CONCLUSIONS
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The present iconographic study of the Medieval Hindu Structural Temples of Marathwada yields some characteristic features. They may be summarized as follows:

It may be noted that, though the references to the Icons and their Worship can be had from the period at least from the beginning of the Christian Era, if not earlier, no structural temples dedicated to those deities dating before 500 A.D. have survived in Marathwada. The early Medieval Temples are located in Marathwada only, but are in most ruinous conditions and have not left behind any iconographical remains. Naturally, most of the Structural Temples in the areas and the iconographic remains in the form of loose sculptures belongs to the later Medieval Period. The later Calukya-yan, the Yadavas and the Feudatories of both had fostered structural architectures ranging from 11th A.D. to 14th A.D.

Many of these temples are in debris now. Hundreds of the loose sculptures have
been found scattered at the temple sites in the Region. Many more still occupy the position on exterior walls. About a 1000 sculptures from the Medieval Temples have been catalogued and Iconographically studied and analysed.

The Temples at Dharmapuri, Nilanga, Aundha, Omerga, Anwa, Hotta, Bhir, are the best existing specimens of the temples building activities of the Medieval period and are prominent temples complexes. The icons with which the temples are adorned have a few masterpieces, through on the whole, it is not a very high order.

Iconographic study in the foregoing Chapters has categorised deities belonging belonging to the Hindu Pantheon in the following categories :-

(1) Vaisnava Icons
(2) Saiva Icons
(3) Mother Goddesses
(4) Minor deities

The iconographic peculiarities and variations noticed during the study with
reference to these Icons may be summarized as follows:

(1) Vaisnava Icons:

(A) Iconographic peculiarities: As already stated Visnu is minor deity in Rigveda. As cult expanded Visnu had taken place as a second Member of Hindu triad. An important feature of Vaisnavism in the Gupta age was the popular worship of incarnation i.e. Avatara. The earliest archeological evidence, of this region, Vaisnuit influence at cave Temples Siur, which is carved during the reign of Vakataka Gupta age. The panels representing the Visnu, Nrsimh, Varaha, Rama, Trivikrama and several other themes from the early cave at Siur, are great carving that adorned Vakataka monument scooped in the rock.\(^1\) The early Galukyas of Badami had the boar as their family emblem which they had said to have obtained through the grace of Narayana.\(^2\) The cave temples of Elura depicts various manifestation of Visnu Icons. As already stated, various Icons of Visnu are

1. Dr. Deo.P.R. - M.U.J., Aurangabad, 1974, Page-

ase-to be met from the structural temples of Marathwada.

Caturvimsatimurtis: The survey of the Caturvimsatimurtis makes it clear that in the whole of the Marathwada, only selected form of Visnu have been observed and worshipped by the people.

Numerically, the Kesava images tops the list, and the images from, Aundha, Ardhapur, Kawathapati are unique. Garuda, image carved on the mace of Narayana from Ter is a fine specimen so far observed in Marathwada. Among the other prevalent forms, Narayana is very rare. The structural data of the Caturvimsatimurtis observed in the region is as follows: Madhava four icons, Trivikram three icons, Vamana one icon, Sridhara two icons, Hrisekas one icon, Vasudeo one icon, Aniruddha one icon, Adhoksaaja one icon, Janardana two icons, Caturvimsatimurtis images as per iconographic traditions given by T.A. Gopinathrao¹, should be carved in Sambhangapose only, and the images so far observed in Marathwada are

strictly in accordance with the tradition. The only exception is noticed at the sculptural Complex at Dharmapuri. Here, the Caturvimsatimurtis are carved in Dvibhangha & Tribhanga posture.

Representation of the emblem or attributes in the hands of Icons are stylized and a definite attempt can be seen to make them more decorative and beautiful.

Some of the Caturvimsatimurtis are observed only from the cave temples at Siur¹, like Visnu,Trivikrama. It is a order that, Caturvimsatimurtis not carved out at Elura and Kharosa. The Icons of Kesava observed are of a high-merit. The Icons of Kesava from Aundha, Ardhapur, Kawathapati, Kesapuri, Selu, reveals heavy ornamentation. Their attributes are stylized;

Incarnation :- An important concept, or doctrine of the Bhagwat religion was the theory of Vibhavm incarnation i.e. descent. Out of ten Avataras, Varaha and Nrsimha occurs

¹ Dr. Deo.P.R. M.U.J., Aurangabad, Page-66.
repeatedly and are found sculptured in major forms. Out of these Kurma and Matsya Avatara are carved in therianthropic.

At many places, the incarnation sculptures are found carved in miniature panels. Here, the incarnation panel are mostly used as to decorate the stone slab on which Visnu icon is normally carved. These miniature incarnations sculpture make a sort of canopy over the Visnu's sculpture.

The ten Avatars as a whole, are shown in miniature at Nilanga, Parbhani, Shelgaon, Kesapuri, Ardhapur.

Nrsimh and Varaha are carved in the major form and occupy a prominent place in the special niches or on the Mandapa in the Sculptural Complex of the Structural Temples. Matsya is carved in a unique way. It has been carved independently and shows a therianthropic and theriomorphic traditions. A Matsya icon found at the exterior wall of Kankalesvara Temple at Bhir, is in human form completely and just to suggest that, it is a Matsya. Matsya and annimal form
has been carved on the pedestal. This icon cannot be identified as a Jain image, as there is not a single Jain image in the sculptural complex. Whereas the other nine incarnation of Visnu are found carved here at Kankalesvara Temple. This identification is in conformity with a similar icon and reported by Avasti and N.P. Joshi.

The first independent incarnation of Visnu as Varaha has been found carved on the exterior walls of the several temples in the Region. Varaha is normally carved in Therianthropic form with boar's set and human body. Such icons have been reported from Aundha, Nilanga, Bhir, Ambhai-Wadgaon.

These Varaha icons from the Structural Temples from the Region maintain the textual traditions and are identified with the Varaha Icons from Ellura and Kharusa, cave temples. One remarkable and unique Varaha sculpture is found carved on exterior wall of Mahadev Temple at Omerga. It is Keval Nrvara.

1. Dr. Joshi N.P. - Bhartiya Murti Sastra (In Marathi), Page-3.
2. Ellura Cave No.XIV.
This icon is carved in accordance with the tradition of Visnu Dharmottarapurana. Keval Nrivarah Icon are very rarely found. None of the published works on Iconography contain the illustration of Keval Nrirha. This is the first sculpture of its type being reported. Rest of the Varahas Icons are carved in full conformity with the art tradition of Ellora.

Nrsimha was probably a very popular deity in a late medieval period in the region, as dozen of Nrsimha Sculptures are found scattered in the region and dozen more occupy the prominent places in the Sculptural Complex of the temple. There appears to have been independent temples dedicated to Nrsimhā speaking geographically Nrsimh appears to have been a very popular deity in the region presently occupied by Nanded District. As the majority of Nrsimha Icons are found as a loose sculpture in the said area.

1. Dr. Deo.P.R. - Op-cit Appendix.
Though four, six, eight, fourteen handed Nrsimh sculptures are found in the region. Six handed varieties of Nrsimha seems to be more popular in the region. Carving a six handed Nrsimh is rather a slight deviation from the Textual and Artistic traditions. Only two, six handed Nrsimh sculpture have been reported so far, one from Dacca Museum and the other from Rajim\(^1\).

Similarly, carving out a Keval Nrsimh is also a unique feature displayed by the Iconography of the region Keval Nrsimha sculptures are also equally rare and one such has already been reported by T. A. Gopinathrao\(^2\) from Halebid. In Marathwada, however, there are four beautiful Keval Nrsimha sculptured found. The Keval Nrsimh sculpture from Pangaon is more remarkable as it is in Utkitikasana. The Asana pose of this sculpture is unique and ke this reporting significant.

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2. T.A. Gopinathrao. - Op-cit Page-150. Pl.XLII.
Though the Artist working on the stones in the structural temples have been following certain traditions. They seem to have been enjoyed certain liberty and have used their imagination which ultimately laid to a slight deviations and introduced some new features. Traditionally, Nrsimh is to be carved with a Lion face and a mane but a Nrsimh sculpture found at Ramlingamudagad iscarved with a human face. The human face of course has been carved as fierce with bulging eyes, as normally a Lion face is carved. Similarly, traditionally, Nrsimha is shown as tearing the Belly of Hiran with Lion flower, however, Nrsimha sculptures found at Bori shows that an artist has replaced the claws with a pointed sword.

Nrsimha is an incarnation of Lord Visnu and his association with Lord Visnu is well established and well accepted naturally.

No specific Vahana is carved while carving a Nrsimha icon. A specific sculptor from the region who has carved a Nrsimha Icon found at Jagji has shown Garuda, a vahana of Visnu on the pedestal of Nrsimh icon. The presence of Garuda here is not required by either the textual or the art tradition but it appears to
have come only because of a fancy of an artist.

Among the other forms of incarnation icons, Vamana has been found at Dharmapuri. Art tradition shows that, Vamana incarnation though are carved in caves sculpture, they have been very rarely sculptured on the structural temples. Not a single independent icon of Vamana, or a Vamana incarnation panel has been found so far earlier. The first sculpture of the type has been found in the region and it is independent icon of Vamana sculptured in a panel depicting the scene of Ablution. Normally, Vamana, Trivikrama is sculptured in cave temple. But here, the Vamana incarnation panel in a major form is a unique feature.

Trivikrama as an incarnation deity has been found at three places in the region i.e. Ter, Himayat Nagar and Kannad. Trivikramas icons are carved in Jignatic form and are occupying Garbhagriha as the major deities. They do'nt occupy a position on the exterior
walls sculptured in the region. The only unique feature is worth noting and suggesting a slight deviation is a two-handed varieties of Trivikrama. Among the other incarnation sculpture on the structural temples are Rama, Krisna and Buddha, have also been found sculptured. These sculptures do not reveal any characteristic feature.

Among the other Vaisnavite icons found in the region are Anantsayin sculpture, some what noteworthy for its exquisite carving and super composition. Though the number of Anantsayin are found in the region, none of them have been found on the exterior wall of the structural temples. About a dozen of Anantsayin icons have been found but all are them are a loose stone sculptures. They do not reveal any peculiar characteristic feature and appears to follow the art and textual tradition.

Laksminarayana Icons both in Asana and Sthanaka pose have been found sculptured in the exterior sculptural complex. Similarly, Yoganarayana, Samharmurti of Visnu, have been found as a loose sculpture, but they too
do not reveal any characteristic features.

_Saiva Icons, Iconographic Peculiarities_:

Siva the God of supreme came to be worshipped in his different aspects, this cult attained a dominant position during the Medieval Period. Famous Kailas Temple at Ellora was a unique creation of Indian Architectural Art.

The images of Siva and his various manifestation belonging to the Medieval period are found in large numbers. As compared to Vaismnavism. It has no incarnation. This is why is most of his forms, some of the basic attributes remains the same and do not change radically as in the case of Visnu. Therefore, the names of his various forms do not depend on a different mythological stories, explaining the different incarnations, but on the basis of the different contexts.

As per the iconographic traditions, Siva has been classified as Keval Siva, Umasahita, Anugriha, Samharamurti. Before the introduction of these forms, Siva was carved out in
the symbolic form i.e. Linga. This Linga worship continued to be popular throughout the century. Siva in the Linga form was usually installed in the Garbhagriha as the presiding deity of the Siva Temple, and his manifestation in the Saumya and Rudra forms was being carved out on the exterior walls sculptures. The earliest Siva Icons in the form of Linga have been found at Paithan and Anwa. Similarly, almost all the Medieval Temples in the Region contain Sivalingas as a presiding deity, in the Garbhagriha. Manifestation of Siva in rudra and Saumya form, throughout appears on the exterior walls sculptures. Other occurrence is not as frequent as that of Vaisnava sculpture. Temple dedicated to Siva surprisingly contains Vaisnavas sculptures more predominantly than the Saiva. The only temple, which stands an exception to this is a Naganath Temple at Aundha. The temple is dedicated to Siva, and the sculptural manifestation on the exterior walls also majorly Saitvite. Saitvite Icons found in the sculptural manifestation in the region are mostly in the
form of Alingana murti about thirty-five icons of Uma-Mahesvara Alingana murti in the Asanapose have been reported from the region. Many of the icons are found as loose sculptures laying in the vicinity of the delapidated temples and some on the exterior walls of the existing temples. Alingana murtis in Asanapose appears to be thus very popular but the sthanaka alinganamurti is very rare. Only two of the types have been found, one at Dharmapuri and the other at Aundha. The artist and the Sculptor of the Region seems to have been facineated by Bhairava form of Siva, also as equally the great number of Bhairava Icons have been found in the region. However, these Saivite Icons do not reveal any iconographic deviations nor display any peculiar characteristic. Another form which is repeatedly found sculptured in the region is the dancing Natesa, while conceiving the sculpture, Bhujangatrasa and Talasamsphotim, dancing poses have been popularly carved. Besides these popular Siva form, some rare forms like Bhiksatana, Daksina or Yogasiva,
Ardhanarsvara have also been sculptured.
There are slight variations here and there.
The Ayudhas shown in the hands of Bhiksa-tana murti from Kankalessvara do not follow
the Iconographic tradition and reveals a
slight variations. Similarly, Ardhanarsvara
Icons from Rajapuri M.U.H.M., Aurangabad,
replaced Lion Godha. According to the Icono-
graphic traditions, the Ardhanarsvara icons
are to be carved alongwith the Lion, a Lanchan
of Ardhanarsvara i.e. mainly the Parva-
ti or Durga female parts. But here in this
instant, Godha has been carved as Lachan
suggesting the union of Gauri as a female
part in this Ardhanarsvara as Godha is a
Lanchan of Gauri. Keval Siva and Lingad-
bhavasiva are others sculptural manifes-
tation found in the region.

Gajasamhara, Ravanugraha, Andhakasura,
all these sculptural manifestation actually
requires a sufficient space to depict the
entire mythological story and naturally,
the manifestation though they are popular
in cave temples have rarely been sculptured
on the structural temples. Only one each of such icons have been reported from the structural temples of area and they are from Aundha, Bhir. Both these icons have been carved in a major forms and occupy a prominent place in the sculptural complex of the temples. Andhakasura Vadha Panel has been found sculptured in a miniature form, on the middle capitol of one of the pillar of Amalesvara Temple at Ambajogai. The mythological study here has been used here as a minor decorative motif, to decorate the pillar in the Mandapa of a temple. All the details of the mythological theme have been minutely carved and the presence of Ganesa and Kartikeya in the panel is really a unique. Both the deities are very rarely sculptured in such a panel. Harihar and Lakulisa Icons are equally rare.

Icons of Mother Goddesses and Iconographic Peculiarities:— The cult of Mother Goddesses seems to be very old even in this region. The Ter, Bhokardan, and Newasa excavation have taken its antiquities to earliest time. However, this
sculptural manifestation presently found in the region belongs to the later Medieval period. Most of the sculptures of the Mother Goddess may be categorised as Saiva, Vaisnava and Matrikas and the other deities.

The present iconographic study reveals that though the cult of mother goddesses appears to have been prevalent in the region right from the ancient times, it has never been popular as that of Saiva cult and even as that of Vaisnava cult. Not a single temple except the one, most delapidated from Jagji is dedicated to the mother Goddesses. The icons of Mother Goddesses found in the region are too lesser that, those of Siva and Visnu.

Icons of Saiva Mother Goddesses :- The Icons of Gauri, Parvati, Kali, Mahakali, Chamunda, Durga and Mahisasaurumaradini, have been found. Mostly as a loose sculpture. Mahisasaurumaradini icons are more in numbers, however, do not reveal any unique features. Chamunda and Mahakali have also been frequently found sculptured. Mahakali icons have been carved as sixteen handed.
This is a unique feature of the Mahakali Icon. Gauri, Parvati, Durga, have very rarely been sculptured and one or two icons of these deities have been reported. Kali is equally rare. The only note-worthy feature of Durga Icon from Jagji is the presence of Nramunda and Ajamunda. Iconographic traditions reveals that, both the Nramunda and Ajaymunda are very rarely sculptured in a panel depicting Durga. Another unique feature worth noting is predominance of Godha, a lanchan of Gauri according to Iconographic tradition, Godha is a Lanchana of a Gauri, but surprisingly here Godha has been carved as a lanchana of Parvati and Chamunda also in addition to their usual lanchanas. Similarly, another confusing lanchana or vahana found in the region is an ass. It has been found sculptured as vahana on one of the female icon from Mahadeva Temple, Mukhed. The icon had been identified earlier by Dr. Degloorkar, as Kali. But the presence of an ass as a Vahana, nilotapala

1. Dr. Degloorkar, G.B. - Op-cit Page-129.
and banner as a lanchana suggests its identification as Jestha Devi. Ass is a vahana of Jestha devi. This icon of Jestha devi is also a very rare manifestation and the first illustration of the type.

Vaisnava Goddesses: The second category Icons of Mother Goddesses found in the region is that of Vaisnava Goddesses. However, Vaisnavite Mother Goddesses are very rarely found sculptured in the region, and they show a rarity = found = sculptured = in the region very little impact on the sculptural complex of the region. Vasinava Goddesses have been found sculptured only at Anwa. A Gajalakshmi Icon have been found sculptured their on the exterior walls of Mahadev Temple. It occupies a specially carved niche. According to the Iconographic and artistic tradition, Gajalakshmi is to be normally carved as sitting in Padamasana and being given ablution by the Elephant, flanking on her either side. Most of the sculpture discovers so far, presence of

Gajalaksmi in this manner. This had been a popular theme even in a cave temple. A Gajalaksmi icon found at Anwa, does not follow this tradition. Here, Gajalaksmi has been carved in dancing rythem. There is no pare of elephants abulating her, but to suggest that, it is a Gajalaksmi, her emblem Gaja has been carved in a major form at her feet. This is a unique icon of Gajalaksmi being reported.

Another unique and rare most sculptural manifestation of Vaisnava Goddesses found in the region is the skulpturation of the consort of Visnu. This has also been found on the exterior wall of the Mahadeva Temple at Anwa. The consorts of Visnu have been carved out here in the major forms. The presence of Vaisnavite emblems and the cognizances confirm their identity as a specific consort. Amongst the fourteen Sakti or consort of Visnu as maintained in Iconographical tradition, eight of the consort or Sakti are found sculptured at Anwa. Kirti, Tusti, Daya, Harsa, Lajja, Laksmi, Janardana
and Harisakti are these consorts. The most surprising point to be brought to the light is that, sculpture of the Vaisnava Goddesses are conspicuously by their absence in the Sculptural complex all in the region except Anwa.

Matrikas and other Deities Iconographical Peculiarities:— Sarasvati and Brahma are the two consort of Brahma, and they appears sometimes in the form of Icons on the structural temples in the region. However, no independent Icon of Brahma, have not been found in the region. Brahma appears only in the panel of Saptamatrikas. Sarasvati the other consort has, however, enjoyed a considerable position in the sculptural complexes of the temple here. About half a dozen Sarasvati Icons have been found mostly as a loose sculpture. All these icons are in a major form and seems to have once being the part of the exterior wall sculpture in the region. Not a single temple dedicated to Sarasvati or Brahma has been reported from the region. The iconographic details of Sarasvati Icons found
in the region reveals that they are in full
correspondence with the textual and the art tra-
dition. The only one unique feature worth-
noting is visible on a loose sculpture
presently kept in M.U.H.M., Aurangabad. Here,
in this sculpture, along with the other usual
objects in hands, Sarasvati carries pasa
and Ankusa. The well-known iconographic tra-
dition maintained that Pasa and Ankusa are
the objects usually found in Saivite sculp-
ture and art tradition in general appears
to follow this textual tradition. However,
here an Artist has introduced these Saivite
objects in the Vaishnites Sculpture. This
indicates an attempt of combining the two
different traditions. The Saptamatrikas
sculptures are mostly miniature forms and
carved mostly in accordance with the cannons
of iconography. Now there are no variations
worth noting. Saptamatrikas have been found
carved in a major form at Mukhed and here
they are sculptured as dancing Saptamatrikas.
Most of the Saptamatrikas sculpture on the
exterior walls of Mahadeva Temple at Mukhed,
have been completely destroyed with an excep-
tion of one or two dancing Matrikas.
Dancing Saptamatrikas from Mukhed is the only unique feature worth noting.

Minor Deities:— Besides, Saivite, Vaisnavite and Brahmi deities, the Hindu Pantheon and its sculptural manifestation contain many other deities which are categorised as minor deities.

The term minor has been used here, to the subordinate position given to them in the entire sculptural composition. The icons of Kartikeya, Surya, Indra, Asth dikpalas and Brahma have been found in the Region. But comparatively they are lesser in numbers. Ganapati though predominantly appears on the Ganesapatti or the door lintle of the Garbhagriha, has frequently been found sculptured as an independent major icon on the exterior wall of the temple. Asth dikpala are sculptured mostly in miniature panels and are used as decorative motifs on the ceiling slabs. Ganesa icons do not reveals any peculiar features. The only worthnoting aspect is Mirriti Ganesa, Icons of Nrittya Ganesa are comparatively rare. The present iconographic
study reveals that five beautiful icons of Nrittya Ganesa have been found in the region. Out of the four icons of Surya reported from the region, a surya icon from Kawathapati requires special mention. Here, Surya is shown wearing boots and definitely indicates the impact of Northern Traditions.

Though, Astadikpalas are normally carved in a panel, it appears that the independent icons of Dikpalas probably carved on the exterior walls of the Medieval Temple at Ramlinga Mudged. The temple is mostly delapidated and among the sculpture remains found scattered there, I could notice two independent Icons of Dikpalas, Nrittya and Yama. Independent icons of Nrittya and Yama have been rarely been reported so far. Hence, their reporting from the region would carry certain signficance.

Traditions and Variations:— The Iconography from the structural temples of Marathwada reveals that, the sculptor working on the structural temples continued the art tradition of the cave temples
of India, along with the Iconographic Textual Traditions. The Icons of which were very commonly carved in the cave temples have shown their impacts on the sculptural complex of a structural temples. Varaha, Nrsimha, Vamana, Trivikrama, the incarnation deities have been carved on the structural temples almost in the same manner, as they were carved in caves. The only difference is of size. Here, they have been carved proportionately in smaller size. Same is the case with Saivite Deities. Siva has been carved in a different forms like: Bhiksatana, Nrittya, Vrishvahan, Daksinamurti, Ardhanarishvara, Kalyansundara, Bhairava. The traditional pannal depiction as it was very popular in cave temples could not be totally copied down in the Structural Temples because of the lack of sufficient space, but still some of the panels seen like: Ravanaugraha, Aghakasuravadha and Kalyansundara have been carved out, showing the continuity of the tradition. While depicting these panels, the sculptor enjoyed a liberty of deleting some of the deities taking into account the space available for carryong a sculpture. The icons of Parvati, Mahisasuramardini, Brahma
Indra, have also been carved suggesting the continuity of the said art tradition.

The iconographic complex of the region shows that the sculptor was following the cave art tradition. He has not confined himself to that tradition alone, but was well acquainted with the Iconographic textual tradition and as such, many of the Vaisnavite Icons which have not been very popularly carved in the cave temple, make their appearance on the structural temples. Caturvimsatimurtis of Visnu, Yogesvaravisnu, Visnu Alingana Murti, consorts of Visnu, Durga, Gauri, Chamunda, all these icons have been found sculptured in the region and they have been carved as per the iconographical tradition of Rupamandana, Visnudharmottara, Silparatna.

In addition to these two traditions, the iconographic complex of the area and the entire sculptural Treasurer reveals that, the various dynastic Arts tradition have also played a tremendous roll.
The drapery, head dress, ornamentation shows the Calukayas–Hoysala – Yadava –Impact. The sculptural form of the various icons also clearly indicates these dynastic art traditions as the Icons from Dharmapuri, are little bit shorter, hefty, and showing heavy ornamentation suggesting its affinity to Hoyasala traditions. The icons from the temples like Nilanga, Pangaon, Hottal are slim in their composition. They show the later Calukayan impact on their ornamentations.

The Surya icons from Hottal and Mahisasuramardini icons from Kandhar wearing Jewelled crown, and various ornamentations. Other ornaments clearly indicating Rashtrakuta impact.

Although, the sculptors appears to have been following these traditions at large. They have enjoyed some freedom in carving out an image. This freedom naturally laid to certain variations which ultimately created Iconographic peculiarities. Thus, some of the unique and remarkable icons have also been found
in the region, which do not confirm the art or the textual tradition and suggests a deviations and variations noticed earlier.

Another complex problem i.e. brought to the fore by the iconographic study is related to Saivite and Vaisnavite influences in the region. The majority of the icons in the region belongs to the Vaisnava cult. However, not a single temple, dedicated to Visnu and Vaisnavite deities have been reported from the Region. Only one temple dedicated to Visnu is said to have existed in the region\(^1\). Whereas hundreds of Siva temple are said to have existed in the region. Many of which are still existing in good condition. But surprisingly here, the exterior walls sculptures of the Siva Temples also shows the tremendous impact of Vaisnavite Icons. This really poses a very pertinent question as to when and why this Vaisnivite influence came on

\(^1\) Dr.Dee.P.R. - Op-cit Appendix.
the Saivite Temple. There is a possibility that, these temples were originally Vaisnavite and some Vaisnava deities must have been presiding deity in the temple and little later, the presiding deity was removed and Sivalingas were installed. We cannot brush aside the other possibilities also, that is all the temples were really Saivite as they stand to-day and sculptural embellishment of the exterior walls has here been used purely as a decorative motif giving no weightage to its religious affinities.

The Iconographic study alone cannot give a final answer to this religious complexity.