

Study of Temple Architecture At the Someshwar Temple (Pimpri-Dumala, Pune) & Mahadeva Temple (Bhejgaon, Chandrapur).

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ABSTRACT:

The Someshwar Temple and bhejgaon Mahadeva temple has some characteristics that make it different from other Maharashtra temple. These sculptures are an important source of information on the socio-religious scenarios of modern society in the region. Many early medieval temples remain, and few have been studied in detail in terms of art and architecture. In this article, we will focus on the art, architectural and iconographic nature of the Someshwar and Mahadev temples in bhejgaon and understand their stylistic affinity with traditional temple architecture. It provided the same floor plan as the building components and the main iconographic features of the temple. He suggested the date of this temple based on its style. This study also focuses on identifying iconography with its known properties.

Keywords: Medieval temple, Art and architecture, Sculptures, Step wells, Nath-Siddhas, Mahadeva Temple, Matsyendranatha, Nathayogis, Bhejgaon, Chandrapur, Maharashtra.

INTRODUCTION:

Somnath / Someshwar Temple is located in Pimpri Dumala Pune Maharashtra. The Someshwar Temple is in relatively good condition at the foot of the hill. The main shrine is dedicated to Lord Shiva. and Shakti, which are important sources of information for understanding the socio-religious scenarios of modern society. This study also reveals the artistic and architectural features of the temple. Mahadeva Temple is located There are rare sculptures of Nath, Shaiva southeast of Murtalka in the Siddhas Chandrapur district of Maharashtra. Mahadeva temple was carried out to understand the continuity of standard structure and iconography. It also tries to express some form of religious image depicted in the temple. This study describes the Mahadeva Temple in Bhejgaon from a broader

perspective on Maharashtra's early medieval temple architecture.

ARCHITECTURAL FEATURES OF THE TEMPLE:

The Somnath Shrine has Garbhagriha (sanctuary), Antarala (entrance hall), Gudmandapa / Sabha mandapa (meeting place), and Nandi Mandapa. And the architectural plan of the Mahadeva Temple Vegan shows three essential elements: Nandi Mandapa, Antarala and Garbhagriha.

- **GARBHAGRIHA (SANCTUM):**

The Holy of Holies of Somnath Temple has a square floor plan and is located underground. The size is 2.70cmx2.70cm. it contains a Shivalinga with the yoni in the centre. Sanctum's architecture is simple, with four pillars in each corner and a plain

wavy ceiling in the centre. The Holy of Holies is undecorated, except for the elephant and flower sculptures on one of the pilasters. There are two benches on the west and north walls above the floor. Near Shivalinga is a large stone jar for water storage. The later brass statue of Shiva was stored on a bench on the back wall.

And the Mahadeva Temple Garbhagriha is on schedule. Garbhagriha is 5.40m wide and 4.20m wide. There are four pilasters in each corner. Garbhagriha is filled with debris due to the overflow of lake water. Therefore, it is difficult to understand the true nature of the temple worshipers. Currently, Garbhagriha includes Path and a small Shivalinga located on a newly constructed square platform in the centre of Garbhagriha. Garbhagriha's Vitana is arranged in a rhombus with bars arranged concentrically. The depiction of the blooming lotus medallion points to the centre of this star-shaped Bitan. The gateway to Garbhagriha is trīśākhās, puṣpa, stambha, vallisākhā. A miniature shrine is depicted on the architrave on the side pillar of the door, and a beautiful torana decorates it. Images of the gods and goddesses are partially displayed in Pēdyā, the rest are buried underground.

- **ANTARALA (VESTIBULE):**

Antarala of the Somnath temple is a large closed passage from sanctum to the gudhamandapa/sabhamandapa (Assembly Hall) which is square on plan. It is measuring 3X3 m. In entrance of the antarala is terminated from the mandapa by two pilasters on each side & terminated from the It has two Bhadra niches on both the walls, which are now empty. There is an image of three hooded serpent between pilaster and northern Bhadra. The vitana of antarala is simple. Antarala has two pillars on both the sides and to large images of dwarpalikas/sursundari depicted on eastern side. Both are remarkably similar in their decoration and ornamentation. They both are adorned with highly ornamented karandmukuta and also with other minutely crafted jewelleryes and remarkable drapery.

And the cave of Mahadeva Temple is rectangular in the graph view. It has four pilasters at each corner surmounted by a simple massive capital. Pilasters flank the entrance of antarala the lower part of these pilasters is decorated by the human figures like surasūndari (darpanā) on the left and marīchika on



its right. The vitāna of the antarāla is samatal. The loose image of Nandi seems to be placed in a later period at the centre of antarāla. It is perhaps of an old image which is reused by the villagers.



- **SURSUNDAR (DARPANĀ) MARĪCHIKA**

- **GUDHAMANDAPA (HALL):**

In Somnath temple Gudhmanadapa is square on the plan. Including exterior portion, it measures 9.70 X 9.70 meter. It consists of twelve pillars and pilasters. Twelve pillars stand on the square platform. Out of twelve pillars, the four pillars at four corners are bigger than other pillars. Pillars are square on plan with projections and consist of three prominent parts; stambhapada, stambhamadhya and stambhashirsha. The stambhapada are plain, stambhamadhya are decorated with the stylish petals and stambhashirsha are made up of square and disc like lintel as well as ghatas. The four

bigger pillars at four corners are decorated with images and kirtimukhas; and other pillars are comparatively plain. The Nagabandha can be seen on the capital which is a typical feature of Yadava architecture, but there is also possibility that this tradition was continued after the decline of Yadavas. The nasi and the upper block are decorated with kirtimukhas and narrative panels. The main four pillars and eight pilasters have cobra headed capitals. The pillars contain the images of various kirtimukhas, fighting scenes, musicians and dancers, floral designs and other images. The pilasters contain floral and geometrical designs. The ceiling of the mandapa stands on the capital of the main four pillars. The ceiling starts with a square slab. There is other eight separate vitanas to the ceiling.

ICONOGRAPHY

SOMESHWAR TEMPLE:

Iconographic representations of the Someshwar temples of various gods such as Shiva, Parvati, Vishnu, including Nath Siddhas, Surasundari (Darpana), and secular sculptures. There are greater than one hundred photos on the Changa phase and the pi. The image is documented and described clockwise along the bypass route. Some of the identified images are shown below.

SHAIVA DEITIES: The god Shiva is represented in various iconographic forms like Keval Shiva, Bhairava, Linga form and Adinatha.

- **KEVAL SHIVA:** The usual form of Shiva is found in the western Badranich of the shrine, where he appears at the 48th position of the Pradaksina path. Four-handed Shiva has Damaru in the upper right and Trident in the upper left. His lower right hand is in Akshamara's awe, and his lower left hand is holding Villa Praka. He wears Karandamukuta, Karankundala, Hara, Udabandha, Yajnopavita, Kativastra, Valayas and Nupura. Nandi sits as a hill under Shiva.
- **NATARAJ:** Nataraja is located in the 65th position of Janga. There is only one photo of

this type. God has four hands, the lower right hand is awe, the upper right hand is an unknown object (Pasha?), The upper left hand is Agni, and the lower left is a dance pose. He is adorned with Kiritom Kuta, Karna Kundara, Hara, YajinoPabita, Udabanda, Katibastra, Valayas and Nupla. Nandi is shown sitting at Nataraja's feet.

- **BHAIRAVA:** Bhairava is one of Shiva's most preferred and most intense forms. The temple has four images of Bhairava, which are displayed in the 1st, 9th, 35th, 37th, and 90th positions. The thirty fifth image of Bhairava from Pradakshinapath is in Devakoshtaka. Therefore, a four-handed naked bhairava has Damaru in the upper right, Katoban in the upper left, and a dagger and Kapala in the lower right and left hands, respectively. Decorated with simple Mukta, Karna Kundara, Nagahara (cobra wreath), Valaya, bracelets and Narumundamara. The image has a dog that symbolizes the vehicle. Another image of Bhairava standing in the Dvibhanga pose, first from the Pradaksina path, is both hands. He holds a sword in his right hand and his left hand holds a Kapala / begging bowl. He is adorned with headbands, Hara, Karankandara, Valaya, Nupla, Mehara and Naramundomara. The ninth photo is probably from Bhairava. He is depicted naked, with his right hand holding a dagger and a kapala in his left hand. He is adorned with Karna Kundara, Nupla and a waistband. The 37th and 90th standing images of Bhairava have a relatively similar pattern.

HARIHARA:

Another image of Bhairava standing in the Dvibhanga pose, first from the Pradaksina path, is both hands. He holds a sword in his right hand and

his left hand holds a Kapala / begging bowl. He is adorned with headbands, Hara, Karankandara, Valaya, Nupla, Mehara and Naramundomara. The ninth photo is probably from Bhairava. He is depicted naked, with his right hand holding a dagger and a kapala in his left hand. He is adorned with Karna Kundara, Nupla and a waistband. The 37th and 90th standing images of Bhairava have a relatively similar pattern.

- **BHRINGI:**Bringi is a great believer in Shiva. He appears in 62nd place. He is depicted in the form of a skeleton with an elongated earlobe. He has a dagger in his right hand and a bowl in his left hand. He is adorned with cantahar, headband and loin cloth.
- **VETALA:**Vetala is the king of ghosts and spirits or demons. He appears in position number 45. He is painted naked, his eyes are swollen, and his body is covered with a cock. He has a dagger in his right hand and a bowl in his left hand. He decorates himself with headdresses, carnakundalas, bracelets and nupla. His appearance is terrible.
- **NATH-SIDDHAS:** There are about 26 images belonging to Nath Siddha Yogis. This is a rare phenomenon in iconography of temples elsewhere in Maharashtra. Some images are identified as Nath Siddhas cult yogis. That is, Gorakshanath, Matsyendranath, Adinath, Ghantapa, Makardhwaja. These images are displayed at positions 20, 22, 25, 59, and 78. Some images of Nath Siddhas have their own symbols. Others are difficult to identify. All images are usually adorned with elongated earrings, yajnopavita, loin cloth, etc.

VAISHNAVA DEITIES There are only two images of Vaishnava depicted on the jangha and pillar portion of the temple.

- **VISHNU (KESHAVA):** The 39th image is and the from Vishnu. He stands in San

Banga, with the Shanka on the upper right, the chakra on the upper left, the Gada on the lower left, Akshamara on the lower right. He has Kirtimukta headgear and is adorned with earrings, necklaces, yajnopavita, mekhala, udarband, valayas, kativastra and nupuras. This image is in Vishnu's Keshava format.

- **VIDARAN NARASIMHA:**Image of Narsimha is seen on the west side of the pillar of antarala. The image is in sthanaka posture. Narsimha is depicted slaying the stomach of Hiranyakashyapa by taking him on his lap. Narsimha is four handed. Lower two hands are engaged in tearing the stomach of the demon and upper hands are raised without any attributes. He is adorned with Karan Kuta, Karna Kundallas, Hara, YajinoPabita, Valayas and Nupras. Two believers stand on either side of Narshima. One of them is probably Prahlada.
- **IMAGES OF SURYA:** Two status snapshots of Surya were found. One picture is acting withinside the sixtyeighth function. In this picture god is in status function with lotus buds in each the hands. He is sporting karandmukuta, karnakundala, yajnopavita and kativastra. He is in status at the chariot drawn through seven horses. Another picture seems withinside the 17th function and additionally holds lotus buds. He is likewise embellished with the standard ornamentations like, kiritmukuta, ear ornaments, necklaces and kativastra. He is proven with a yogi.
- **GANESH:**In Someshwar temple, numerous photos of Ganesha are visible. His photos are visible at the lalatbimba of all of the doorways, at the janghas, at the pillar and hero stones located on outdoors wall of the temple. There are all 8 photos of Ganesh are seated in ardhaparyankasana (Gharote 2013). Apart from these, there are

any other 3 free pictures of Ganesh withinside the outskirts region of the temple. One of them is biggest amongst from all of the 11 photos of Ganesha. Unfortunately, it's far in mutilated situation dumped into the river via way of means of the villagers. One of the photos withinside the southern part (jangha) of the garbhagriha and he seems withinside the twenty-9th position. He has 4 palms with the parashu in top proper and ankusha withinside the top left hand, modaka in decrease left hand and decrease proper hand conserving the bhagnadanta (damaged tooth). He is decorated with the karandamukuta, kanthahara, valayas, nagbandha/udarbandha, and nupuras. He is proven in lalitasana. The antariya is prominent. The god is related to his automobile mushaka. His trunk is grew to become toward his left (Fig. 18).

Other photos of Ganesha depicted in nearly in identical above point out pattern. Images on jangha seem withinside the fifth, 75th and 80 2d positions. They all are depicted without mouse. Images on lalatbimba are of exceeded besides photograph of lalatbimba of southern doorway.

SHAKTI IMAGES: Temple has many kinds of Shakti photos representing each fierce in addition to non-violent factors of the goddess.

- **CHAMUNDA:** Images of Chamunda are visible at the northern bhadra area of interest of the jangha element and at the northern part of the proper pillar of the antarala. First picture of Chamunda seem withinside the sixty-first role. The goddess suggests her ferocious face. She has been depicted in dancing shape with damaru withinside the top applicable and khatvanga withinside the top left hand. The decrease left hand holds kapala while the decrease proper hand holds a dagger. She is embellished with a karandamukuta, karnakundala, hara, valaya,

nagbandha on breast, narmundamala, mekhela and nupuras. She is calling vintage female with dangling breast; her organs are bony. She is dancing on a useless frame whose head is stored in the direction of the proper facet. Another picture of Chamunda is on pillar of antarala. She is likewise in dancing pose, however on this picture useless frame now no longer depicted. Two people on her each facet are proven with dagger. One of them proven in skeletal shape this is in left facet. One devotee is in seated role proven left facet of the Chamunda. The 4 exceeded goddess holds attributes in a equal way of in advance picture of Chamunda.

OTHER GODDESSES

- Sursundaris (Celestial women),
- Darpana, PadmaganhaTorana (?),
- Chandravali Woman and Snake,
- Woman and Monkey,
- Putravallabha,
- Jaya,
- Marichika,
- Chamara,
- MridangavadakaMardala,
- Venuvadakamardala (?),
- Nartaki,
- Mohini or Vijaya,
- Other Sursundaris.

SCULPTURES OF TEMPLE (POSITIONS OF IMAGES ARE FROM PRADAKSHINA PATH)

1. Bhairava
2. Sursundari
3. Nath-Siddha
4. Nath-Siddha
5. Ganesh
6. Yogi in Gomukhasana/ Devotee of Ganesh
7. Mohini or Vijaya
8. Darpana
9. Bhairava
10. Prasuta
11. A man with phallus
12. Sursundari
13. Nude lady
14. Man with phallus
15. Padmagandha
16. Unidentified
17. Surya and Yogi in pranmudra
18. Yogi in namaskar mudra and ardh-padmasana
19. Kanifnath?
20. Gorakshanath
21. Revannath
22. Matsyendranath
23. Unidentified /Sursundari (?)
24. Udenath (?)Unknown Yogi
25. Adinath
26. Sursundari
27. Nath-Siddha/yogi in niche
28. Nath-Siddha/yogi in niche
29. Ganesha
30. Unidentified

31. Nude yogi/ Teerthankar
32. Nath-Siddha/Dressed yogi
33. Unidentified
34. Nath/Siddha (Yogi with Lotus)
35. Bhairava
36. Unidentified/Bhuta (?)
37. Bhairava
38. Unidentified
39. Keshava
40. Nath-Siddha
41. Parvati (?)
42. Unidentified
43. Unidentified
44. Torana (?)
45. Vetala
46. Nath-Siddha with scarf
47. Sursundari
48. Keval Shiva
49. Chandravali
50. Darpana
51. Woman and snake
52. Sursundari/Ambika
53. Unidentified
54. Nath-Siddha (Yogi with staff and animal)
55. Nath-Siddha/Yogi
56. Unidentified
57. Woman and monkey
58. Lakshmi (?)
59. Vajraghantapa
60. Unidentified
61. Chamunda
62. Bhringi?
63. Putrallabha
64. Bhuta/Gana (?)
65. Natraj
66. Unidentified
67. Jaya
68. Surya
69. Devotee (?)
70. Yogi in penance
71. Hooded snake
72. Nath-Siddha
73. Nath-Siddha/yogi with pot
74. Nath-Siddha

75. Ganesh
76. Snake
77. Marichika
78. Makardhwaja
79. Harihara (?)
80. Chamara
81. Lakshmi
82. Ganesh
83. Devotee
84. Mridangavadakamardala
85. Venuvadikamardala (?)
86. Nartaki
87. Lakshmi
88. Nath-Siddha/standing yogi with staff
89. Sursundari
90. Bhairava
91. Sursundari
92. Unidentified
93. Sursundari
94. Sursundari/Bhavachandra (?)
95. Sursundari
96. Unidentified

near commentary indicates that the photograph is in meditation. It may be observed via the ambitious eyes. The bodily look of the photograph is slender; it could be testified with the curves on part of chest and stomach. The identity of this photograph as a Ādinātha, the first actual nāthayogī, is primarily based totally on iconographic functions and its context considering the fact that it's far depicted alongside the photograph of Matsyendranātha. The iconography of precept nāthayogīs isn't always prescribed in any modern texts. The iconographic attributes and their equal peculiarities visible installed on conventional convictions. These convictions in particular evolved on the premise of positive legends related to them. Such as Matsyendranātha who's recognized primarily based totally on his affiliation with the fish, and Gorakṣanātha who's related to the cows. Similarly, the photograph of Adinātha who himself is a preceptor of nātha sect, that is equated with the Siva in cultic beliefs. In this instance, the photograph depicted at Bhejgaon temple is proven with serpent hood, elongated ears, lengthy jatā, seating in padmāsana, and in resemblance with the conventional iconographic norms of the imagery of Adinātha.

MAHADEVA TEMPLE BHEJGAON:

The outdoors of the temple has a few weird snap shots which suggest the non secular affinity of this temple. In these, the snap shots of nāthayogīs are significant. These depictions of nātha observe the sectarian order which includes the primary depiction is of Ādinātha the founding father of nātha sect and the second one photo is of Matsyendranātha the real preceptor of the same. The snap shots of nātha are relatively uncommon in Vidarbha.

The formerly mentioned snap pictures are in specific found withinside the western Vidarbha.

ĀDINĀTHA: It is positioned at the top jangha of northern face. The photograph of Ādinātha seated in padmāsana on a serpent coil. It has hands, which appear to be protecting a wire of jatā or a snake. The 5 hooded snake is visible carved at the top. The ears of the photograph are proven elongated touching to its shoulder. The face is roundish; the



MATSYENDRANĀTHA: The picture of Matsyendranātha is carved proper to the picture of Adinātha at the jaṅghā. It indicates the sequential order of those distinguished figures of nātha sect. It is proven seated in sukhāsana. The toes of the picture are tied with the yogapaṭṭa. The picture is with hands. The proper hand is located over the knee and the palms are proven touching to the fish. The left hand of the picture is instantly located over the thigh. The shoulder of the left facet is proven

barely upward so as to expose the greater stress at the palm. The picture is proven seated at the fish. In different information the picture is proven sporting an adhōvastra with the moderate alleviation of the material visible beneath the knee of the left foot. The round nūpūr also can be observed at the identical foot.



ABDUCTION OF SITA: Ravana is proven in conceal shape of sage; Sita is in transferring posture to get unfastened from the forceful abduction. In order to expose this effectively, Sita is represented in jogging posture and her head is proven became in the direction of Ravana. Ravana has proven conserving the left hand of Sita via the proper hand whereas, in left hand conserving danda.



HANUMAN AND SITA: Sita is proven seated on a pedestal below the tree in ashokvatika conserving a hoop in proper hand. Hanuman is proven status in namaskarmudra together with woman defend withinside the shape of the skeletal body. This depiction of skeletal woman defend indicates the robust imprisonment of Sita.



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VALI- SUGRIVA COMBAT: This sculpture has an outline of Vali and Sugriva in status role engaged in combating elevating their palms to hit every other. Rama is proven status at the back of the tree conserving bow and arrow.

