CHAPTER IV
CHAPTER - IV

ICONOGRAPHY OF MOTHERGODDESS

INTRODUCTION:

In primitive societies the clan centered on women, the woman was not only the symbol of generation, but the actual producer's of life. Her organs and attributes were thought to be endowed with a generative power, and so they were the life-giving symbol. In the earliest phase of social evolution, it was the maternity that held the field, the life producing mother being the central figure of religion.

The ideas that the Goddess of fertility must herself be fertile obviously led to the conception of mother Goddess as the protectress of children.

In ancient India at the wedding ceremony the woman is called, a seed field and the prist

1. Dr. Bhattacharya N.N. - The Indian Mother-goddess - Page 1.
exhorted the bridge groom, saying, "Sow her with thy seed". The word Ksetra (see field) applies to women in all cases. Manu in Manusmriti comments that man is identified with seed and woman with seed field "KSETRABHUTA SMRTA NARI VIJABHUTAH SMRTAH POMAN".

The identification of earth with woman implies that the function of earth and that of woman is alike. The same pre conditions which fertilise women are also thought to fertilize Mother earth. The fertility ritual called "AMBULUJACI" which is observed by the Bengali woman on and from the seventh day of the third month of the Hindu Calendar. It is believed that, during four days of the said ritual mother earth menstruates in order to prepare herself for the fertilizing work. During this period, there is entire cessation of all ploughing, sowing and other farm work. In the Deccan, after the Navaratra, her temple is closed from the tenth to the full moon day while she rests and refreshes herself.

Red being the fertility symbol representing the menstrual blood is appropriate to the female figuranine supposed to represent the earth or Mother Goddess. In many part of India, married Hindu Women, as a rule use, vermilion on their forehead. In short, the earliest characteristics of human behaviour is the worship of Mother Goddess. The mother Goddess of Harappa and Mohenjodoro are significantly nude save for a very short skirt round the waist secured by girdle. However, the Vedic sacrificial cults had nothing to do with image worship. Hence, the Iconic cults of prevedic were completely stamped out, eventhough, still it was survived as a religion of suppressed class.

The archaeological excavation at Inamgaon, near Poona have observed the headless mother goddesses and it has been assigned to 1200 B.C. Her association with a bull as a vehicle reminds us of the images of the nude goddess with a bull at Vadgaon in Maharashatra and Bhimmel in Southern Rajasthan in the Historical period.

Another variety of this goddess in complete nude and legs wide apart in a frog posture have been observed at Ter in Osmanabad District in the Region under study. This is a small Terracotta figurine above is shown in a symbolically lying posture. The torso is so compressed that it looks as if in Uttakatikasana posture in which a person is shown sitting with heels kept close to the bottom. The vagina prominently displayed. Four floral symbol are carved in four corners. This figurine is to 1st century A.D. to 3rd century A.D.\(^1\). Such type of figure have been observed at Bhit, Jhansi and Kausami in U.P., Nevasa in Maharashtra and Nagarjunkonda in A.P.\(^2\). Various Goddess of Durga Laxmi Laksmi and Saraswati are found represented on the seals from Bhit, Rajaghat and Nalanda\(^3\).

Many ring stones discovered in the Archaeological sites are described as Cult object symbolizing the mother aspect of the goddess. Such cult

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object symbolizing the mother aspect of the Goddess. Such cult object were popular even in Mayura and Sunga period. The idea about association of vegetation with the Goddess in her Shakambhari aspect. An early Gupta Terracotta seals shows goddess with adotus issuing from her neck instead of from her womb. In an ablone Terracotta sealing found at Herrappa, the plant is shown as being issued from her womb.

Early vedic ritualism gives more prominence to male deities and the Goddesses occupy a subordinate position. However, the deities like Aditi, Usha, Prithvi and Saraswati, primarily a river goddess appeared to be still popular. The sublime conception of Vac outlined in Devi Sukta\textsuperscript{1}, presence an exposition of the concept of divine energy or Sakti inherent in everything. It is this very Devi-Sukta which probably underlines the Sakta worship. The very idea underlined the word Sakt\textsuperscript{a} is based on the central theme of Devi-sukta\textsuperscript{2}

\begin{itemize}
  \item \textbf{1.} Rigveda \textsuperscript{- X,129.}
  \item \textbf{2.} Dr. Banerjea, J.N. \textsuperscript{- Op-cit Page-491.}
\end{itemize}
The later Vedic text refers to number of new goddesses like Ambika, Uma, Durga, Kali. All the deities came to be designated singly or collectively, as the central figure of Sakti Cult. None of them occur in Rigveda. The two Durga sutras in Mahabharata¹, and Aryastava² in it supplements outlined the various constituents elements underlined the principle cult picture of the developed Sakti cult. The Devata Mahatamyam Section of Markendeya Purana, contain the most representative and important puranic characterisation of cult picture. The mother aspect of Devi is clearly emphasised in puranic Durga stuti. Here she si is projected as Janganmata, Jagdamba. The Vedentins concept of Maya also forms a characteristics trait of the goddesses as the Mahamaya or the great Mara³.

Thus, to summarise all these concept and other abstract Ideologic gradually developed into symbolization of Devi the supreme deity

1. Mahabharata — IV,6,IV,23.  
of the Saktas. The Saktas believe in the Kundalini Sakti inherent but dormant in man which has to be awakened to the various yogic and other processes and raised by Stajes from mula-dhar, the lowest laying cakra in the human body to the highest of the Cakras there, the Sahasrara, or Ajnacakra\(^1\). This process of rousing kundalini Sakti, presupposes the difficult and sustained effort of tantric sadhaka. Slowly the estoteric content of the Saktas develops in the form of Tantric text. Some traces of Tantricism and Sakti-worship can be found in the Gupta inscription. The concept of Saktipithas became well known in the 7th Century A.D. A Chinese traveller Hieun-tsang notices the existences of such Saktripithas.

Tantricism was associated with the primordial Hindusim as well as Mahayan or Vajrayan Buddhism, during medieval period. It attained its full development during the said period. The cult was specially predominant in East India, but the other parts Country were also not out of its perview.

\(^1\) Dr. Banerjea, J.N. - Op-cit Page-494.
To a pious devotee of the Sakta cult the Sakti is really the formless absolute principal eminent in the whole universe as a supreme all pervading consciousness. Subsequently, the great goddess also assumed various form of pacific and terrific character. Mahalaksmi, Candi, MahaKali, Mahamari, Mahamaya, Mahasarswati, Brahma, Sri, Gauri were some such prominent forms.

The worship of the mother goddess in the form of Saraswati, Laksmi, Chamanda, Uma, and Parvati was prevalent in all these years as it is evident from the literary traditions. Epigraphical records, also confirm the prevalence of this worship. Early Calukyan of Badami are stated to have been nourished by the seven mothers described as Saptalosakmatricas.

Laksmi who was primarily a agricultural goddesses developed out of fertility, cult, lateron became the presiding deity of trade.

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and commerce and ultimately was symbolize with royal fortune. Most of the medieval inscription symbolize Laksmi with royal fortune.

From the foregoing discussions, it seems that the fusion of prehistoric mother goddess tradition with the Vedic goddess tradition relating the Vak sakti and Saraswati is greatly responsible for the prominence of Sakti cult in the post Vedic times. The identification with Rudra and Agni, inaugurred the process of fusion of Sakti and Siva cults. The seven fierce goddess identified with seven tongs of Agni, became associated with Siva as the result of this fusion. All the goddess represented the destructive, terrible, fierce and wrathful aspects of the energetic female that is Sakti.

Sakti, the Embodiment of power, wisdom and capacity, thus became the mother par excellence who is Mahalakshmi, she as Durga killed the demons, as Devi revealed the knowledge and as Yognidra sent all creations to sleep.¹

¹ Mujumdar, R.C. - Classical Age - Page-445.
Sakties are also embodiment of various virtues and abstract qualities such as chetana (Consciousness), Buddhī (intelligence), Nidra (sleep) Kshudha (hunger), Chaya (Shadow), Sakti (energy), Trsna (Thirst), Kshanti (Patience), Jati (power of generation), Lajja (jodesty), Santi (Peace), Sradha (faith), Kanti (beauty), Laksmi (Prosperity), Vritti (Livelihood), Smṛti (Memory), Daya (Compassion), Trṣhti (Contentment), Mata (Motherhood), Shranti (error, defection), Vyapti (all pervasiveness), Chiti (mind) etc. All these are metaphysical expositions and manifold manifestations of the one energy.

This concept of Devimahatymaya greatly enhanced the prestige of the great mother and established her superiority over other Gods and goddesses.

Devimahatmya - V.31.

The present Iconographic study reveal that, the cult of mother goddess was popular in the region under study. Archeaeological evidence discovered at the excavation sites of Ter and Bhokardan take back to the antiquity of the cult to pre-historic times.

The cult appears to have enjoyed a good ground throughout Ancient and Medieval period. Mahur and Tuljapur the famous Saktipithas continued to attract the devotees all these years. Besides this, the hundreds of the sculptural remains discovered during the present study establish that the cult of mother goddess had made its existence felt in the sculptural complex of the region. Sculptures of the mother goddess in the form of Saptamatrikas, Gauri, Parvati, Mahakali, Chamunda, Durga, Mahishasurmardini, Laksmi and Saraswati, have been found either as a loose sculpture or as Icons on the exterior walls of the temples. Thus, Saiva goddess Vaisnava goddess and Brahma goddess are found here.
The icons discovered in the region under study may be categorised in the following groups:

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<th>Cult of Mother Goddess</th>
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SAIVA GODDESS

The energetic principals of the universe are known as Sakti or Devi's and are attached to each of the Principal gods, sometime, however, each god has more than one Sakti or consort. Gauri, Uma, and Parvati are different name of the Saktis or the consort of Siva.

1. **GAURI**

Gauri is the goddess looked upon as an unmarried girl. Her image is generally speaking to be carved in the same manner, as that of Har-Gauri and Uma. But incases where she appears independently of her consort, we notice as her usual symbols, a mirror and a trident in place of lotus.¹ According to Bhattacharya, the forms of Gauri is that of a maiden, having the symbols of rosary lotus, and kamandalu and having Abhayamudra². Iconographic tradition says that Gauri is to be sculptured with either two hands held in Varad and Abhay poses, or with four hands, three of which

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carry the akshamala, Padma and Kamandalu, the fourth being in the Abhayapose\(^1\).

Another aspect of Gauri is represented as a female figure standing upon the back of an alligator. In the candimangala, a Bengali poetical work of the late Medieval period, the mother goddess is conceived as the protectress of all wild animals. The hero of the story is Kalketu, was oppressing the animal who complained to the goddess, saying that they were helpless before kalketu and requested her to save them. The goddess thereupon took the form of an Iguna (Godha) and stood on the way through which kalketu had to pass. Having seen it on the way it took his own hut where, in his absence, the goddess left her Iguna form, and assumed as the shape of a beautiful damsel\(^2\). In Jain iconography, we have reference to an Iguna as the symbol of Gauri\(^3\). In the pratimalaksana quoted by T.A. Gopinathrao, we came to cross the reference of Godha\(^4\). Gauri has four arms in two

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of her hands are held the Akshsutra and the Padma, while the other two are kept in the Varad and Abhay poses respectively\(^1\). The only Icon of Gauri has been found at Nilanga. This is the only sculpture of an independent Gauri discovered for the first time in Maharashtra. Gauri Icons are commonly found in Bengal but its worship was not popular in Maharashtra. Presence of Gauri on the exterior wall sculpture complex of the medieval temples in Marathwada speaks of Iconographic influence from Bengal.

Pl.XLIX,96:

The superb Icon of Gauri is observed on the exterior wall of Ninkante-shwar Temple of Nilanga. It is carved in a niche facing South. It is the third Icon in circumambulation. Here, she is standing in dvibhanga pose having four hands, holding Akshamala in lower right hand which is Varad pose. In upper right hand, she holds trisikan on which

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1. T.A. Gopinathrao. - Op-cit Appendix-'C'.P-12
Sivalinga is carved out, and is in the lower left hand, she holds citron and rosary in the upper left hand. Iguna is carved on the pedestal. As usual she is adorned with Mukuta, Mekhala, Katibandha, Keyura, Kundala, Nupura and Graivekas.

Though Gauri's sculpture are rarely found in Maharashtra, but Gauri puja appears to be prevalent even today in some or the other forms. Gauri is worshipped at the time of Hindu Marriage and the ritual is known as Gaurimahapuja.
2. **PARVATI**

Uma or Parvati is conceived as an another aspect of Gauri. Uma is the Goddess who is worshipped by deves and Parvati worshipped by Kinnaras\(^1\).

Uma is known as Parvati who is the daughter of Himvat and wife of Siva, is mentioned in many places of Ramayana\(^2\) and Mahabharata\(^3\) with her epithets like Giriputri, Girirajputri, Sairajputri, Nagrajputri, Girisa Nagkanya, Parvatrajkanya etc., all indicating her association with Himalaya Region.

Her name Uma, recalls Ma or the Mother and her conception goes back to the primitive and universal cult of mother Goddess. Uma is frequently mentioned in the Ramayana, she is called parvati, and is mentioned as the sister of Ganga,

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2. Ramayana - I.36–21, III.16–43. VI 60.11.
born of Mena and Himalaya\(^1\) she lengthed the life of Sukesa, the deserted off spring of the demon Vidyutkesa, and granted a boon to the demons that their children would attain the age of their mothers immediately after their birth\(^2\). The legend shows that, Uma had a soft corner for the non-vedic peoples, her original worshippers. More beautiful than Sri\(^3\) Uma was not in good terms with the other God. Once, while She was uniting with Siva for the purpose of a Son, the god disturbed them and thereupon, she cursed the gods that they would never beget children. She also cursed the Earth who absorbed the seed of Siva that she would be wife of many and never be happy with her children\(^4\).

The iconographical tradition mention that, the figure of Parvati, the goddess has four arms. In her hands are seen the Akshamala, the image of Siva, and the image of the Lord of Devgana (Ganesh) and the Kamandalu and her abode in between Agnikunda\(^5\).

1. Ramayana I 35, 19,23.
2. Ramayana VII,4.28.31.
3. Ramayana VII,42.30.
5. T.A.Gopinathrao. – Op-cit
There are very rare Parvati's sculptures in the Region. The present study reveal that, Parvati as an independent deity was not commonly sculptured on the exterior wall of the structural temples. Dr. Degloorkar G.B. reported to two such sculptures, one from Aundha and the other from Mukhed. The detailed iconographic analysis of the images proves that the identification was misleading. Not a single sculpture of Parvati has been found in the region.

3. **KALI**

The name Kali is derived from the noun Kala, meaning black, but also time. She is time relentless, irresistible linking of mankind\(^1\). Kali is the Sakti of Lord Siva. Kali and Karali are mentioned in the Mundaka Upanisad(1.24) as two of the seven tongues of Agni\(^2\). Kali who came out of Ambikas forehead furrowed with wrath against the demons chanda and Munda, the mighty Asuras. General of Sambha, was given in the name of Camunda by the Devi, for Kali killed these mighty demons in battle and their brought their heads to her\(^3\).

Kali is the symbol of Kala. Prana, is the property of time (Kala). Hence, Kali is the Sakti presiding over the element Vayu. The Murtisvara of Vayutatva is Kala, and he is the husband of Kali\(^4\).

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She is a goddess of dark colour, her face alone being red. She carries in her two hands a lotus and the Kapala. She is the destroyer of fear.

Kali Icons were very rarely sculptured in the structural temple complex of the Region. Only two Kali Icons have already been found so far. They have already been reported by Dr. Degloorkar G.B.

A loose sculpture of Kali is found laying in the vicinity of Siva at Temple Hottal in Degloor Taluka of Nanded District. It was originally sculptured as a pilaster panel occupying the exterior wall sculpture complex of the said delapidated temple. She is seated in Lalitasana, and is eight handed. All her hands are broken and hence, the exact weapons, she carried are indistinct. She has a perturbing look and loose dropping breasts. Above her head is sculptured panel depicting 16 minature sculptures seated in Utkitasanapose. Below are

seen two dancing figures and underneath her leg a demon. Her legs are completely mutilated. There is a scorpion on her belly. The entire panel is beautifully sculptured and heavily ornamented. It presents an excellent workmanship.

This icon though has been identified as Kali\(^1\), it shows greater affinities towards its identification as Chamunda. Scorpion, the lachana of Chamunda is clearly visible here. Further, the image of Kali has not been carved as per the canons of Iconography given by T.A. Gopinathrao.

Another similar sculpture that has been identified as Kali\(^2\) is found sculptured on the Mandovara of Mahadeo Temple at Mukhed in Nanded District. It is a sthanaka Icon having four hands. Upper right hand holds the Nilotpala, lower right hand a sword. In the upper left hand, she holds a fan or banner and in the lower left hand Kapal. There are some accompanying figures. Presence of an ass is a unique and

confusing feature of the sculpture. 

Ass is an Vahana of Jyeshthadevi. 

Though the Icon has been identified earlier as Kali, the presence of an ass, nilotpala and banner suggests its identification as Jyeshthadevi.

MAHAKALI

Sritattavanidhi describes Mahakali as having the supreme power of destruction; and hence, known as Mahakali. In the Kalitastra, she has been described as the goddess of four hands¹. In two of her hand, she has a sword and a head and her other two hands shows the gestures of abhaya and varad Mudra. She stands upon a corpse. She is a fearful goddess, her laughter shows her dreadful teeth. She is naked and black. Her tongue is hanging out and she wears a garland of Naramunda. In the Bevi purana, she is described as a terrific features.

In the Bhavisya purana her colour is described as black like the clouds (Ghanasyama) but her face is red as copper (Tama-rakta) her hands hold a head a kanika flower (Kapalakarnikahasta)².

¹ Sritattava Balaram – Iconography of Sakti, Page-34 & Kalitastra in Hindu Polytheism Page-462.
² T.A. Gopinathrao. – Op-cit Page-123.
In Sritattavanidhi this goddess has been described as having eight hands. In these hands she shows a conch, a disc, a mace, a pot, (Kumbha) a pestle (musala) an Elephant goad (ankush) a noose (Pasa) and thunder bolt(Vaira) her colour is that of cloud\(^1\). Mahakali in whom the Tamaguna predominates is four armed goddess and of blue colour. She is very terrific in form and is decorated with skull garland. She holds a sword (Khadga) a cup (Patra) Skull (Sira) and a shield (Khetak). She has a big and bulging eyes and protruding teeth. On her bust she holds a corpse (Kabandha)\(^2\).

The present study reveals that, the Icons of Mahakali were very rarely sculptured in the Medieval structural temples of the Region. They appears here as a minor deity. Only two Icons of Mahakali have been reported so far, on the exterior wall panels of the structural temples. One loose sculpture has been found laying as a form near Bahadurpura in Kandhar a Taluka Headquarter of Manded District. This is being reported by for the first time.

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A loose sculpture of Mahakali has been found in Bahadurpur at Kandhar. It is the only intact sculpture discovered in the Region. The Icon is sculptured on a huge stone slab, which probably once was a part of some delapidated temple nearby.

The Icon of Mahakali is seated in Sayvalalitasana on the corpse. She is sculptured here eight handed. She holds kapal in the lower right hand, Trisula in the third right hand and Damru in the second right hand and banner in the upper right hand. In the upper left hands, she holds Naga, the second from upper left hand is folded and raised to the lips as if cutting the nails between her teeth. Third left hand, she holds the object which is indistinct and the lower left hand she holds Naramunda. The Goddess has narmamundamala in her neck. She is shown wearing ornaments made up of bones. Her breasts are protruding and the belly is sunkan. She is shown just as a Skeleton and the blood appears to have been dried out.

She wears the head of Naramunda. Her eyes are bulging and the face is fierce, scorpion is carved on her sunkan belly. Her teeths are also clearly
carved and they too present a fierce appearance. She is wearing a Pretakundalas.

The artist here in the region has been successful to portray in a remarkable manner the mocking and ghastly expression of whole face.

Another Icon of Mahakali has been found on the exterior wall of Naganath Temple, facing to the South at Aundha. She is shown standing in Tribhanga posture on a corpse. She has sixteen hands and holds drum, Trident and Katarwanga in the right hands other right hands are broken. She holds kapal in the left hands and other hands are broken. A scorpion is shown between the breast. Textual canons suggests 4,8 or 12 hands to Mahakali but here, Mahakali's sculpture as 16 handed deity.

A similar Icon almost identical without any remarkable difference is sculptured on exterior wall of Siva Temple at Pingali Tq. and District Parbhani.
CHAMUNDA

The identification of Rudra and Agni, the two Vedic Gods, inaugurated the process of fusion of Sakti and Siva Cults. The seven fierce goddesses such as Kali, Karala, Bhima, Chandi, Chamunda etc., identified with the seven tongues of Agni, became associated with Siva as a result of this fusion. The Chamunda represented the destruction, terrible, fierce and wrathful aspect of the energetic female Sakti. Devimatya Section of the Markandeya Purana gives the mythological legend suggesting the origin of Chamunda. It is as under:

Once Chand and Mund who were under the services of the demon king Sumbha and his brother Nisumbha. Having heard the beauty of Ambica, Sumbha sent her a messenger, asking her to marry either himself or his brother Nisumbha. The Goddess replied "He who vanquishes me in fight shall be my husband".

This was enough to ignite the anger of the demon king who commanded Chand and Munda, his two

to powerful allies to fetch the goddess dead or alive. From the surface of her fore-head riysed with frown, suddenly sprang forth a goddess, black and scowling of terrible countenance, with drawn sword and lasso, bearing a many coloured skull-topped staff (Khatvanga) decorated with the garland of skulls, clad in a tiger skin grim with emaciation, exceedingly wide of mouth, lolling out her tongue terribly, having deep sunken readdish eyes and filling the regions of the sky with her roars. She killed Chanda and Munda and consequently the epithet of Chamunda was bestowed upon her in recognition of her achievement.

Puranas mention that Chamunda should be represented as skelton in appearance flesh dried up, bones showing through the skin, eyes sunken and abdomen contracted with hairs standing on ends and snakes peeping out of them. She should be made laughing horribly, with the teeth very prominent and the tongue

1. Dr. Srivastav Balaram - Op-cit Page-197.
2. Dr. Sahai Bhagwat - Op-cit Page-197.
protruding out. She should have a garland of skulls and bones. She should be dressed in tigers skin and should have a corpse or an owl as her vehicle. Her abode should be in a funeral ground under a Vata tree. She should hold behind her the skin of an elephant. She should be of dark and blue colours, but in one form, she is to be blood red. Alternatively, she should have an ass for her vehicle. Some times, she should have a vulture represented on her banner.

An ordinary image of Chamunda according to Agni Purana should have only four arms, carrying Javelin and knife in the right and skull and spear (Pattisa) in the left hands. Matsya Purana mentions Sakti (spear) or head full of hairs and skull as her attributes.

Visnudharmattara, provides her with ten arms carrying Musala, Kavacha, Bana, Ankusha, Khadga, Pasa, Dhanusa, Danda, and parasu in them. She is also characterised by a terrible,

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1. Agnipurana Chapter-50.21-22 and 30-37, Matsayapurana Chapter-33-37.
2. Agnipurana - Chap.50.21-22.
3. T.A. Gopinathrao. = Op-cit
face with powerful side tusks, very emaciated body and sunken eyes, and thin and apparently empty belly. She is also given the dead body of a human being as her vehicle.

According to Amsumabhedagama¹. She should have a skull (Kapal) and Javelin (Sula) in two of of her hands, the remaining ones being held in the Abhay and Varad poses.

Dr. Bhattasali mentions that the small figures of the front left hand is raised to the lips as if cutting the nails between her teeth.

The sculptures of Chamunda are comparatively found more in the region. This appears to be more popular deity than that of Kali or Mahakali. Chamunda sculptures have been found on the exterior walls of the temples at Dharmapuri and Nilanga. Besides this, there are dozens of loose sculptures found at Ter, Hoda, Pangton, Ambajogai, Charthana, Latur and Marathwada University Historical Museum, Aurangabad, Mahur. Many of them are badly mutilated and is very few are intact.

One of the most remarkable images of Chamunda perhaps the earliest in date are observed in a loose panel at Ter in Osmanabad District. It is presently laying in the vicinity of Uttareswar Temple at Ter.

She is carved in dancing pose standing on a panel having six hands in her. In her lower right hand, she holds knife, middle right hand holds drum and upper right hand holds spear or pattisa. In the upper left hand, she holds pasa, middle left hand holds, Khatwanga. Her one hand is raised to the lips as if cutting the nails between the teeth. By her lower left hand, she holds Kapal. On the left side a dancing pisacha is carved. On the right side of goddess is seen one pisachach in Anjali pose having beard.

She is represented here as skeleton in appearance, flesh dried up, bones showing through the skin. She is shown
with emaciated body and loose hanging breast. Her stomach is convex and has a scorpion on it. Behind her head is Prabhavalaya. She wears girdle, anklets, Naga stanabandha, narmundamala etc.

She is shown as usual dancing but here Vahana preta is absent. The unique feature of this image is this that on the lower panel Godha is carved out. No-where, such type of symbol is given to Chamunda.

Pl.L.98:

Another beautiful panel depicting the Nrityamagna Chamunda occupying the Central Projection of the Mandovara of the Kedareswara Temple, Dharmapuri. It is 65th deity in circumambulation on the exterior wall. She is six armed all of which are broken. She is shown with emaciated body and loose hanging breast. Scorpion is shown on her convex stomach. Behind her head is spoked prabhavalya. She is shown ornamented as usual. Her Kirta mukuta, necklace, girdle and Naga stanbandha are noteworthy.
She seems to be dancing on a prostrated human figure or a preta.

A beautiful specimen of Nrittyamagana Chamunda is observed on the Nilkanteswara Temple, Nilanga, District Latur. She is carved on the exterior wall facing South and occupies a niche. She is 9th Icon in circumambulation. She is sculptured as dancing on a prostrated preta. Here, she is shown with emaciated body and loose hanging breast. Her stomach is convex and has a scorpion on it.

She is six armed having dagger in lower right hand, middle right hand is broken, in her upper right hand, holds trident, by her front upper left hand, she holds Khatwanga and the same hand is folded and raised to the lips as if cutting the nails of the fingers between the teeth. Middle left hand is broken. By the lower left hand, she holds Kapala. Beneath is carved a dog who is jumping at Kapal to drink the blood.
dropping out. On the right side of the goddess pischa's is dancing. The goddess wears kiritcrown, skull garland, pretakundala, Keyur, necklace, graivekas, Nagstanabandha etc. Her body is covered with tiger's Skin.

Pl. LI, 100:

The only Asanastha Chamunda Icon is found presently kept at Marathwada University History Museum, Aurangabad. It was originally laying as a loose sculpture near Siva Temple at Dharma-puri. She is carved and seated on a Preta in a Saivyalalitasana having four hands. Her four hands are badly mutilated. She is carved round. She is sculptured in pacific mood and as usual she wears graivekas, anklets, katibandha, Keyur, Kankan, Kundala and other various ornaments. This is the only sculpture of Chamunda found in the region where she is shown in a sublime mood and is seated.
Her name is Durga, because she saves man from difficulty. She is addressed as Mandava-sini, Kumari, Kali, Kapali, Kapilia, Candi and Chand. Durgastotra identifies her with Uma and Gauri. She is also referred as wife of Narayana. At first, Gauri was a wife of Varuna, but later she becomes the great goddess of the Mountain peak, equated with Uma and subsequently with Durga.

The theory of incarnations also has influence in the course of development of Sakti Pantheon. The goddess Durga herself explains the mystery of her incarnatory forms which is in accordance of the respectively Yugas. She says whenever troubles are arises on account of Danavas, I shall become incarnate and destroy the enemies.

2. Durgastotra - IV, 6 and VI 23.
The Iconographic tradition maintains that goddess Durga may have four, eight or more hands, should have three eyes and be of dark complexion. She should have a handsome look with a well developed bust, stout thigh and big hip and be clad in yellow garments. She should be adorned with Karanadamukuta and all other ornaments. The front right hand should be in a Abhay pose and the back one should carry the Chakra. The front left hand should be in Kataka pose and the back one should carry the Sankha. The image of Durga should be made to stand erect upon a Padmasana or on the head of Buffalo or be seated on the back of Lion. Her breast should be bound with the snake and a red bodice should cover the upper portion of her body. The superabhadagama calls her "the deer younger sister of Visnu" and informs us that she came out of the Adisakti.

There are nine different forms of Durga as Nilakanthi, Kshemankari, Harasidhi, Rudramsi Durga, Vana Durga, Agni Durga, Jayadurga, Vindya-vasinidurga, Ripumaridurga. Because of these nine forms she is called Nava-Durga.

The present study shows that Durga was not very popular deity. Only four icons of Durga have been found either as a loose sculptures or on the exterior walls of the structural temples. One of the Icon of Durga studied here, presents certain unique features.

Pl. LI, 101:

The unique of icon of Durga is observed in the Eevi Temple of Jagji in Osmanabad District. Jagji is a small village about eight kilometers to South West of Ter. Durga Icon found here is a loose sculpture presently kept in Devi Temple. Such type of icon is not so far referred to neither Tad.Gopinathrao Nor by Dr. Banerjea J.N. Or Dr. Bhattacharya N.N. She is seated on a Padmasana in Ardhaparyanksan, having four hands. In her lower right hand, she holds khadga, upper right hand drum, upper left Trisula, and the lower left holds Kapala.

She is having round bust, huge tusks fierce looking. She wears Jatamukuta
with narmunda. Around her head, a aureole is carved. She wears Graivekas Kundala, Kankans, Nupura, Katibandha and Narmundamala.

On the lower panel of the right side, Narmunda is carved out and on the lower left side, Ajamunda is carved. And hence, we can call it as "Ajamundasthi Bhusanaha Durga". As per the iconographic traditions, Durga is to be carved along with a Lion or buffalo as her emblems. However, Srisukta refers to Durga as (Ajamundasthibhusahanah) Here the sculptor, appears to have been under the influence of Srisukta and has tried to project that form of Durga through his skill here at Jajjii. Such an Icon is being reported for the first time.

Pl. LII, 102:

Another Icon of Durga is observed at Ramlinga Mudgad, a village in Nilanga Taluka. It is a loose sculpture stone, presently laying near the Delapidated temple.
Here the goddess is seated on Padmasana having four hands. In the lower right hand, she holds flower. Her upper right hand is broken. The upper left hand holds shield and the lower left hand holds pasa.

The Vahana or Lanchana is not traceable, as it is badly mutilated. She wears the usual ornaments. Though the Icon is badly mutilated, the Aus- dhás and the entire composition of the sculpture suggests that, it is a Durga Icon.
MAHISA SURMARDINI

Devimahatmya enumerates the mythological legend pertaining to Mahisasuramardini in the following words:-

"The Mahisa the leader of the Asuras fought for hundred years with the devas and captured the throne of Indra by defeating and vanquishing the power of devas. This enraged the great Gods Visnu, Brahma and Siva, who in great anger produced the Goddess later known as Mahisasuramardini. Out of their unified heat (Mahateja). This mahateja being added and strengthened by the energies and future of other gods turned into a pile of light bla like a mountain whose flames, filled the whose space, while later on unified into a single corpul of a beautiful women envewping the three world by her Lusture.¹

It is said that the face of this composite goddess a Mahisasuramardini was produced from the light (tega) of Siva, her hair from

¹ Devimahatmya II.10-13 and Dr. Balaram Srivastava, Page=62v - Op-cit Page=62.
of Yama, her arms from the lusture of Visnu, her breasts from that of moon, her busts from that of Indra, her thigh and legs from that of Varuna, her hips from the lusture of the earth, her feet from that of Brahma, her fingers of the feet from the lusture of Surya, her fingers of the hand from that of Vasus, her nose from that of kubera, her teeth were formed from the lusture of prajapati, her triple eyes were produced from the light of Agni, her eye brows were the twinlight (Sandhya) her ears were formed from the lusture of Vayu

Mahisasuramardini is stated to have been endowed with the various weapons. Siva gave his trident, Krishna his discuss, Varuna a conchshell, and noose, Agni his spear and a quiver filled with arrows, Indra his thunder bolt and bell of Aaivarat. Yama his pas and Prajapati gave her necklace of beads. Brahma gave her a Kamandalu, Kala gave her a sword and shield, ocean of milk. Vishwakarma gave her other weapons. Kumber gave her a drinking cup

full of wine, Seshā gave her a serpent necklace\(^1\).

The legend occurs in a Varaha and Yamāna Purāṇa also. Though there are slight variations in details, the gist is common that a battle had ensued between the Goddess and a Buffalo demon and she defeated the demon\(^2\). Vishnu-dharmottara Purāṇa describes Mahīṣa-sūrma-rdevī under the name Chandik\(^3\).

Mahīṣa-sūrma-rdevī should have ten hands, according to the silpāratna, which describes her further as having three eyes. She should wear on her head a Jata-mukuta, and in it, there should be the Chandra-kala or the digit of the moon. The colour of her body should be like that of the atasi flower, and the eyes should resemble the nilotpala or the blue lily. She should have highbreast and a thin waist and there should be three bends, in her body. In her right hand, she should carry the

\(^1\) Dr. Sahai Bhagwat - Op-cit Page-182 & Devimahatmya.
\(^2\) T.A. Gopinathrao - Op-cit Page-348.
\(^3\) T.A. Gopinathrao - Ibid Page-346.
Trisula, Khadga, Sakatyayudha, Cakra and a stringed bow, and in the left hands the pasa, Ankusha, Khetaka, Parsu and a bell. At her feet, should lie a buffalo with its head cut off and with a blood bushing from its neck. From within this neck should be visible the half emerged real asura bound down by the Nagapasa of the Devi.

The texts like Abhilasitathachintamani, the Matsyapurana, the Silparatna, and the Rupamandana, assign her only ten arms whereas the Visnudharmottara, the varahapurana, the Chandikalpa, and the Visvakarmasilpa-sastra, give her as many as 20 arms.

5. Rupamandana, Chap.17.
7. Varahapurana , Chap. 95.41.
8. Chandikalpa,(Sritatvanidhi. Page-3),
The Agnipurana\textsuperscript{1} and the Rupaavatara\textsuperscript{2} describes both the ten and twenty armed varieties of the Goddesses. She is called thousand-armed and armed in Devi Mahatmya\textsuperscript{3}.

In Pre-gupta sculptures of Mahisasurmardini, no where the throat of the demon mahisa is shown as severed as recommended by the Puranas. The demon is also not shown in the human form. This latter feature which the Devimahatmya refers to as "Ardhanishkranta" begins to appear only in the Gupta period from about the 4th century A.D. onwards\textsuperscript{4}.

In the Deccan and the Southern part of India, the Mahisasurmardini images are found in the structural temples at Badami, Aihole, Cagnevaram and Maha Ballipuram.

\begin{enumerate}
\item Agnipurana, Chap-50.1 and 52.16.
\item Rupa-Avatara, Chap.50(Ten Armed) and 49(20 armed), quoted by Bhagvat Sahai, Op-cit -Page-1
\item Markendeyapurana, Chap.82.
\item Dr. Sahai Bhagwat - Op-cit Page-185.
\end{enumerate}
Mahisasurmardini sculptures are found in the same theme depicted in the Rameswar cave at Ellora\(^1\). Another remarkable South Indian representation in the Kailasnath Cave temple at Ellora\(^2\) portrays the moment of clash, it is done by the artists of the Rashtrakuta period\(^3\).

The present iconographic study of the sculptures reveals that the theme was quite popular in the region, even in the structural temples during the medieval period. About a dozen of such Icons have been found sculptured in the sculptural complex of these temples. Many of the images are found laying most badly mutilated at the temple sites.

**Pl.LIII,103:**

One large size of Mahisasurmardini Icon is found in a niche on the left side wall of Antarala of Nilakanteswar temple at Nilanga.

The deity is eight armed and is

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2. C.Sivaramamurty - Royal Conquests & Culture Migration in South India and the Deccan, Calcutta, 1955, Pl. 1, Fig. B.
3. Dr. Sahai Bhagvat. - Op-cit Page-19
sculptured here as holding sword and shield in upper hands. In the lower left hand, she holds conch and dagger, her fourth left hand holds the demon by his hairs. She holds Gada in one of her right hand. Rest of her right side hands being mutilated, hence the objects are indistinct. She stands in tribhanga. She has kept her left leg pressing on the back of demon Mahisa. The composition and the carving is exquisite.

LIII.104:

Another specimen of the Mahisa-surmardini is to be observed from the Nilkanteswar Temple, Nilanga, on the exterior wall facing to the East. It is a first Icon in circumambulation. She has four arms. The upper hand holds Sakti and Conch. In the lower right hand, she holds Trisula which is being pierced in the back of the demon Mahisa, in the form of annimal who is seated helpless and is trying to get up.
A human demon who came out of the decapitated Trunck of Mahisa is being held at his hairs by the deity by her lower left hand. She is standing in tribhanga pose with the right foot placed on the back of Mahisa and her left leg is firmly rooted on the pedestal. As usual, she wears graivekas Kundales, Nupuras, Kankanas, Keyuras and Mukutas.

Another Icon of Mahisasurmardini is found sculptured on the Mandovara of Naganath Temple at Aundha. It is carved on the exterior wall facing North and the Icon is 13th in circumambulation. Maheshasurmardini here is six handed. She is piercing Trisula by her two major hands. By her lower right hand, she holds the demon by his hair. Her upper right hand holds sword. Whereas, the upper left hand holds a shield. By her lower left hand, she holds Mahisha at her horns. The panel depicts the complete myth of Mahishasurmardini.

The only variation worth noting in the composition of this icon is that normally Mahishasurmardini is sculptured as keeping her
left leg on Mahisa. Here, her right leg is firmly rooted on the back of Mahisa.

Another Mahisasurmardini image is observed from vithal Deul, Pangan, in Bhir District. It is a loose sculpture presently kept in a niche on the exterior wall facing to the West. It is a third Icon in a niche in circumambulation. Here, she has four arms. In her front right hand, she holds trisula, which is being pierced in the back of Mahisa. The human demon emerges out of the decapitated trunk of the animal. The attributes she holds in the upper right hand is indistinct. By her left hand, she holds the shield and by her lower left hand, she holds a head of Mahisasura. She is standing with her right foot placed on the back of Mahisha. The Lion seems to be absent, here as usual she wear various types of ornaments. The Icon is almost identical with the one described above
Another super Icon of Mahisasuramardini is observed at Kandhar. It is a loose sculpture recently found and laying in the vicinity of Shivaji College, Kandhar. It is being studied and reported for the first time through this work. The mukuta she wears is of a different nature. It shows its affinity to Rashtrakuta tradition. Mahisasuramardini is sculptured eight handed. Though her 6 hands are intact but four hands are broken from the wrist and hence, the objects she holds in those hands are not seen. Four hands are showing the objects very clearly. She holds Sakti and bell in her upper right and left hand. In her second left hand, she holds a shield. Whereas her lower left hand is engaged in holding the demon tight to his hairs. She is shown piercing Trisula through her right hand.

She stands in Tribhanga with her left leg on the Mahisha. Noteworthy
feature of the Icon is that quiver filled with arrows is clearly visible here. In none of the other sculptures found in the region, this quiver is found sculptured. Another noteworthy feature is the lesser ornamentation and the drapery she wears.
VAISNAVA GODDESSES

Laksmi or Gajalaksmi:— Laksmi is one of the most popular Hindu Goddess. She is considered to be the Goddesses of beauty, fortune and fertility.

Rigveda¹, Taittiriyaasransya², Vajasamey³, and Srisukta⁴, a late supplement of Rigveda datable before the Pali Buddhist text refers Sri and Laksmi.

It is in the epics⁵ that, she attains her full iconographic significance in which her various traits are referred to in a different contexts.

In the Sri Sukta she is called the one possessed of the lotus (Padmini) the one standing on lotus (Padmasthita), the lotus coloured (Padmavaraba) and the lotus born (Padmasambhava). She is lotus eyed (Padmak-si), has her thighs lotus like (Padamuru) has a lotus face (Padmanana) dwells on the lotus lake (Sarasijanilaya) is fond of lotus

1. Rigveda — I.87-6.
2. Taittiriyaasransya. X.46.
5. Dr. Sahai Bhagvat — Op-cit Page-161 & Mahabharata-1.110.111.
(Padmapraya) and carries a lotus in her hand (Padmahasta). She is delighted by the trumpeting of elephants (Hasti-nada-Pramodini). She is the Goddess of the fertility of soil, which is derived from water and she bestows 'Gold', Cows, Horses and Slaves. She is, therefore, the Goddess of prosperity and riches. She wears garlands of gold and silver and is the very embodiment of royal splendour, bestowing fame (Kirti) and success (Rddhi) and granting prosperity and long life, health and off spring. She is the goddesses earth (Ksamadevi) and the mother of all creatures (Prajanam bhavasi mata).

In the Abhilašitarthachchinatamani.

She has been described as white complexioned, seated on a lotus, holding Sripala in her right hand and lotus in left with two elephant annoting her. According to

1. Dr. Sahai Bhagvat - Op-cit Page-161.
2. Dr. Zimmer H. - Op-cit Page-159-60.
Nayamasgraha\textsuperscript{1}. She would have lotus in her hand, a lotus garland, and elephant bathing her. Matsyapurana\textsuperscript{2}, also mentions that Gaja-Laksmi bathed by two elephant should carry Sriphala and lotus in her hand. She is of golden colour and seated on a lotus. According to the Visnudharmottara\textsuperscript{3}, when accompanied by Hari, she should have two arms, carrying beautiful lotuses in them, but when represented separately she should have four arms, seated upon a lotus with pericarp, and holding a lotus with a long stalk in her right hand and a nectar pot in the left, with a conch and a bilva fruit in the remaining ones. Silparatna\textsuperscript{4} describes her two or four armed and mentioned that the two armed figure accompanying Visnu should have bilva fruit in the right and lotus in the left hand. Whereas, 4 armed goddesses may have the same objects in

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1. Caturvarga, 2/78 and Dr. Sahai Bhagvat Op-cit Page-163.
3. Visnudharmottara - Book III, Chap.82,1.16.
her hands as recounted in the Visnudharmottara or lotus in two of her hands and the remaining ones exhibiting Varada and Abhaya poses.

Nearly, all the texts describes her as well dressed, decked with the various ornaments, having such physical traits as fully developed breasts, a narrow waist and heavy buttocks indicative of radiant and healthy motherhood wherein lies the real beauty of female body. Elephant is significantly associated with Sri Laksmi in her representation as Gaja Laksmi or Abhiseka Laksmi.

The earliest representation of Sri Devi or Gaja Laksmi is in the antechamber of the Dasavatara caves at Elura. GajaLaksmi is a popular theme sculptured at Ellora. It appears as Kailas, Ravankikai and Lankeswar caves.

Gaja Laksmi generally carved on the dedicatory blocks of the shrine doorway in the Calukyas structural temples.

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2. Dr. Sahai Bhaqvat - Op-cit Page-163.
The medieval structural temples in the region under study is also shows a great influence of Gaja Laksmi sculptural theme. Here, Gajalaksmi has been found sculptured on the door frames of the Garbhagriha of the temples at Nilanga, Omerga and Mukhed. She appears on the sculptural complex on the exterior walls of the temples at Ambhai, Bhir, and Anwa. Besides this, there are number of loose sculptures of GajaLaksmi found scattered over the region. Most of them are badly mutiliated. Some of them are preserved in Marathwada University Historical Museum, Aurangabad, and some good specimen are found at Koda and Pingali.

Most of the sculptures are identical showing lesser variations. The only exception is an Icon from Anwa.

Pl. LIV. 106:

The four armed goddesses, GajaLaksmi is seated in Padmasana. It is preserved in M.U.H.M., Aurangabad. The goddesses is badly mutilated.
Her attributes are indistinct. Two elephants standing on either side are emptying the Kalasha and annointing the Goddesses.

Another Gaja Laksmi appears at Koda, a small village 3 kilometers away from Anwa in Aurangabad District. It is a loose sculpture laying in the vicinity of a delapidated temple at Koda. Here, Gaja Laksmi is seated in Padamasani having four hands. Her hands are badly mutilated and hence, the attributes are indistinct. The elephants are engaged in giving ablution to the Goddesses by emptying a pitcher over her head. The elephants are partly sitting by folding their back leg. The sculptor has used his imagination with a view to form a triangular panel.

Another loose sculpture is found at Pingali in Parbhani District. It is laying in the miniature shrine on the terrace of
a stepwell in front of the Siva Temple. Its iconographic details are identical to the Icons referred earlier.

Pl. LV, 108:

A fine specimen but badly mutilated Icon of Gajalaksmi is observed on the exterior wall of the Siva Temple at Anwa. It is carved in a niche on the exterior wall facing to the South, and the Icon is the first Icon in circumambulation. The unique feature of the Icon is that the Gajalaksmi theme has not been imitated here. There is no abulsion of water by the elephant. Laksmi is carved here standing in Tribhanga pose. She appears to be in dancing mood. She has four hands. All are badly mutilated. The entire sculpture is beautifully ornamented. Similarly, a superb sculpture of an Elephant is carved boldly in the front. Its legs and trunks are badly mutilated. Probably, his trunk must
have been carrying a Kalasha. The presence of an Elephants identifies the icon with Gajalaksmi. On the Pedestal of the ICON is carved on a traditional sculpture of Gajalaksmi in a miniature form. This is a rare Icon found in the region.

Two Icons of Laksmi are found, one at Ambhai and other at Bhir. At Ambhai, the Icon is found sculptured in a niche in the anti-chamber of Vadestedra Temple. Here, Gajalaksmi is seated in Ardhaparyankasana. She is four armed and holds mace and the disc in the back hands and the lotus in the front left hand. The front right hand is in Varadamudra.

Another similar and identical Icon of Laksmi is found sculptured on the exterior wall sculpture complex of the Kankaleswar Temple at Bhir. It is in miniature form. She is shown here having only two hands, the other hand is In one of her hands, she holds cakra. The other hands is broken. There are few more loose sculptures found scattered at Ardhapur, Pangaon, Charthana. They all are identical and hence, need no special mention.
Consorts of Visnu :– The Iconography of the Medieval Hindu Structural temples reveals that along with the various mother Goddesses being sculptured here. The various consorts of Visnu also finds a prominent place in the sculptural complex of Mahadev Temple at Anwa¹, in Sillod Taluka of Aurangabad District.

Though canonical text of Hindu Iconography make reference to these consorts, they have very rarely been sculptured in the cave temples and structural temples of India. None of the writers of Indian Art History, have cited examples of the consorts of Visnu, having been sculptured any-where in the sculptural complex.

Dr. G.B. Degloorkar², has referred to the said consort sculptures but in a passing way while writing on Siva Temple at Anwa.

Narad Pancharatragama gives the details of consort Saktis and their corresponding cognizences in its first chapter of Third Ratri³. Out of 24 forms of Visnu only fourteen

¹ Dr. Dev.P.R. – Temples of Marathwada –Appdx
forms of Visnu are stated to have the said consort Saktis. Why each of the remaining two murtis of Visnu is not associated with a specially named sakti? It is not possible to guess. However, in addition to the 14 consort Saktis referred in Narada Pancharatragama, sculptors in Marathwada have conceived images of Saktis of Janardana and Hari. They have been described here by the present researcher as Janardana Sakti and Hari Sakti as no special name is assigned to them by Narada Pancharatragama.

The fourteen forms of Visnu their attributes and corresponding saktis are as follows:

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Name of Visnu</th>
<th>Attributes</th>
<th>Corresponding name of Saktis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kesava</td>
<td>PSCG.</td>
<td>Kirti.</td>
</tr>
<tr>
<td>3.</td>
<td>Madhava</td>
<td>GCSP</td>
<td>Tushti.</td>
</tr>
<tr>
<td>4.</td>
<td>Trivikrama</td>
<td>PGCS</td>
<td>Santi.</td>
</tr>
</tbody>
</table>

<table>
<thead>
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<th>Corresponding name of Saktis</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>Vamana</td>
<td>SCGP.</td>
<td>Kriya.</td>
</tr>
<tr>
<td>6.</td>
<td>Achyuta</td>
<td>GPCS.</td>
<td>Daya.</td>
</tr>
<tr>
<td>7.</td>
<td>Sridhara</td>
<td>GCPS.</td>
<td>Medha.</td>
</tr>
<tr>
<td>8.</td>
<td>Hrishikesa</td>
<td>PCGS.</td>
<td>Harsha.</td>
</tr>
<tr>
<td>10.</td>
<td>Damodara</td>
<td>PSGC.</td>
<td>Lajja.</td>
</tr>
<tr>
<td>11.</td>
<td>Vasudeva</td>
<td>PCSG.</td>
<td>Laksmi.</td>
</tr>
<tr>
<td>12.</td>
<td>Samkarshana</td>
<td>GSPC.</td>
<td>Sarasvati.</td>
</tr>
<tr>
<td>13.</td>
<td>Pradymna</td>
<td>PSCG.</td>
<td>Priti.</td>
</tr>
</tbody>
</table>

The following eight/consorts Saktis of nine the various eight/forms of Visnu are found sculptured on the exterior wall of Mahadeva Temple at Anwa.

<table>
<thead>
<tr>
<th>Consort Saktis</th>
<th>Corresponding form of</th>
<th>Attribute of Visnu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Kirti</td>
<td>Kesava</td>
<td>PSCG.</td>
</tr>
<tr>
<td>2. Tushti</td>
<td>Madhava</td>
<td>GCSP.</td>
</tr>
<tr>
<td>3. Daya</td>
<td>Achyuta</td>
<td>GPCS.</td>
</tr>
<tr>
<td>4. Harsha</td>
<td>Hrishikesa</td>
<td>PCGS.</td>
</tr>
<tr>
<td>5. Lajja</td>
<td>Damodara</td>
<td>PSGC.</td>
</tr>
<tr>
<td>6. Laksmi</td>
<td>Vasudeva</td>
<td>PCSG.</td>
</tr>
<tr>
<td>7. Medha</td>
<td>Sridhara</td>
<td>GCPS.</td>
</tr>
<tr>
<td>8. Janardana Sakti</td>
<td>Janardana</td>
<td>GPCS.</td>
</tr>
<tr>
<td>9. Hari Sakti</td>
<td>Hari</td>
<td>GSCP.</td>
</tr>
</tbody>
</table>
In the sculptural complex on the exterior wall of Mahadev Temples Kirti, Daya, Tushti and Lajja are carved twice. Whereas Laksmi finds a place on the said exterior wall panels. Most of the sculptures are carved on vertical recessopms pf tje exterior wall facâng South and West.

Pl. LVI, 109:

Kirti:— The consort of Kesava known as Kirti is observed on the Jangha of Mahadeva Temple at Anwa. It is fourth Icon in circumambulation. She stands in samapada having four hands. Her both right hands are broken. In the left upper hand, she holds cakra and in the lower left hand, holds Gada. As usual, she adorned with kirta crown,Gravaikas, Kankan, Keyur, Nupura and so many other ornaments.

While studying the attributes of this Icon, the attributes she holds appear in the order suggested for Kesava (PSCG). Her right hand
must have been holding Padama and Sankha as they are broken. Presently the object in hands are in distinct.

Pl. LVI, llo:

Kirti :- Another illustration of Kirti is observed from the same temple. It is a second icon in the circumambulation. Here, the Goddess is depicted in dancing pose. The Vaishnava dancing goddesses seems to be rare. Here the sculptor may have been influenced by the dance of Mohini. The right leg is bent and the left is bent upto knee. The four armed deity holds Sankha in the upper right hand, cakra in the upper left and Gada in the lower left hand. Her/ right hand is broken. The order of attributes she is holding establishes its identity with Kirti consort of Kesava. She is holding the attributes in the same order, as Kesava holds (PSCG). She is holding Gada in such a way as to balance the posture. As usual, she has
Kirit crown, gravaikas, Katibandha, Keyur, Kankan, Nupura, Ratnakundala.

**Pl. LVII, III:**

**Tushti:** The spouse of Madava known as Tushti is depicted in dancing pose. The Icon is 14th on the circumambulation of the Mahadeva Temple at Anwa. She has lifted her right leg knee-up. Her left leg is pressed on the pedestal. She holds Gada in the lower right hand, in the upper right hand, she holds cakra, in the upper left hand, Sankha and the lower left hand is shown in akimbo pose and holding akshamala. She is adorned with the various ornaments. The order of attributes she holds is GCSP. and this order is identical to that of Mālādeva Madhava. Hence, she is identified as Tushti, the consort sakti of Madhava. Here, instead of Padama, she holds Akshamala as sometimes Madhava also holds.
**Tushti:** Another beautiful specimen of Tushti carved on the exterior wall of the same temple. The icon is tenth on the circumambulation. Here she is shown dancing. Her left leg is firmly rooted on the pedestal and right leg is crossed to the left and lifted. In the lower right hand she holds Gada. In the upper right hand holds cakra and upper left Sankha. Here, the lower left hand is in varada pose holding Padama. As usual she adorns with the various ornaments like Gravaikas, kankanakas, Kundala etc. The order of attributes she holds is GCSP. Her all attributes are clearly visible. She is Tushti the consort Sakti of Madhava.

**Daya:** Daya the spouse of Achyuta is in dancing pose on the Jangha of the Mahadeva temple at Anwa. The Icon is 13th in the
circumambulation. Her left leg is little bit bent and pressed on the pedestal. Her right leg is broken. She has four arms. In the lower right hand, she holds Gada. The upper right hand is in chopetadana mudra and holds padama. In the upper left hand, she holds cakra and in the lower left hand holds Sankha. The order of attributes she is holding comes to GPCS. This is the order of attributes of Achyuta. Hence, she is identified as Daya the consort of Achyuta.

Bl. LVIII.114:

Daya:— Another beautiful specimen of Daya in dancing pose is observed on the same temple. The dancing sculpture of Daya is 12th icon in the circumambulation. She has pressed her left leg on the pedestal. Her right leg is lifted high and is resting upon her thigh. Her complete balance lies on the Gada, which she holds in the lower right hand.
Her upper right hand is in the chapetadanmudra holding padama. She holds cakra in the upper left and Sankha in the lower left hand. The order of attributes is similar to the one described as above and hence identified as Daya.

**Pl-LIX, 119:**

**Medha:**  A dynamic sculpture of a dancer is carved on the Mandovari of the same temple. She is lith Icon in circumambulation. She is engaged in rythemice dance and is shown completely absorbed in her performance. The entire composition is balanced, forceful and suggestive of the ensuing movements in the dance.

The right leg is bent and supporting or touching to the left thigh. The left leg is bent at the knee. Her lower right hand is holding Gada and the upper right hand is in Gaja-hasta pose and holds cakra. The upper left hand is holding padama and is in a peculiar dancing pose. Her lower left hand holds Sankha.
The attributes are in order of GCPS. This suggests its affinity with Sridhara and hence, identified as Medha.

**PL.IX,116:**

Lajja:— An elegant image of Lajja is observed on the exterior wall of the same temple. She is 9th Icon in circumambulation. Lajja is the consort of Damodara. Here, Devi stands in dvibhanga. She has four hands. The lower right hand is broken. Her upper right hand holds sankha, upper left hand gada and lower left hand cakra. Her lower right hand which is broken was holding Padama. Thus, the order of attributes comes to PSGC., which helps us to identify her with Lajja, the consort of Damodara. She is adorned with kirit crown, mekhala, graivekas, nupuras and kundals etc.

**PL.LX,117:**

Lajja:— Another beautiful
image of Lajja is spouse of Damodara is seen on the exterior wall of the Siva temple at Anwa. The icon is 7th in circumambulation. Here, the Goddesses stands in sampada, with left leg little bit bent. She has four hands. In front right hand, she holds padama, upper right hand, holds sankha, upper left gada, and in the lower left hand holds cakra. As usual, she is adorned with the various ornaments. The order of attributes, is similar to the one described as above.

**PL.IX,118**

**Harisakti :—** The sculpture is most intact and her all attributes are clearly visible. The sculpture is beautifully carved on the exterior wall of the same temple. The Icon is first in circumambulation. Here, she is sculptured as slightly turned to the right exposing her left buttock and thigh, Her left leg is raised up to the waist and is entwined in the Gada. The complete balance of the
sculpture is shown on the mace. She is holding Gada in the lower right hand but is shown keeping her palm on it. In the upper right hand, she holds sankha, in the upper left hand holds cakra and the lower left hand holds padama. Her lower left hand is in Anjalimudra. As usual, she is adorned with the various ornaments. The order of attributes the deity is holding comes to GSCP., and this is the order of attributes normally found in the sculptures of Hari. Similarly, her attributes suggests her identification as Harisakti, the consort of Hari.

Pl.LXI,119:

Harisakti:— Another specimen of Harisakti Icon is seen on the Mandodvara of the Mahadeva Temple at Anwa. It is the 3rd icon in circumambulatio. Here, she stands in tribhanga. She has four arms. Two hands are broken. Her upper right hand holds Sankha and upper left hand holds Cakra.
From the position of hands, her attributes can be guessed. The order of attributes that may be suggested is GSCP., hence, Iconographically as described above, she is to be known as Harisakti. Her person is adorned with the various ornaments as usual.

Harisakti :- Another beautiful specimen in dancing pose of Hari-sakti consort of Hari, is observed on the exterior wall of the same temple. It is the 8th Icon from the circumambulation. Her left leg is bent and firmly rooted on the pedestal and she has lifted her right leg up to knee. She has balanced herself with the support of Gada, which she holds in her lower right hand. The upper right hand she holds Sankha. In the upper left holds ca-kra. Lower left hand is in Varada pose holding padama. She wears various ornaments as usual. The order of attributes is identical with Hari
Icon described above,

PL. LXII, 121:

Laksmi:— There is beautiful
dancing representation of Visnu
sakti on the exterior wall of the
Mahadeva Temple at Anwa. It is the
5th Icon from the circumambulation.
Here, she stands on the left leg.
Her hips are little turned and she
lifts other left leg which is bent
into the knee. She stands with the
support of Gada which she holds in
her lower left hand.

Her lower right hands is in
varada pose and holds Padama. In
the upper right hand, she holds
cakra and in the upper left Sankha.
Thus, the order of attributes she holds
in her hands, is PCSG.

Her person is adorned with the
various ornaments, as usual.

PL. LXII, 122:

Harisakti:— The Harisakti, is
also not mentioned by T.A. Gopinath-
ran. Out of remaining ten, Hari Sakti
is one and that two is depicted on the exterior wall of the Mahadeva Temple at Anwa. It is the 8th Icon from the circumambulation. Here, Goddesses stands with left leg firmly rooted on pedestal. She turned her hips and lift her right leg up to the knee. She rests her balance completely on left leg and on mace which she holds in her lower left hand.

In her lower right hand she holds Sankha, upper right hand her cakra, upper left Nilotpala and her lower left hand rests on the mace (Gada). This icon is not carved out as per the canons of Iconography. It does not suggest the order of attributes of any specific deity name as consort of Visnu. The attributes confirm this much that it is a Vaisnavite deity, probably Harisakti. She wears various types of ornaments as usual.

The depiction of saktis greatly enhanced the prestige of the great mother and established her superiority over the other Gods and goddesses.
BRAHMI GODDESSES

Sarasvati: Sarasvati the Goddess of learning and fine arts, occupies a place of permanent importance in terms of her popularity and wide appeal amongst the Gods and the Goddess, of Brahmanical Pantheon. She is known by the various names like: Vach, Vagdevi, Vasvari, Vani, Sarda and Vinapani.

In Hindu Mythology, she is known as the spouse (Patni) of Brahma. As Brahma's wife she executes what Brahma has conceived with his creative intelligence. She is the Goddesses of all creative arts, poetry, music and science.

Sri Tatvanidhi¹, in its description of Sarasvati, follows the markandeya purana and describes her as Visnurupini. Therefore, she is said to have her mount as Garuda, the Vahana of Visnu and holds in her hands the emblems of Visnu, such as a Sankha, a cakra, Gada and her fourth hand is usually in Abhaya posture.

Thus, it is said that, she was originally the wife of Visnu, along with Laksmi and Ganga. But Visnu could not endure there quarrelings, so he gave Sarasvati to Brahma and Ganga to Siva.

Skanda purana associates this goddess with Siva. Therefore, her features are described with the savite traits. According to this text, she has Jatamukuta on her head, in which, there is a crescent moon inserted. Her neck like Siva, is of blue colour and has three eyes.

Godesses Sarasvati makes her appearance in rigveda not as a goddess but as a manifestation of the sacred river Sarasvati (Sarach Vati, i.e. one possessing a vast sheet of water).

According to Vajasaneyi Samhita, Sarasvati through her speech(Vacha) communicated vigour to Indra. Gradually, she came to be identified with the vedic goddess vach, the personified

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4. Vajasaneyi Samhita, 10.12 - Op-cit Page-141
speech, and finally in latter time, she became the goddesses of Eloquence. In Hindu Iconographical Textual traditions, she is described as under:— According to the Am- numbhedagama, she is seated upon white lotus, is of white complexion and is drapped in white cloths. She has four hands. In one of the right hand, she holds an Akshamala, and the other right hand is in the pose called Vyakhyamudra, and is in the left hands, she carries respectively a book and a white lotus. She wears Yajnopavita, Ratnakundala and Jatamukuta.

Visnudharmottarapurana describes Sarasvati as is decked with all ornaments and standing on a white lotus in sambhanga carrying a book and a rosary in her right hands and a Kamandalu in one of the left. Alternatively, a Rosary, a Trident, a Book and a Kamandalu in the four hands.

1. Dr. Sahai Bhagvat. - Op-cit Page-141.
3. Visnudharmottarapurana -64.1.3.
4. Visnudharmottarapurana.Chap.73.
Devimahtmya describes the Goddess similarly, but instead of Kamandalu she it recommends an elephant goad (Ankusa) in one of her hand.

Rupamandana describes her as having one face and four hands. She wears a mukuta and kundalas as well as a crescent mount on her head. She has a prabhamandala also. The goddess, Sarasvati shows varada pose in one of her hands. In rest of her hand, she holds a rosary, a lotus and a book.\(^1\)

According to the Sritatvanidhi, Sarasvati; the consort of Brahma as Vagesavari has four hands. In her two right hand, she holds a staff, and a rosary, and in her left hand she shows a book and a Kundika.\(^2\)

The mount of Sarasavati is more commonly a swan. But in the Deccan style, she is also shown on a peacock. On the same occasion, her mount is also shown as a lamb or a Lion.\(^3\)

\(1\). Rupamandana. - V.61.62.

\(2\). Sritatavanidhi. 131 & Dr. Srivastava Balaram. Op-cit -Page-98.

\(3\). Dr. Srivastava Balaram. - Op-cit Page-99.
The Iconography of the structural temples reveals that a good number of Sarasvati Icons were sculptured on the exterior walls. No where, she had been a presiding deity. About a dozen of a loose sculpture of Sarasvati have been reported. However, many of them are badly mutiliated. Some are preserved in Marathwada University Historical Museum, Aurangabad, and others are kept in some or other delapidated temples. A beautiful sculpture mostly intact has been preserved in the Collector's Office at Parbhani. Another such sculpture is in Gunda Maharaj Math at Degloor. The sculptures on the exterior walls are comparatively better preserved. Both the Asanas and Sthanakas varieties are observed in the Region. The sculptural complex of Naganath Temple of Aundha is very much influenced by Sarasvati. There are six icons of Sarasvati carved on the exterior walls of the Nagnath Temple. All these sculptures are Asana murtis. There is no variations as far as the attributes and the ornamentations in all the sculptures. She is shown holding objects like:
Pustak, Vina and Kamala. Her vahana Hamsa is carved in all the sculptures. Some of these icons are in minature carved on the Pitha.

Pl. LXIII, 123: One beautiful sculptures of Sarasvati is presently housed in a newly built temple at Gunda Maharaj Math, Begloor. It is a loose sculpture but well preserved by the Math Authority. It is also asana ashta and seated in Padamasana. She has four hands. Her lower right hand is in Abhay pose. She holds Akshamala, in the upper right hand and Pustaka in the upper left hand. Her lower left hand is in varada pose. The sculpture is richly ornamented. She wears Karanda Muktta, Graivakas, Ratnakundalas, Kati-bandha, Udarbandha, Kankan and Keyur. The sculpture presents a superb piece of art and the black basalt is highly polished.

Pl. LXIII, 124:

The another loose sculpture of Sarasvati is kept in Marathwada
University Historical Museum, Aurangabad. Here, she is seated in Vamalalitasana, having four hands. In her lower right hand, she holds lotus, in the upper right hand holds Ankusa. In the upper left hand holds pasa and in the lower left hand, holds Bijapuraka. Her vahana is hamsa is carved to her left on the pedestal. She wears a Jatamukuta, the necklace which is hanging on her full breast. Her ornaments, Angada, Kankan, Mekhala and Anklets are decorated with intricate carvings.

The Bash and Ankusa suggests her association with Siva and her mount Swan indicates the influence of Brahma.

A beautiful Icon of Sarasvati is found preserved in the same museum. It is a unique sculpture of standing sarasvati. Though few more such loose sculptures are still laying uncared in the region. This
is the best piece of all she stands.

Here, she is standing in tri-bhanga pose. She has four hands holding in upper right hand Ankusa, upper left hand pasa. Her both the lower hands are badly mutilated. Here also she has been considered as the Sakti of Siva, as is suggested through her attributes. She is adorned with the various ornament like: necklace, kankana, kyur, katibandha, mekhala, karanamukuta etc. Her Vahana Swan and Peacock carved on the both sides of the Goddesses.

In addition to these Icons, there are loose sculptures of Sarasvati found at Rajapuri, Jintoor, Ardhapur and Charthana. Icon from Rajapuri is also in blackbasalt & highly polished. The only variation is that, she holds, Vina in her upper left hand.
MATRUKAS

Saptamatrikas:

Saptamatrikas or the seven Mothers, representing the Sakti or the endowed energies of the important familiar deities are Brahamani, Mahesvari, Kumari, Vaishnavi, Varani, Indranī and Chamundha.

Devimahatmya relates the story of the origin of seven mothers and their with fight between Devi-Candika or Ambika with the demon Sumbha and Raktavija.

According to the Varaha purana, all the matrikas were employed to lick blood from the body of Andhakasura. But in the Devimahatmya, this role is singularly specified. Chamundha and the other Matīkās were participated in actual combat with the demon Raktavija, the commander of Sumbha. In supatabhedagama quoted by T.A. Gopinathrao, the origin of the matrikas is assigned to Brahma who employed them in his conflict against Nairita.

1. Devi Mahatmya. Chap. VIII.
2. T.A. Gopinathrao. - Op-cit
The iconographic features of these mother goddesses in greater details in the Agnipurana\(^1\). The Amsumadbhedagama\(^2\), puravakaranagama\(^3\), Matsyapurana\(^4\), Rupamandana\(^5\), Sritatvanidhi\(^6\), to be precise the Brhat-samhita\(^7\), mentioned that the mothers are to be made with the forms and the cognizances of the Gods whom they are named after.

It is stated that, on the one side of the group of mother goddesses, there should be Ganesha, and on the other side, Virbhadra. Virbhadra is described as having three eyes, four arms and being a pacisific look. His emblem is Bull.

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1. Agnipurana – Chap.30-18.22.
4. Matsyapurana. 261/64.
5. Rupamandana. Chap-47.
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The Icons of Matrikas however, do not represent them either engaged in assisting Siva in his war against Andhakasura or Ambika against Raktavija. They are shown simply standing or seated at ease along with their respective mount.

The present study reveals that Saptamatrikas were very rarely sculptured independently in the region under study. They have occupied a prominent place in the sculptural complex in the structural temples at Charthana. Here they have been sculptured as major icons and were occupying special niches. Out of the seven Matrikas, only three matrikas sculptures have survived intact to this day. At most of the places, Saptamatrikas are sculptured in miniature forms in a sculptural panel on a rectangular stone. Most of these stone panels are presently found as loose sculptures laying in the vicinity of delapidated temples.

The panels on the rectangular slab collectively on Matrika Patta are found at the places like Nilanga, Aundha, Ambhai, Khanapur, Karadkhed, Charthana, Dharmapuri
Mukhed, Latur, Kawatha Pati and some other places.

These rectangular slabs were probably fixed in the wall of the Mandapa, or on the Uṣṇīṣa of the shrine and doorway. Sometimes, they are flanked on the Jangha on the exterior wall of the temple. They are generally depicted seated in Savyalalitasaṇa with four arms and their respective mounts are carved below their seats either empanelled, or otherwise. Some of these panels are described below:

Pl. LXIV, 126:

The rectangular panel containing the Saptamatrikas is kept in the Gudhamandapa of the Nīlkanṭhesvar Temple at Nilanga. They are seven in numbers and are flanked by Ganesa to the left and Virbhadra to the right. Brahma, Mahesvar Kaumari, Vaisnavi, Varahi, Indrani and Chamundha are shown with their respective mounts i.e. Hamsa, Nandi, Mayur, Garuda, Buffalo, Gaja and Corpse are seen empanelled below their respective seats.
All of the matrikas are seated in Savayalalitasana and are four armed. The unique thing here is this that Brahami is shown trimukhi and Varahi is with boar face. The mount of Varahi carved here is Buffalo in place of elephant. A similar Varahi sculpture is noticed at Haveri. They hold their respective emblems in the upper hands. The lower right hand of every one of them is in the Abhayamudra. While in the lower left placed on the folded knee of the left leg, they hold Bija-puraka.

Pl. LXV, 127:

Another panel of Septamatrikas is found carved on the pedestal below of a niche on the mandovara of the exterior wall facing West in Naganath Temple at Aundha.

They are carved on a rectangular slab. All the matrikas are seated

in Saptalalitasana with their mounts carved on the their respective seats. All the matrikas are four armed and are sculptured here as holding their usual attributes. The Panel is distributed in three groups. The first and the last matrikas, Brahami and Vrahi are accompanied by two females on both of their sides. Ganesha and Veerbhadra are flanking on both the sides of the panel.

Another Saptamatrika panel is found on the Uttaranga of one of the shrines of the tripped shrined temple at Ambhai Vadgaon. Here, Brahami, Mahesvari, Kaumari and Vaisanavi are seen seated in Savyalalitasana. The Vahana of the Matrikas is carved on their respective seats. It is a miniature panel.

Pl. LXV, 128:

A badly spoiled rectangular stone panel from the Sidheshwar Temple, Latur, represents the composite figure of Saptamatrikas accompanied by Veerbhadra and Ganesha.
Here, Veerbhadra is depicted as on Alidhasana pose holding and playing on Vina. This is a unique feature. In case of Elura, Veerbhadra\(^1\) is seated and his mount is bull. All the matrikas are seated in Savyalalitasana having four hands, holding usual attributes and the vahanas are carved on the seats.

*Pl.XVI.129:

Composite figure of divine mothers depicting them in a group of seven are found at Kawathapati Nilanga Taluka. It is a loose stone panel placed in a newly constructed temple. The seven mothers are represented as Brahami, Mahesavari, Kaumari, Vaishnavi, Varahi, Indrani and Chamundha and are flanked by Veerbhadra and Ganesha. All these Matrikas are seated in Ardhaparyankasana and are four armed, having

\(^1\) T.A. Gopinathrao. - *Op-cit*
their usual attributes. Their mounts Nandi, Mayur, Garuda, Mahesha, Gaja, and corpse, are seen empanelled below their respective seats. Veerbhadra is seated in Ardhaparyankasar and playing Vina. Except sitting position, there is a great resemblance between Kawathapati's Saptamatrikas and the Saptamatrika panel at Elura. Here, Varahi has the face of boar and Indrani has three faces and this exactly resembles to the sculptures from Nilanga.

Matrikas sculptures carved in a major form are found on the Manstambha or the Vijaystambha, as it is known as at Charthana, in Jintoor Taluka of Parbhani District. This pillar is huge pillar measuring around thirty feet. On four sides of this pillar at the

1. T.A. Gopinathrao. - Op-cit
base shaft are four niches, wherein Matrikas sculptures were carved. Kaumari is seated in Savyalalitasana pose and is four armed. The attributes in the arms are distinct. Her Vahana Mayur is shown near her elongated leg. Her person is adorned with the various ornaments. Mayura clearly visible on her seat confirms her identity as Kaumari.

On the other side of this pillar Vaishnavi is carved out in a similar niche. She is seated in Savyalalitasana. She has four hands, in the upper right hand, she holds cakra. Other three hands are badly mutilated and hence, their attributes are indistinct. Her mount Garuda is seen near her elongated legs. She is adorned with the various ornaments. Garuda established her identity as Vaishnavi.
Varahi also comes from the same Manstambha. She is carved in a 3rd niche. She is seated in Savyalalitasana having four hands. Her face and hands as well as busts are badly mutilated. The goddesses has a child on her left lap indicating her mother aspects. She has her buffalo mount beneath the conch. Her person is adorned with the various ornaments. The Buffalo help us to identify the Icon as Varahi.

Nrityamatrika :- Saptamatrikas are generally carved in this Region in the miniature form. But in Mahadeva Temple at Mukhed, Saptamatrikas are found sculptured in the major forms and all the matrikas are in the dancing pose and hence, rightly called as Nrityamatrikas.¹

Each of the Matrikas sculptures is carved in the vertical recession of the exterior wall.

The theme begins with Nrityaganesa and ends with Natesasiva. All the Matrikas are sculptured serially. Each one of the Matrika is carved as absorbed in a different dancing pose. Some are dancing chatura, the other in Lalita dance. The stem of a lotus has been very artistically and imaginatory used by the sculptors, to form a place for the mounts of the Matrikas. The entire treatment is very rhythmic and graceful. There is nothing noteworthy as far as the attributes are concerned. They are as usual and follows the canonical texts.