INTRODUCTION
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Structural temple is the most significant and typical monuments of Indian architecture. The Indian temple owes its genesis to the crude circle of stones within which the prehistoric man enshrined the sacred relics. To cover them and to mark the spot he used a capstone which has its counterpart in the shikhara. The earlier shrines were simple enclosures or plain structures, sometime with or without a roof. The elaborations of a temple-structure followed the form of establishment of image worship and the corresponding development of the rituals.

The art of building took a notable step forward under the royal patronage of the Mauryas, Sungas and the Śātavāhanas. About the same time Buddhist rock-cut architecture began to evolve and was maintained throughout whole of the first millennium, only falling into disuse in the early medieval times.

The Deccani track was influenced by two architectural movements of great powers. One evolved under the patronage of Solanki dynasty of Gujrat and the other one spread towards the South and influenced by latter Cēlukyan architecture. Marathwada which forms a part of the Deccani track reveals number of architectural monuments built during the medieval period. These medieval
structural temples are spread over the seven districts of Marathwada. However, most of the temples are located in the districts of Bhir, Osmanabad and Latur. Nanded, Parbhani and Aurangabad districts also reveal some interesting centres of temple complexes. Mainly all these temples have been constructed either in Godāvari river valley or in the vicinity of ancient trade route of India. Amwā, Jāmkhed, Ter, Nilangā, Mānkeshwar, Omarga and Ambhāi are some of the important temple sites in the vicinity of the ancient trade route of India. Whereas, Rāhegaon, Pāngan, Dharmāpuri, Rāmling mudgad and Shelgaon are temple sites found in the vicinity of Godavari valley.

Although these medieval structural temples are commonly known as "Hemāḍpantī" temples, they do not belong to one common style, but carry forward many earlier temple styles.¹ Most of the temples in the region belong to the early and latter medieval periods. The latter Cālukyas, the Kāktyiyas, Hoysalas and the Yādavas have left their imprints on the temple complexes of this area.

The medieval structural temples of this region display an artistic blending of the tradition of the "Sthapati" and "Shilpi". The Sthapati of an Indian tradition was a Priest architect who had a training in

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¹ Dr. Deo P.R. Temples of Marathwada Ph.D. Thesis Page No. 61.
numerous arts and sciences. He was fully conversant with the Shāstras. "Shilpi" was also equally well versed in the various Shāstras. Most of the temples here reveal an inclination to profusion of art. The sculptural ornamentation lends a charm to these temples and presents a beautiful panorama of the Hindu deities. The exterior walls of the medieval structural temples have been profusely sculptured with the Icons of the various Hindu deities.

The Iconography of the sculptures carved out on these structural temples of the region presents a very interesting theme of study.

The study of the structural temples of the region revealed that hundreds of these temples were constructed during the medieval period. And almost all of these temples were sculpturally embellished by excellent sculptural ornamentation on the exterior walls. The temple building activities continued in the region totally undisturbed till the 13th century.

The changing political condition in the late 13th century and the Muslim invasions greatly disturbed the artistic activities of the region. Temple could no more be a centre of sculptural embellishment. Large number of temples devoid of sculptural ornamentation were being built developing a conspicuous style of Hemadpanti Temples.
On the other hand, the temples already constructed suffered destructions at the hands of Iconoclasts, and the sculptures on exterior walls were being badly mutilated.

However, a number Icons were saved from these Iconoclastic vandalism and have still been preserved in the form of stray sculpture scattered and mostly left uncared for in various parts of the region. Many of these solitary Icons have been now collected and preserved in Marathwada University Historical Museum. However, hundreds of such solitary sculptural remains are still laying unattended too in the remote temple centres of the area. All these stray Icons were once occupying the prominent places on the exterior walls of the structural temples. Some of these Icons reveal extra-ordinary features and the rare forms of the prominent deities.

The temples at Dharmāpuri, Pāngaon, Nilangā, Omarga, Anwā, Hottal and Aūndha are the best existing specimens of the temple building activities of medieval period and are the prominent temple complexes. Many of these temples are not even protected monument as yet. However, it has been preserved mostly uncared and many of these temples are now lying in dilapidated conditions.

Present study of the Iconography of the structural temples, mainly concerns with the Icons carved out on the exterior walls of the structural temples at these
prominent centres and also encompasses the Iconography study of the loose sculptures scattered here and there over the region.

Dharmapuri, one of the prominent temple sites is situated 50 Km. South of Ambajogai on the Poona - Nanded Road. Kedareswar temple, stands at the distance of a Kilometer to the East of the village. The exterior wall of the temple is sculptured with the Vaishnava Icons. There are more than 65 (Sixty five) sculptures belonging to the Vaishnava Pantheon. Besides these Icons on the Jāngha, the three principle niches facing North, West and South contain the Icons of Kesava, Vāsudeo and Nṛsīṁha respectively. Besides this temple-site there are number of loose sculptures found scattered in the village.

Anwā is the another important temple site which attracts the attention of the scholar interested in Iconographic study. It is a village situated at the distance 90 Km. North East of Aurangabad and is approachable from Golegaon on Aurangabad Jalgaon Road. Vaishnava temple locally known as "MADHI" is one of the well protected structural right at temples of the region. The temple is situated right at the centre of the village. The exterior wall of the temple is beautifully sculptured and the Jangha is adorned with more than 50 Brahmanical
Icons showing mainly the Vaisnavite influence and suggesting further the tremendous impact of Vaisnavite Sakti Goddesses. This is the probably the only temple showing the influence of Vaisnavaite Sakti, the Icons of Madhā, Shāntī, Rati, Tushti, are being noticed for the first time in this temple. Besides this temple site, the Icons of Chaturmukhaling and Gajalaxmi are found scattered as a solitary sculpture at a distance of a Km. These sculptures suggest the existence of a dilapidated temple-site.

Nilanga is another temple site that has preserved some significant Icons in Nilakantheswar temple. The temple is situated right in the heart of the city. It is a triple shrined temple. The exterior wall of the shrines present multiplicity of angles and the vertical recesses of the Jangha are studded with the Icons showing many interesting Iconographic representations. There were in all 103 Icons sculptured on the exterior wall. However, only 83 Icons are still intact and well preserved. There are 9 niches on the exterior wall three on exterior wall of each shrine, and all these niches still contain beautiful Icons of the deities like Nrisimha, Harihara, Mahākali, Dancing Siva. This is one of the significant temple-sites which shows the Iconographic influence of the Vaisnavaite, Shaivate and Shakta Cult, and present
some remarkable Icons very rarely reported so far.

Aūndha, popularly known as Aūndha nagnath, is a village situated 60 Km. North East of Parbhani. Nagnath temple, one of the popular religious centre stands in the midst of the village. It has an extensive court yard. This is the only temple which continues to be worshipped, even to these days, as it is one of the well known Jyotirlinga. The entire shrine is profusely sculptured, the exterior walls have alternate projections and recess are again crossed by horizontal lines deeply cut-moulding. The Jangha portion for the exterior wall displays a galaxy of Brahmanical deities having been beautifully sculptured. Some of the Icons like Ravan shaking Kailasa, Lingodhbbava mūrti, and Kalyān-sundar mūrti present an excellent Iconographic examples very rarely reported so far from the structural temples.

The entire Iconography of Aūndha temple displays the saivite and Sakta influence. This is the only temple showing predominantly saivite influence on the exterior wall of the temple. Most of the Icons on the exterior wall of the other temples shows Vaisnavite influence.

One of the beautifully sculptured Cālukya temples is situated at Hottal, 11 Km., to the West of Degloor, a taluka head-quarter in Nanded district. Hottal is a latter Cālukyan site having a number of art and
architectural remains and epigraphical records. Someshwar temple is situated at the distance of half-kilometer to the East of the village. According to epigraphical record, the temple can be ascribed to the last quarter of the eleventh century.¹

A Grant was given to temple named Triparmeshwar in 26th year of Cəlukya king Vikramaditya VI corresponding to 1101 A.D., As such it can be ascribed at-least to the last quarter of the 11th century.² The exterior wall of the Someshwar or Triparmeshwar temple as it has been referred to an inscription; appears to have been beautifully sculptured but presently the exterior wall of the temple has been dilapidated. Some loose sculptures scattered in the vicinity stand testimony to the fact that it had once some rare Iconographic antiques. A very rare surya sculpture is discovered for the first time from this site.

Another temple complex known as Siddheshwar or Parmeshwar temple is situated to the West of the village and stand on a high plinth or Jagati, having their angles corresponding to the main structure. Siddheshwar or


Parmeshwar temple complex dates next to Someshwar temple in Chronological order. According to an epigraph, the temple was constructed by Siddhugi feudatory of Chalukya of Kalyani in the region of Vikramaditya VI. It belongs to 1120 A.D., on the exterior wall of the temple, the Jahghā portion has been beautifully carved with panels containing the gods and goddesses. The dancing Ganesh is one of the excellent sculptures that is discovered from the place. There are more than 35 Icons on the exterior walls. Most of the sculptures belong to Sakta and Saivite cult. Icons of Kāli, Natraj, Andhākasur-Vadhamūrti, are some of the noteworthy Icons. The entire Iconographic complex of Siddheshwar temple appears to have been dominated by the sculptures of Apsaras and Sursundaris. Mahadeo temple situated to the South of Siddheshwar is in a more ruined condition. Most of the sculptures are completely destroyed. Few sculpture badly disfigured found scattered in the area, perhaps had once occupied a prominent place, on the exterior wall of the temple.

Another interesting and beautifully sculptured medieval structural temple is situated, at Pangaon, a small village 85 Km., from Parli, on Parli-Hyderabad

1. Dr. Ritti. S. and Op-cit Inscription No.22. Shelke. G.C.
Railway lines. The temple is known as Vitthal Deul and is located to the West of village. This temple is a splendid example of Architectural excellence and shows a strong influence of Hoyasala-Cālukyan traditions. The exterior wall of the shrine, has horizontal moulding. The recessed portions of the Jāṅgha is a sculptured with a various Icons. There are three principal niches on the exterior wall. The Icon of Varāha, Nrṣimha and Mahīṣāsuramardini are still occupying the niches and sculptures are comparatively in a good condition. The rest of the Icons on the exterior wall are in the miniatures form. This Iconographic complex is again predominantly influenced by the sculpture of Sursundaris and Apsaras. The excellent representation of Sursundaris appears on the bracket sculptures of the Mahāmandapa of the temple. All these sculptures are very delicately carved and reveal a charming form. This is the only temple site in Marathwada which has Icons of Sursundaris as bracket sculptures in the Mahāmandapa.

Sīvā temple at Omarga is another significant Iconographical site, Omarga is 53 Km., South-East of Osmanabad and is situated in the vicinity of Kalyani, the capital of Latter Cālukyas. Sīvā temple is located just behind State Transport Stands and is in a dilapidated condition. The exterior wall of the temple is comparatively plane. The sculptural embellishment appears to have been minimised
however, some interesting Icons are occupying the niches on the exterior wall. Besides this, the inner portion of the Sikharas in the Mahamandapa has certain rare Icons of Ashtadikapālas, Varāha, Nṛsiṁha, Nateshwar Sivā, Brahma, Keshva.

Another Tridal temple is located at Bhir, a district head-quarters about 130 Km., South of Aurangabad. The temple is known as Kankaleshwar temple. It is unique in the sense that it is the only temple built up in a rectangular tank and is approached by a cause-way of 620 Mt. in length. The entire temple complex is highly decorative and beautifully sculptured. However, the Icons sculptured here on the Jahgha portion of the exterior wall are comparatively smaller in size. Most of the Icons have been totally defaced and destroyed. There are 15 niches on the exterior wall. The sculptural remain reveal the Icons of Brahma, Nṛsiṁha, Visnu, Varāha, Sivā and Andhakasurvadha panel having been once occupying the niches. Most of these sculptures are very badly mutilated. A rare and interesting incarnation sculpture of Matsya is discovered from the exterior wall of the temple, alongwith certain other rare Icons. This is the only temple site which has all the incarnation of Visnu in its sculpture complex.

Besides these prominent temple sites, the sculpture remains of some of the dilapidated temples at Ter,
Kauthapāti, Rāmlingmugad, Shelgaon, Chārthāna, Ambejogai, Jāgji and Kandhār have also been surveyed and studied for the present work.

While undertaking the Iconographic study of the Icons on the exterior wall of the temple, a uniform pattern of describing Icons in Circumambulation has been followed. This uniform pattern of Circumambulation would help the location of a particular Icon in the sculpture complex of the temple.

Besides these temple sites about 80 to 85 stray sculptures have been studied. Out of these 85 sculptures, about 20 sculptures are from Marathwada University Historical Museum. Rest of the sculpture are found scattered at the remote places in the area. There are certain traces of the temple sites once having been existed there.

The exact locations of these loose sculptures are given as accurately as possible while describing or analysing a specific loose sculpture. Uniform pattern in describing the location has been followed to a great extent.

The sculptures in Marathwada University Historical Museum have majority been collected from Dharmāpurī, Jagī, Dharur, Golegaon and Hottal. However, in describing these sculpture in Marathwada University Historical Museum, they have been referred to here as sculptures in Marathwada University Historical Museum.
Most of the structural temples of Marathwada belong to the early and later medieval period. The latter Cālukyan, the Kāktiyas, the Hoyasalas and the Yādavas have left their mark on the temple complex of this area. All these temples belong to a class of the style denominated by Fergusson as Northern or Indo-Aryan or Nāgar.\(^1\)

The early medieval temples are mostly in ruins and have not left behind any Iconographical remains. Naturally, most of the structural temples in the area and the Iconographic remains belong to the latter medieval period. The latter Cālukyās, the Yādavas and the feudatories of both had fostered structural architecture ranging from 11th century A.D. to 14th Century A.D.\(^2\)

A study of the Iconography of these medieval temples is of extreme importance for here these structural temples scattered all over the region have immortalized the religious, social and political history of some 4 centuries, from 11th to 14th Century A.D.

The written word is important because it provides evidence for the construction of the past. But when the written word is absent, we have to turn to the another

\(^1\) Dr. Deo.P.R. Op-cit Page No. 62.
\(^2\) Dr. DeGlurkar.G.B. Op-cit Page No. 04.
medium which may help in the re-construction of that past. ¹

Manuscripts and epigraphs provide us with a clear insight into the past but more eloquent is the testimony of the stone. The silent rock can speak more eloquently than the sacred scriptures. For Art is more articulate than the written word. ² Of the various art and architecture remains in Marathwada, medieval structural temples are most important sites which attract the attention of art historians. The architectural and sculptural aspect of the medieval structural temples have been studied. However, the works of Dr. Cousins, Dr. Burges, Dr. A.V. Naik, Dr. Mate M.S., Dr. Deo P.R., Dr. Deegolurkar G.B., are mainly concerned with the Art and Architecture of the structural temples.

While treating sculptural part of their work, these scholars have identified certain images and described the sculpture complex of certain temple sites. These structural temples have never been studied from the Iconographic point of view. Most of the scholar of Indian Iconography were busy in working on Iconography of Ajanta, Ellora and the various other cave complexes. T.A. Gopinathrao's treatise titled "Elements of Hindu Iconography" is a classic one, and poineeing work in the field of Hindu Iconography.

¹ Dr. Gupte R.S. Iconography of the Buddhist Sculptures of Ellora, Marathwada University, Aurangabad, 1964. Page No. 5.
² Dr. Gupte R.S. Page No. 5. Ibid
H. Krishna Sashtri's "South Indian Images of Gods and Goddesses" and G.J. Dubralies "Iconography of South India" are the works mainly concerned with South Indian images. Dr. N.K. Bhattasali's "Iconography of Buddhist and Brahmanical sculptures in Dacca Museum", is more specialised type of work. Dr. J.N. Banerjea's "Development of Hindu Iconography" is more analytical and covers the archaeological data, and traces the development of Iconography in a more systematic manner.

Besides this, Dr. Kalpana Desai, Dr. Bhagwat Sahai, Dr. Balram Srivastava, have worked on certain Iconographic forms like Visnu, Sakti, Siva.

However, most of these works on Iconography appeared to have been based on the sculpture complexes from the well known cave temples or the sculptures presently housed in the well known historical museums. There are very rare references to the Iconographical peculiarities of the Iconography from structural temples from Marathwada.

Since the Iconography of the existing medieval structural temples from Marathwada rarely became a subject of study, the Iconography peculiarities and the variation have not been reported from these temples. A sculptor carving out an image or Icon of a deity either in a cave complex or in a structural temple
must definitely have been following certain traditions. Sometimes recorded in text and many a times probably invoke in religious practices.

It would be interesting to ascertain, whether the sculptor working on the rocks in cave temples have inspired their counterpart working on the structural temples. Can there be any co-relation between the two sculpture movement, one being carried out in the cave temple on a very larger scale, and the other being initiated in temple complexes and on comparatively smaller scale.

The Iconography from the structural temple is being studied here for the first time with an intention of cataloging hundreds and thousands of Icons, scattered over the vast region. A number of them are on the exterior wall of the temples, whereas hundreds more are scattered as loose sculptures. These temples and loose sculptures are left mostly unprotected and have been falling prey to the Iconoclast and smugglers.

This preliminary Iconographic study would atleast enlist the great treasure of sculptural art.

This is the first intensive study of the Iconography of the Hindu structural temples of Marathwada. The study of Iconography is useful in
many ways. It helps to discover the doctrinal changes, that normally take place in a developing religion. The study of Icons on the structural temples reveal the religious history of the area. The mythology revealed through the Iconography of these structural temples bring us home the nature of religion and the impact of the various Icons on the socio-religious life of the people. Most of the temples in the Marathwada are Saiva temples. However, the Iconographic complex on these temples reveal a tremendous influence of the Vaisnavite Pantheon. This is what makes the Iconography of the structural temples of Marathwada, unique.

It is really interesting to find out how this Vaisnavite influence came on the Saivite temples, or as to how Vaisnav influence was overwhelmed by Saivas.

Another interesting feature of the Iconography of the structural temples of the region is that none of the temples discovered so far belongs to Vaisnava cult. Nowhere in the region, a Vaisnavite Icon has been reported as a presiding deity. However, most of the temples show there Vaisnavite affinities in sculpture.

1. Dr. Gupte, R.S. Op-cit
complex and their conversion into Saivities appears to have been a latter development.

As the study of the Iconography helps to understand the change in sect, it also helps to fix chronology of the structural Monuments. Sculptural forms tend to exhibit the characteristic of an age. The Cālukya sculpture may show a person wearing a pusapyjnopavita or Maniyajñnopavita. Such features may help to determine a chronology. Although the art Architectural pattern and the epigraphical sources. Iconography of the structural temples provides additional factors that help us to fix up the chronology of the medieval structure temples of the area under study.

This is an enquiry into the Iconography of the structural temples which is useful in many other ways.

Iconographic study of these sculpture gives an idea of the dress, of the toilet, ornamentation of the contemporaray man and of women. The dress and ornamentation of male and female deities have given us an idea of contemporary fashions. A sculptor who carves out an Icon gives an expression to his inner feeling in the form of an art. He is to a great extent a slave of his own environment. The Icon of the Gods and Goddesses, he carves out on the exterior walls are born out of his own experience. They have the appearance

1. Dr. Gupte. R.S. Op-cit
of men and women, whom he has seen and observed in his
daily life. Thus the Iconography helps the study of
physical types the dress, the drapery, the ornamentation,
Ayūdhas or the instruments that were in common use in the
age to which the sculpture belongs.

Structural temple remains in the Deccan include
number of Hindu, Jain and some Buddhist temple sites.
Sculpture complex is also equally rich at all these sites.
It is a very big canvass to work upon. To facilitate the
indepth study the canvass has been borderlined on two side:
Iconography of the mainly structural temples is being
studied here and Marathwada a revenue division of
Maharashtra has been taken up as a geographical unit,
since the region is still almost terra-incognita in the
field of Iconographic study of the structural temples.

The present study is divided into seven
chapters.

The first chapter traces the political and
religious background of the region.

The study of the sculptures with its Iconographic
details begins in the second chapter. It deals with the
origin and evolution of the Iconography of Viṣṇu. Most of
the Viṣṇu sculpture are being described with all its
Iconographical details for the first time and hence it
is a sort of an exhaustive research catalogue of the
Viṣṇu sculpture from the structural temples of the
Marathwada.
The Iconography of Siva with its 14 forms has been discussed in further details in chapter third.

The Iconographic details referred to in the texts and maintained in traditions have been analysed with reference to the exhaustive research catalogue of Saivite sculpture from the structural temples of this region.

Iconography from the structural temples has been greatly influenced by the Sakti. Chapter four discusses the Iconography of the mother goddesses, both saivite and Vaishnavites and provides a catalogue of the sculptures of the mother goddesses found in the region under study. Besides the major Saiva, Vaishnava and Sakti deities Iconography of the structural temples reveal some of the minor deities found rarely sculptured in the structural temples. The Iconography of these minor deities like Ganesh, Kartikeya, Brahma, Surya, Indra and Astadikpalas, has been discussed in the fifth chapter.

The sixth chapter deals with the drapery, ornaments, head dresses and ayūdhas and the various mudras and Asanas. This chapter analysis the social customs and depicts the social life with its religious background.

The last chapter is a chapter containing the overall concluding remarks.