbers. The Chittor Fort and some other important centres preserve numerous rare and interesting images of the Brahmanical Pantheon, deserving special attention are noted here.

Images representing Brahma with two, four and six hands are found. Most of them are with three visible faces. However, images with one face are also found. Kamalāsana Murti, Virānchi Murti, Yagna Murti, Veda Murti, Vidhata and Vishvakarma form of Brahma are noted. New forms like Saraswati-Consort Brahma or Brahma-Saraswati form, and Savitri-consort Brahma are interpreted in the light of iconographic feature, display and regional traditions.

Vishnu-images in a large numbers, as well as his Incarnation are found. Matsya and Kurma Avataras representing realistic fish and tortoise forms are noted. Images representing different Avataras except Kalki are found as separate images. However, numerous panels representing Dasavataras are found, wherein Kalki is represented alongwith others. Nrsimha with two, four, six, eight and fourteen hands are found, of those, an image representing the deity with fourteen hands are of iconographic interest. Nine panels displaying the Bhagavata story are also noteworthy. Amongst the images representing Caturvimshati Murtis, except Adhokshaja, all forms with different types are found in a large number. They indicate the popularity of this creed.

During the study, numerous images of Vishnu, with two, four, six, eight, ten, twelve, fourteen, sixteen and twenty hands are explored. Of these images with six, ten and fourteen hands are of iconographic interest. Vishnu, named as Vaikuntha Murti, Ananta Murti, Trailokyamohan Murti and Vishvarupa Murti are also included in this group. Rare image of Vaikuntha Murti with four hands is interpreted as Vaikuntha-Shridhar form.

Shiva-images representing different types with a variety of attributes are found. Some time, not noted in the texts, are found. Images representing Saumya forms viz. Vinadhara Murti, Vyakhyana Daxinamurti, Yogeshwara, Lakulisha Murti, Nrittamurti are noted. Of these, Yogeshwara with Caturmukha and Lakulisha with four hands

are noted. Samhara forms viz. Gajahamurti, and Andhakasuravadha-Murti also of equal iconographic interest. Numerous images of various forms of Bhairavas with two and four hands are found in the region under study, however, those do not seem follow the textual injunctions. Further work of discovering text for them is necessary. Images representing Bhairava with two dogs are noted. The images representing all forms of Ekadas or Dvadas Rudras, are found, and those more or less confirm the textual traditions. The sculptures of Shiva's-Pratiharas or Ganas are described. Of those, Ganas with two and six hands are interesting. Three images of Bhringi-Gana with the different attributes and the inscribed name, are of iconographic interest. The images of comparatively rare forms of Shiva, like Mahesamurti and Ishwarmurti are described.

Commonly it is found that most of the images of Ganapati, follow the general principles laid down in the texts, however, minor changes in attributes are noted in these images. Ganapati with two, four and eight hands are found. The Nritta-Ganapati is beautifully represented in the images.

Numerous images of Skanda-Karttikeya, with two and four hands are found in the area under study, which indicates the presence of Skanda-worship in the area.

As found in the other parts of the country, this area of Mewar, is also having numerous images of composite images, which indicates the unity between the followers of the different sects, in the area

under study. The images display the composite forms like Ardhana-rishvara, Harihara, Hariharapitamaha, Chandrakapitamaha or Yagna-pitamaha, Surya-Shiva, Hariharahiranyagarbha or Suryahariharpitamaha, Vishnu-Viranchi, and Varuna-Krishna are of iconographic interest.

Bi-handed variety is a rare form amongst the Dikpalas. Images representing this variety are noted in the present work along with the normal forms of Dikpalas. Purandar form of Indra is also described in this work. Yama with six hands, Varuna with six hands, Vayu with six hands, Kubera with six hands and Ishana with six hands are also traced in the area of study.

Number of images representing various aspects of Surya, with two and four hands, depicted in the Navagrahas panels, as well as individually are found. An interesting complete set of twelve Adityas, noted in this work, is of iconographic values. Fortunately, two images of Revanta are found, which satisfy the textual descriptions. Navagraha-panels are noted, however, separate images i.e. not in one panel or slab, of Grahas are also described here. Image representing Chandra is also found during the work.

In the area under study, Shaktism was equally popular as Shaivism or Vaishnavism between the Post-Gupta and late Mediaeval period, is proved by the numerous images of Goddess and Matrikas found there.

Various forms of Lakshmi, Parvati, Durga, Mahishasura Marddani, and Saraswati, are noted in this work. One set of Dvadash Parvati

and one of Panch Lilas noted in the present work, of iconographic interest. A set of Navadurga, partly followed as per the description of the Aparajitapruccha, Rupavatara and Rupamandana, is noted here. New forms representing Saraswati, as found in the Devatamurti Prakara, Rupamandana and Diparnava, are also described in the present study. The Goddesses, associated with Dikpalas, as their consorts, Dikpalinies, are also found during the work. Those are Agneyi, Yami, Varuni and Kauberi.

Matrikas are found depicted in the panels or as stray images, from the region under study. A set of Matrikas representing five members is noted in the present work. A new set of Saptamatrikas having nine characters viz. Virabhadra, Ghantakarni, Vijayantika, Shivaduti, Chandraduti, Tripurasundari, Usha, Siddhi and Ganesha, is discovered during the survey for the present work. Three interesting panels representing Astamatrikas, wherein Mahakali is added, are described here. In one panel of Astamatrikas, Chamunda is repeated twice, while in another panel Virabhadra is depicted in the centre of the group. In the later one, Chamunda is depicted without baby in her hand, and Vayavi is added as Matrika. A group of Navshaktis are also noted. In this group Bhairavi and Nrsimhi are added. Various sets of Matrikas or Shaktis, having five to nine female characters indicate the evolution in the Shaktism. Some of the images of Matrikas, are marked by the presence of both, the attributes of their male counterpart and the child. Such figures have some remarkable iconographic feature.

The images representing the various Godheads with their consorts or female counterparts, are also noted in the present work. The images of Dikpalas with their consorts, are of iconographic interest.

Sculptural representations of marriage of the Divine personalities, viz. Kalayanasundra Murti, Krishna-Rukmini Vivah, Madhava-Tulasi Vivah, are noted. In these representations, the columns or stambhas of earthen pots are depicted. They represent the phenomenon of Utarad.

Besides the images of major and minor Brahmanical deities, miscellaneous images of different Brahmanical characters viz. Pandavas, Rivers, Seasons, Gandharva, Goddess Shitala, and Churning of the Ocean are also found in the area surveyed for the present work. These images or sculptural representations are having interesting iconographic features, moreover, some of the images are not known to us, from the other part of country.

Thus the present study indicates a long and vigourous Brahmanical tradition in this area. Significantly some of the images with inscriptions help in identifying many form of Seasons, Rivers etc. that are useful in iconographic study in Western India in particular and all India in general.

The region of Mewar had a long drawn struggle for maintaining its political and cultural freedom, and the images preserved in the area bear testimony to the cultural activities in the region.

The images have a special interest for Art History. For it separate treatment of the field is essential. However, this work could provide a background to such a study. If similar study be undertaken in different parts of Rajasthan and Gujarat, there is enough material for more work.