# A COMPREHENSIVE STUDY OF BHULESHWAR TEMPLE, DIST. PUNE

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BY

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**SEPTEMBER 2017**

# CERTIFICATE

This is to certify that the thesis entitled “A Comprehensive Study of Bhuleshwar Temple, Dist. Pune” which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D.) in Indology of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by KATE GAURI SHRIKANT RANJANA under my supervision and guidance.

To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon her.

DR. MANJIRI BHAlERAO

# DECLARATION

I, Kate Gauri Shrikant Ranjana, hereby declare that the thesis entitled “A Comprehensive Study of Bhuleshwar Temple, Dist. Pune” has been written by me and is neither published nor submitted to this or any other examining body. All photographs of Bhuleshwar temple are own clicks during study visits and not taken from any other sources. The material from other sources wherever acquired has been acknowledged at the appropriate place and has been mentioned in bibliography.

Kate Gauri Shrikant Ranjana

Place : Pune

Date :

## Acknowledgement

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# PREFACE

In this project, the word Bhuleshwar is used as the place name so it is spelled as “Bhuleshwar” for temple in whole thesis. Its actual pronunciation is “Bhuleśvara” as written with diacritics. Here Śiva is known as Bhuleśvara Mahādeva.

Bhuleshwar temple is hidden in a protecting wall. Its structure could not be seen at one glance. So photos and sketches are given wherever necessary.

In Bhuleshwar temple, most of the sculptures could not be seen easily in full view as they are placed at a very high level near ceiling. Further as there is not enough light, the images cannot be seen clearly. Hence many photographs with special light arrangement have been taken during this work. Many sculptural panels have come to light for the first time. Each and every sculpture is important to know the function of temple. Though the number of photographs seems in large amount, every photograph attached is essential to know the importance of Bhuleshwar temple.

The details of original *śikhara* of Bhuleshwar temple are given in simplified graphic form to get the basic idea of structure. Also a conjectural representation of various phases in the life of the temple has been attempted. Those phases are suggested in a sketch form.

# Chapter 1

# Introduction





## Introduction

Bhuleshwar temple is a famous and unique temple near Pune. It is a Śiva temple and the deity here is known as Bhuleśvara Mahādeva. The temple has religious importance. The temple is one of the best models of contemporary experiments done in temple architecture of Maharashtra.

It reflects the religious, philosophical and mythological concepts, mainly of early medieval period[1], through its sculptures and decorative elements. The temple is situated on a hill in Sahyadri mountain range. The main Bhuleshwar temple is on a plateau and its surroundings have architectural remains. The whole structure raises many questions and increases curiosity about the contemporary purpose of temple and the place. In all they show the periodical development from 12th century to 20th century AD. Recent experiments are done to conserve the architecture without disturbing its importance and architectural beauty.

This study of the Bhuleshwar temple and surroundings majorly deals with -

*[2] the style of temple especially of *śikhara*

* the plan and anatomy of temple

* the chronological order of stages of architecture

* the study of development in surrounding area through period

* the function of temple with respect to socio-religious and iconographic conditions.

Today also it has its social importance as devotees believe it as the *"jāgruta devasthāna"* (the divine place). But everyone is away from the thorough knowledge, its actual purpose with historical and contextual significance. This study is an attempt to understand the function and context of this temple.

## Significance of the subject

Bhuleshwar temple is a unique example displaying the contemporary experiments and expertise in the temple construction activity. The architectural and

[1] In this text medieval period is divided into two halves. First half is the period during 8th century to 13th century AD (early medieval) and second half is 13th century to 19th century AD (later medieval).
[2] Throughout this project the symbol " * " is used as a bullet point and as a starting of new point.

sculptural thematic style from early medieval period is an intense contribution in the structural development of temple construction. The place is also known as Mangalgad[3] or Daulatmangal fort and was used as a residing place in second half of medieval period. Guru Brahmendraswami made a major contribution for restoration of this temple.

The Bhuleshwar temple is contemporary to the main temples of Maharashtra especially temples at Ambarnath, Khidrapur and Sinnar.

The special and very unique feature of this particular temple is that it is one of the few temples having many *sādhaka* or *yogi* (meditator) sculptures with various meditating poses. Its added value is its sculptural polish and finishing in spite of having rigid and strong basalt stone. It highlights the expertise of contemporary artists and uniqueness of the temple.

Literary review shows us that the study of Bhuleshwar Mahādev temple and surroundings has been a neglected subject and very less study has been done till now.

## Bhuleshwar Temple: Previous work

1. Late Dr. A.V. Naik was the first person who did the primary valuable effort to study and publish an article about Bhuleshwar Temple.[4] The article as a first report has documented the location and plan of the temple with description. It mainly contains the explanatory information about the structure of the temple. The probable identification of sculptures and images was briefly made with discussion of uniqueness of some sculptures. The author tried to explain the purpose of those sculptural scenes as to throw light on the social aspect of the contemporary life.

The article has not mentioned anything about the tentative chronology, contextual analysis and iconographic scheme which is necessary. Also some

[3] Maṅgaḷgaḍh is the right word as it is related to *gaḍhi* which is the type of architecture developed in the first half of medieval period. It means the sacred place on top of the hill. The text 'Sthānapothī' has discussed about this.

[4] Naik A.V., The Bhuleshwara Temple Near Yavat (Poona District), December 1942, Volume IV, Bulletin of the Deccan College Research Institute. The article has mentioned vague peculiarities of the temple are given by Mr. G.H. Khare. No reference found in Bombay Gazetteer and Medieval Temples of the Deccan by Henry Cousens.

sculptures are not documented and re-identification of some of those is necessary. The researcher concluded as the temple built by Yadava king belongs to 13th century AD.

2. Marathi book named Yādavkālīn Bhuleshwar by Dasharath Yadav[5] has discussed about the temple with few newer aspects. This is a popular book in that region which very shortly has discussed about the region, history and festivals of the temple. Oral traditions regarding the temple are documented in this book.

3. The panels of epic scenes were discussed by Dr. Kumud Kanitkar in her paper.[6] The author has focused mainly on narrative scenes and their purpose.The paper shortly discussed about the contemporary cult and its relation to the place.

4. Bhuleshwar Temple is mentioned in Bhaktikoś of Shankar Abhyankar.[7] The basic information about the place, local festivals and the structure of the temple is given.

5. Stella Kramrisch, in The Hindu Temple, has mentioned only about Cāmuṇḍā of Bhuleshwar Temple.[8]

## Aims and Objectives

Those few and limited studies and documentation regarding Bhuleshwar temple are not enough to understand the temple properly. The study is necessary to know the monument and its purpose. There are various aspects that need to be studied in detail, they are as follows:

* details and significance of this medieval temple
* the chronological development of the temple
* the style of temple with original plan and architectural drawings
* iconographic scheme
* the contemporary function of temple

[5] Pub: 2007, Avishkar Prakashaan, Pune
[6] titled as "Narrative scenes in Indian Art" in the Proceedings of Indian Art history Congress XVIIIth Session, 2009, Varanasi
[7] Abhyankar Shankar, Bhaktikośa, khanda5, Ch.BharatiyaTirthakshetre va Mandire- Pashcim Bharat, pp.1089,1090
[8] Kramrisch Stella, The Hindu Temple, pp.341

* analysis of architectural details, sculptures and decorative elements
* exceptional features of Bhuleshwar temple comparing to other temples.

## Research Methodology

The survey and exploration of the temple and its surrounding region is considered as main methods. The permission from Archaeological Survey of India, Sion was an essential and important step followed, to study and document the temple. The primary sources such as architectural evidences, sculptures and inscriptions were collected during survey of the region near Bhuleshwar temple. In numerous visits to the temple and environs, the structure of the temple was documented in detail. The architectural details, the sculptural and iconographical schemes were placed on the plan for further analysis. As there are many additions made into the original structure, the stages of these additions were studied in detail. The current religious practices were also documented and studied thoroughly. The interviews of local people were taken to trace the oral tradition of temple and site such as daily rituals, the festivals, traditional text etc. Extensive explorations were carried out in the surrounding region and the slope of the hill to trace the archaeological remains of the broken temple. An area was explored to know exact locations, remains in surrounding region and its relation to Bhuleshwar temple.

The mapping and understanding the place and region was done with the help of toposheet from Survey of India and maps from the collection in Deccan College Research Institute.

As secondary sources the reading and reviewing of related texts of temple architecture, history, iconography, culture and religion helped to format this research work. The essential structural drawings showing development of the temple, the style of original *śikhara*, plans and details of architectural elements were made to study. The above mentioned methods and comparison with contemporary monuments resulted into analysis, systematic description and specific conclusions of the Bhuleshwar temple and its region.

## Scope and Limitations

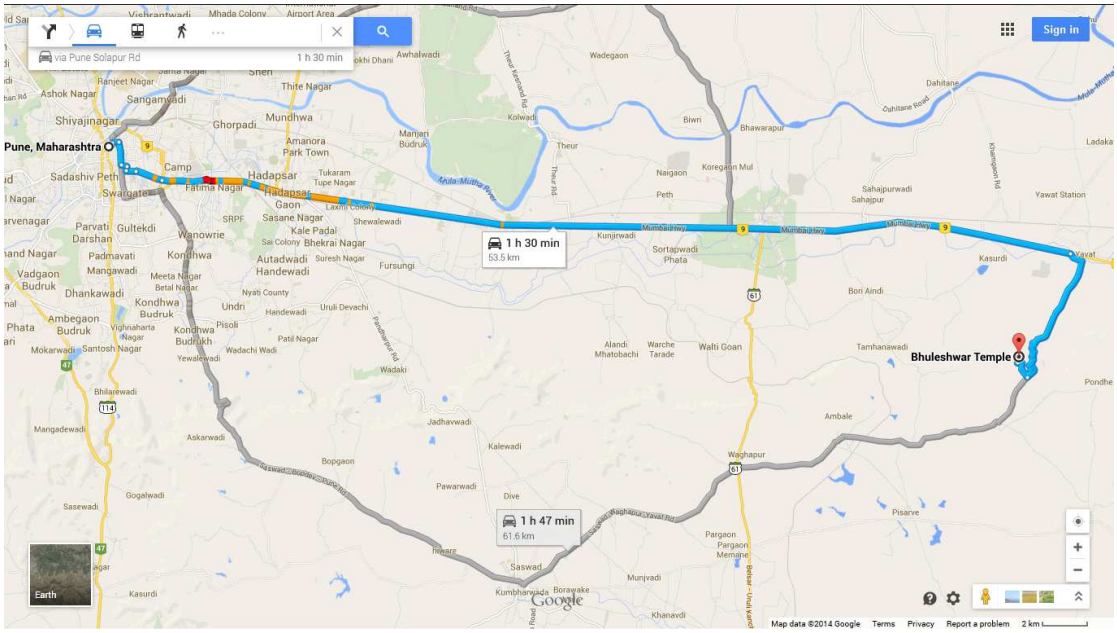
Medieval period shows many experiments done in temple architecture. Many temples of Iśvara Śiva could be seen in Maharashtra also. Bhuleshwar temple is one the best example of construction of medieval period. Still thorough study has not been done on this temple. Though very less study has been done till now and the main temple is partially destroyed; existing remains can help and support to study the temple and surroundings.

The actual place and surrounding area have been used for various reasons and purpose from prehistoric, medieval period till now. Considering this, to study and analyze the incidences during this period is important.

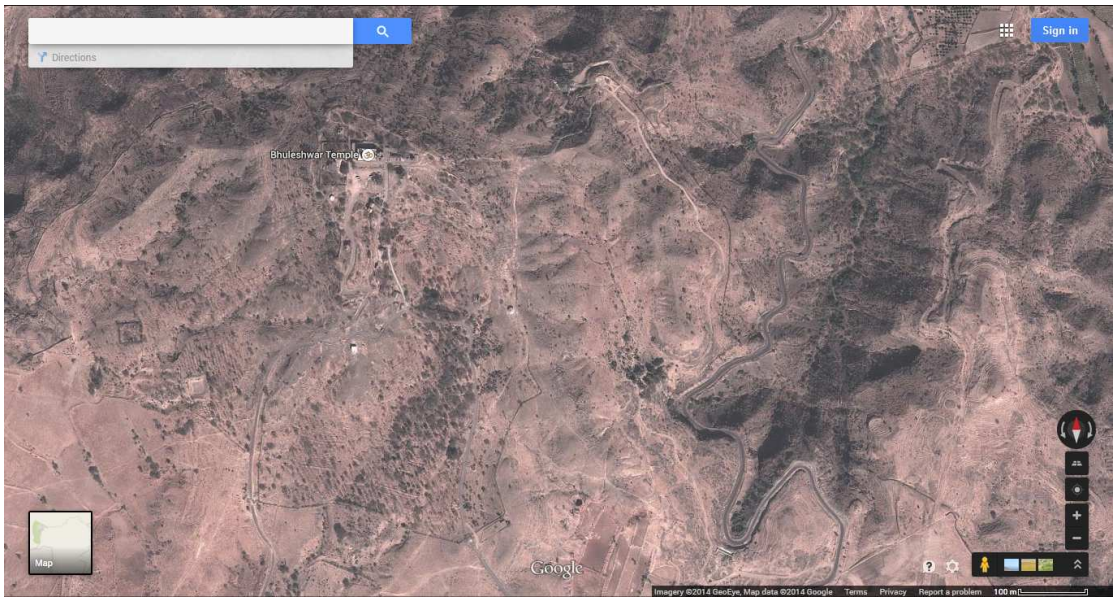
* to study the inner and outer details.
* to study the changes occurred with respect to time.
* to observe and study the remains of surrounding places.
* to study every detail of architectural and sculptural combination, stucco mural panels and their relative meaning.
* to study the regional rituals and regular practices of society.

By following this methodology, a systematic study and the construction explaining various phases in the structure of Bhuleshwar temple has been attempted. The study keeps forth the graph of importance of the temple and development through the period of time. This study has tried to gather its original stage in early medieval and changes occurred in later medieval period. All timely efforts were made to maintain the religious importance of the finely carved monument.

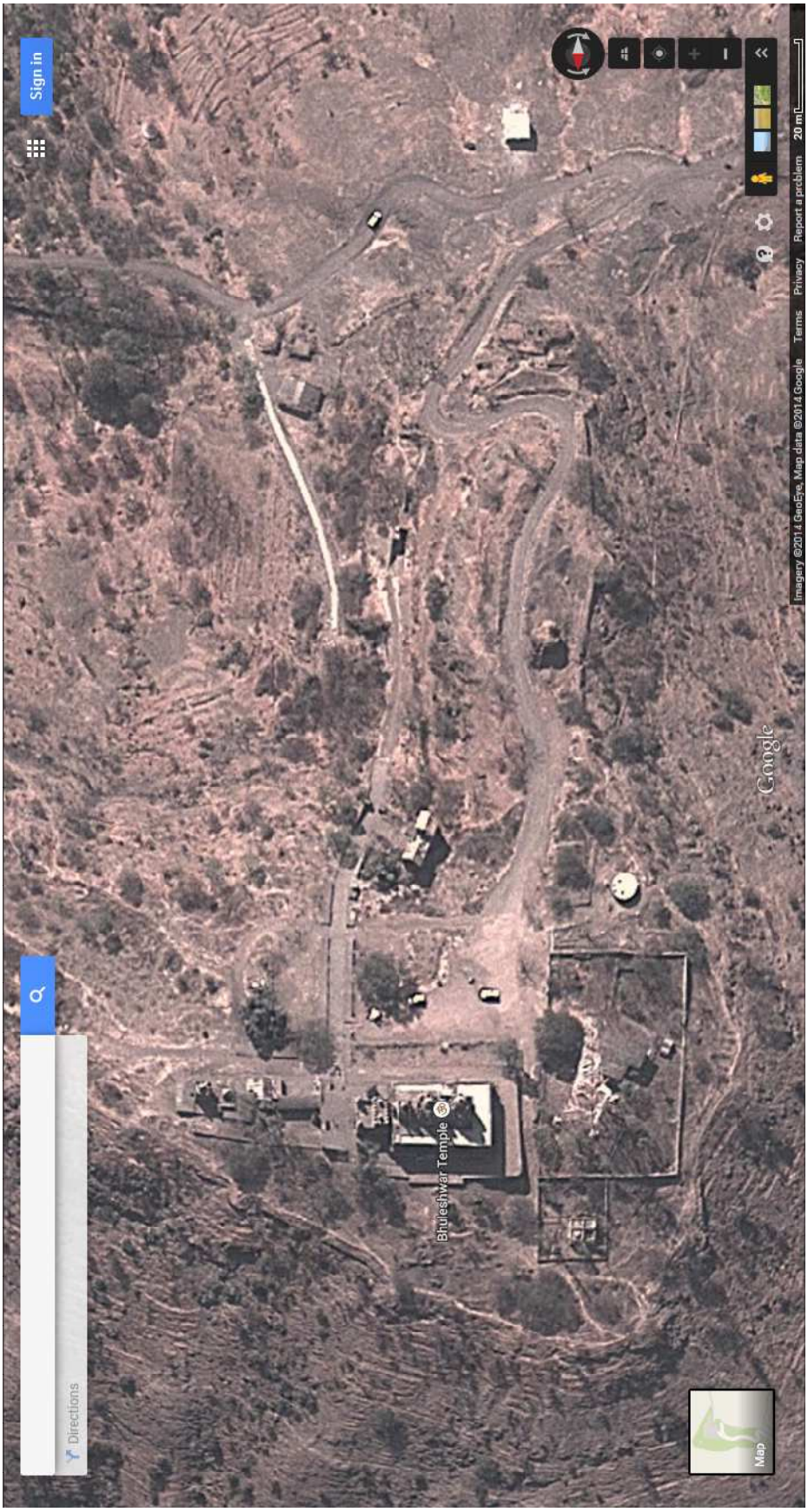
## Route to Bhuleshwar temple from Pune




## Satellite view of surrounding region of Bhuleshwar temple



# Satellite view of Bhuleshwar Mahādeva Temple



# Chapter 2

# Background



## Geographical Background

Bhuleshwar temple is situated to the Eastern parts of Pune District. It is located exactly on the border of Taluka Purandar and Taluka Daund[1] on latitude 18.44˚ and longitude 74.24˚. The temple is on the top of a barren hill of Sinhagad - Bhuleshwar mountain range from spurs of Sahyadri[2] today's Western Ghat. It is in between known villages Yavat and Malshiras. Today its postal location is considered as in Malshiras from Purandar Taluka in Pune District.[3]

The temple is around 45 kms away from Pune City and has two main approach routes; one is via Yavat on Pune Solapur Highway (from Yavat 10kms) and second is via Saswad, Malshiras (from Malshiras 3.5kms). The route from Yavat goes from *ghat* known as Bhuleshwar ghat.

The Bhuleshwar mountain range is sub-range of Sahyadri with undulations on top. The hilltop is with slight undulated surface in uneven shape. The built area of temple is approximately 60 x 40 meters. The area defined by the bastions approximately measures 200 x 200 meters. The height of the hill approximately measures 700 meters from sea level[4] and 150 meters from base land. The slanted slope of hard rock covers the hill from all sides. Landforms on the hill are majorly of Black Basalt rock or Deccan trap basalts.[5]

The surrounding land is under the water shed of closest river Mula. Regional climate is dry with tropical monsoon and light rains. Vegetation of this dry forest area depends upon uncertain monsoon rains and major region is covered by thorny trees. But the underground water helps to take small crops of flowers and vegetables.

The region in Yadava period was known as "Maṇadeś" [6]

The temple can be approached by two main routes from South. The old cart track[7] from East is closed today; but the road goes along Dorge Vasti, Kasurdi, Hakewadi, Tamhanwadi, Pondhe, Naygaon, Rajewadi are nearby villages.

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[1] Toposheet-47J/7/NW and maps from DCPRI
[2] Naik A.V.,The Bhuleshwar temple near Yavat, First time the geographical location of Bhuleshwar temple alongwith other details was given in this article, p.95
[3] Pin code 412101
[4] Toposheet op.cit.
[5] p.33, Maharashtra: Land and People, S.N.Rajguru and P.S.Joshi Glimpses of Ancient Maharashtra Through Archaeological Excavations, Deotare, Joshi, Parchure
[6] p.409, Sthānapothi-Ek Purātattvīya Abhyās, Dr. Arunchandra Pathak

## Prehistory and Protohistory reported from Pune District

An archaeological study underlines the continuation of ancient traditions in the region. Though not on actual site of Bhuleshwar temple, excavations by experts done in nearby regions from Pune district define the contemporary progress of life which is classified in Proto-History.

The following chart helps to know about excavations done by experts and reported ancient traditions. (Chronology followed with respect to culture).

| | |
|---|---|
| * Excavation done at Bori, Morgaon | - **Palaeolithic culture**.[8] (Old Stone Age-before 10000 BCE) |
| * Excavations done at Inamgaon (1982) | - **Chalcolithic culture**[9] (Copper age-1600 - 700BCE) |
| * Excavation done in Chandoli (1960**)** and Inamgaon (1971, 1974, 1975, 1983) | - **Chalcolithic culture** (Copper age-1600 - 700BCE) |
| * Excavations at Songaon (1965) near Baramati | - **Chalcolithic or Jorwe Culture**.[10] (Copper age-1400 - 700BCE) |
| * Excavations at Walki (1987) | - **Chalcolithic culture** (Copper age-1600 - 700BCE) |
| * Theur (1970) and Sastewadi (1972) | - **Chalcolithic culture** (Copper age-1600 - 700BCE) |
| * Excavations done at Pimpalsuti | - **Megalithic culture** (Early Iron age-1500-1000 BCE) |

The volcanic ash, stone tools, and artefacts found at Bori-Morgaon site near Pune show existence of Lower Palaeolithic age. The settlement of Chalcolithic culture could be seen through excavations carried out at Inamgaon, Chandoli, Walki, Theur and Sastewadi. The found pottery, tools, terracotta lamps etc define Chalcolithic

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[7] Described by Naik A.V., The Bhuleshwar temple near Yavat, p.95
[8] Deotare B.C., Joshi, Parchure, List of excavated sites in Maharashtra, Glimpses of Ancient Maharashtra Through Archaeological Excavations, p.372
[9] p.371, Ibid.
[10] p.370, Ibid.

habitation in Pune region. Black and Red ware found from Songaon (Baramati) shows habitation of Jorwe culture.

Inamgaon[11] (Ta. Shirur-89kms from Pune) on the right bank of river Ghod from Bhima Valley was one of the most developed sites from Chalcolithic period[12] (Copper age - 1600-700BCE). The culture is usually defined with the type of tools, pottery and ornaments and skeletal remains found during excavations. Pottery found is made up of fine clay mixed with fine sand and powder of lime and shell as a tempering material. Pottery has appearance with red, chocolate, light brown with occasional painting in black.[13] Antiquities and skeletal remains at Pimpalsuti near Pune define the existence of Megalithic culture.

The period during 600BC - 600AD is defined as early historical period in which Buddhism and Jainism influenced the society.[14] Junnar, in 100 BC to 300 AD, was the important place of trade and the capital of Deccan.[15] Inscriptions from Junnar, Pune reveal the influence and spread of Buddhism.[16] Rule of Satavahana dynasty lasted till about 4th century AD.[17] Vakataka (300-600 AD) spread their values in Pune. Copperplate inscription (415 AD in Sanskrit) from Pune by Vakataka king Rudrasena II and Prabhavati Gupta, tells about the donation of land at Hinganghat, Vani to the *Ācārya* with Gupta Kings.[18] Till 5th century, Pune region was important particularly for trade rather than art and architecture.

## Historical Background

Pune region has historical importance as it was a prime place of some bigger state such as Satavahana, Chalukya, Rashtrakuta or Yadava empires.[19] The

[11] Deotare B.C., Joshi, Parchure, Inamgaon by Shinde Vasant, Glimpses of Ancient Maharashtra Through Archaeological Excavations, Deotare, Joshi, Parchure p118
[12] Dutta Anwita Ancient Asia Journal.com-A critical Review of the Economy of the Chalcolithic People of Inamgaon, pp.123-137 DCPRI (stone-bone tools, blades microliths, round-circular mud huts, cattles, black on red painted pottery, fine fabric, zinc-copper-gold-ivory craft, lime makers, monsoon crops :black-green gram,beans, winter crops:wheat, barley, lentil, peas)
[13] asi.nic.in, Daimabad, Ahmadnagar, Maharashtra, site was discovered by B.P.Bopardikar, excavated in 1958-59); pl 7 from Sthānapothi-Ek Purātattvīya Abhyās, Dr. Aruṇcandra Pāṭhak has explained with pottery images.
[14] Deotare B.C., Joshi, Parchure, *Prācin Eitihāsik Kālāci Sanskṛtī*, Glimpses of Ancient Maharashtra Through Archaeological Excavations, p.195
[15] Pune District Gazetteer. In table 5, historical activities are given in a chart form, ch.II, p.42
[16] Deo S.B., inscri.349-355, Shilalekh-Tamrapat Suchi, pp.159-161,
[17] Pune District Gazetteer, ch.II, p.43
[18] Deo S.B., inscri.518, Shilalekh-Tamrapat Suchi, p.249
[19] Pune District Gazetteer, ch.II, p.41,

geographical situation, physical attributes of place and peculiarities of regional people were the main reasons for its importance to various dynasties. Several monuments and inscriptions from region give idea of historical activities through the period.

The study of inscriptions explaining powers of Rashtrakuta, Badami- Kalyani Chalukya and Yadava Kings ($7^{th}$- $15^{th}$ century AD) in Pune and nearby region are explained in $4^{th}$ chapter- Inscription for comparative analysis with found inscriptions at Bhuleshwar temple.

Pune, in first half of medieval period ($6^{th}$ to $13^{th}$ century AD) was under influence of Badami Chalukya, Rashtrakuta, Kalyani Chalukya and Yadava Kings. Pune Gazetteer explains the changes of rulers in first half of medieval period.[20] During 550 AD to 760 AD, Badami Chalukya powers were in rule. Rashtrakuta held Pune till 973AD. In subsequent period, Kalyani Chalukya held Pune District up to 1184 AD. The contemporary Yadava rulers were also powerful till 1300 AD in Pune District.

During $6^{th}$ – $13^{th}$ century AD, Pune started to experience new practices in art and architecture and became the place for trade as well as of religious importance.

The first impact of Islamic (Muhammadan) invaders from north took place in 1294 AD.[21]

The second half of medieval ($13^{th}$ century AD onwards), was the period when Muhammad was trying to establish their powers in Pune also. During $13^{th}$ century concepts of Islam (Muhammadanism) started to spread. Muhammadan *avalia* or *fakir* (persons with divine powers) influenced the regional people. As a result, new thoughts of religion and style of architecture like *darga*, started to influence the society. Muhammad Tughlaq (1340 AD) of Tughlaq dynasty, Muhammad Shah Bahmani (1358AD), Mulik-ut-Tujar (1443 AD- of Bahamani dynasty), Malik Ahmad (1486 AD) who later founded Nizamshahi dyanasty(1490-1636) were powerful in Pune and they influence the region and society.[22]

[20] Pune District Gazetteer (Supplementary), Table 5
[21] Pune District Gazetteer, ch.II, p.43
[22] Ibid

In 1595 AD, Maloji Bhosale was conferred by Pune-Supe as *jāgir*.[23] The birth of Shivaji on Shivneri fort (1627 AD) in Pune was in history of Pune. He established his empire against Nizam, Mughals and ruled from 1646 AD to 1680 AD. Pune region was important administrative place for Shivaji.

In subsequent Peshwa period, Pune was transferred to Balaji Vishwanath in 1714 and Pune became capital of Maratha Empire. In 1718AD, Pune, Supe, Baramati, Indapur and Junnar were conferred on Shahu.[24] Bajirao became Peshwa in 1721 AD. Pune had to face invasions. Nizam invaded Pune in 1763 AD. Maratha Empire could retain its power till 1817 AD. Forts like Sinhagad, Purandar, Chakan, Lohagad were captured by British rulers. Pune was under British rules till 1947 AD.

Junnar was premier place in Maratha rule and Muslim rule.[25]

Pune, its society and culture had to face the change with respect to changing dynasties. It also experienced the blend of values, religious thoughts as well as art and architecture. Bhuleshwar Mahādeva temple with its architecture and sculptural theme is one fine example of this blend.

During 700 AD-900 AD where ever Rashtrakuta were powerful, the *brahmaṇīcal* caves were built in the region.[26] Pune was one of the centres of Rashtrakuta powers.[27] Pataleshwar Śaiva cave was during Rashtrakuta Kings.[28] Brick built temples were found in Hariṇe and Parinche in Pune District.[29] Contemporary Jain caves (10$^{th}$ century-13$^{th}$ century AD) show sculptural influence of Gujarat-Rajasthan.[30] Henry Cousins has mentioned about Jain caves at Bhamachandra Mahādeva hill (Ta.Maval, Dist.Pune).[31] It shows Buddhism, Jainism, Saivism were powerful and the type of religious architecture was caves. The practice of giving donations for religious purpose was popular.

Some inscriptions from nearby places explain the rulers and their influence on the society and religion as well as on art and architecture. Copperplate inscription (5$^{th}$

[23] Pune District Gazetteer, ch.II, p.47,
[24] Pune District Gazetteer, ch.II, p.52,
[25] Pune District Gazetteer, ch.II, p.42,
[26] Kala-Sthapatya Gazetteer pdf, file 47, p.1,
[27] Kala- Sthapatya Gazetteer pdf , file 46,p.7,
[28] mentioned in Kala- Sthapatya Gazetteer analysis chart pdf, file 42
[29] Kala- Sthapatya Gazetteer pdf , file 63, p.1
[30] Kala- Sthapatya Gazetteer ,file 52, p.1
[31] Kala Sthapatya Gazetteer , file 53, p.1,

and 6th century) from the banks of Bhima river, Hingani Berdi, Ta.Daund, Dist.Pune is made by Rashtrakuta King Vibhuraj. It tells about donation of village for religious deeds.[32] Rashtrakuta and Chalukyas both were contemporary rulers in Pune and they continued the tradition of donations. Copperplate inscription (690 AD in Sanskrit) from Pune shows the rule of Chalukya Vinayaditya. The inscription tells about the donation of land in Mancoh (todays Manchar) during daughter's wedding.[33]

Very few evidences like temple, sculptures and inscriptions of this period from Pune district show their existence.

Badami Chalukya King Vijayaditya's copperplate inscription (718 AD in sanskṛt) from Bopgaon, Pune, tells about the donation of village Nigurdi near Davilgrama near Purandar to *Kāśyapa gotrī brāhmaṇa* [34] Copperplate inscription (758 AD in Sanskrit) from Pune by Rashtrakuta Krishnaraja, tells about the donation of villages Bopkhal, Kalas, Dapodi, Bhosari near Pune.[35]

Copperplate inscription (780 AD in Sanskrit) written from the banks of river Nira; Bhor, Dist. Pune by Rashtrakuta King Dharavarsha tells about donation of village Laghuwing to *brāhmaṇa* of Karhad [36]

10th -13th century was the period in which the blend of cave and temple could be seen. The tradition of cave architecture was transformed into built temples from 10th century AD onwards. The king was considered as representative of eight main Gods who decides actions of universe.[37]

Copperplate inscription (1079 AD in Devnagari) from Bhor, Dist. Pune, is made by the vassal of Chalukya named Khambha.[38] The inscription tells about that Head of Shirval, Khambha II, made a donation of the place Ving to *brāhmaṇa*. Dr. Alatekar suggests that the person was one from Kalyani Chalukya Kings ruling from Shrivalaya, todays Shirvaḷ, Dist. Satara.

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[32] Deo S.B., Shilalekh-Tamrapat Suchi, inscri.717, p.347,
[33] Deo S.B., Shilalekh-Tamrapata Suchi, inscri.517, p.248
[34] Ibid., inscri .599, p.285
[35] Ibid. inscri.519, p.249
[36] Ibid, inscri.620, p.296,
[37] Kala Sthapatya Gazetteer pdf, file 62, p.3
[38] Tulpule S.G., Prachin Marathi Korivlekh, , pl.60, p.315-317,

Various new sects, religious values started to influence the society of Pune. Through the stone inscription in the temple of Sardeshwara (1157 AD in Devanagari)) from Palasdev, Ta. Daund, Dist. Pune, the temple is known as Nātha cult temple but actual inscription tells about the person who donated the gold coins and land for the Viṣṇu temple, was the *upādhyāya* named Basavaṇ was of Vīraśaiva cult. V.L.Bhave informs that the temple was built in Chalukya period by vassal of Chalukya.[39]

Kalyani Chalukya rulers could have started the build in type temple architecture traditions in Pune District. Bhuleshwar temple near Yavat, Palasdev temple near Daund, Kukadeshwar temple at Pur are few examples of first half of medieval period. All the temples found, mainly show Kalyani Chalukyan influence. No reference of donor or king who built the temple could be found. Subsequent Yadava rulers have also contributed to build the temples. Stone inscription(in devnagari 1285AD) at Pur, Ta. Purandar, Dist. Pune made by Yadava king Ramachandradeva shows his rule in Pune. The inscription tells about the appointment of Hemadpanta for the post as *lokakarmādhikārī.*[40] It shows Pune was an important place in 13th century AD.

It increases the possibility that contemporary temples in Pune District were built with blend of styles and powers of two contemporary rulers Kalyani Chalukya and Yadava Kings.

In subsequent period, Islamic rulers started to intrude and destruct the society. Mainly religious establishments were destructed by them. Palasdev, Ta. Daund, Dist. Pune, was invaded by Muslim attacks[41]. In 1647 AD Purandar was captured by Shivaji. Subsequently Mughals captured Purandar in 1705 AD and Indapur and Supe conferred on Shahu in 1707 AD.

Inscriptions from second half of medieval period by donors, most are with names and year (purpose not mentioned) are found on the outer and inner steps of Bhuleshwar temple. Later additional architectural forms can be seen in late medieval period.

[39] Tulpule S.G., Prachin Marathi Korivlekh, pl 11, pg 61, Ibid.
[40] Ibid, p252, insci 524
[41] Tulpule S.G., Prachin Marathi Korivlekh , pl.11, p.61, ref. Burgess and Cousens : List of Antiquarian Remains in the Bombay Presidency, 1873

The artisans from Bhuleshwar workshop, Nagarkar Sankaji Gaudi and Vyankaji Gaudi were chosen by Brahmendraswami, and they were called by Sagunabai, wife of King Shahu, to build the *samādhī* temple for Brahmendraswami at Dhavadashi[42] in 1745AD.

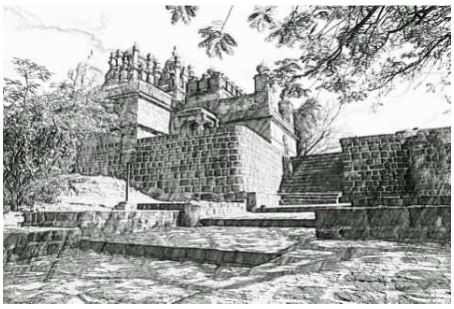
Brahmendraswami was rewarded by Haveli Taluka – "*gāv mauje Pimpari prānta tarf Kaḍepaṭhār*" in 1725 AD[43] and he gave the major contribution to reconstruct the Bhuleshwar Temple. The amount for renovation of Bhuleshwar temple was given by Holkar Kings.[44]

By observing the geographical conditions the selection of place for construction of such precious temple could be understood. Its historical graph in Pune region shows the significance of the Bhuleshwar temple over the period of time. The history reflects through various parts of the temple and it acts as a clue to know Bhuleshwar temple.

[42] Dhavadashi Yethil Brahmendraswami Yanche Caritra, p.36
[43] Dhavadashi Yethil Brahmendraswami Yanche Caritra p.7, 13
[44] Ibid, p.36, fn.89

# Chapter 3

# Bhuleshwar Mahādeva Temple



**Bhuleshwar Mahādeva temple**, today, is a well known temple. It has its own historical importance, architectural grace and sculptural beauty. It is located on a hill (plate 2) which is known as the Daulatmangal fort or Mangalgad.

Today the fort is identified with three bastions (plate 5) and a dwarf entrance door. The Bhuleshwar Mahādeva temple is on upper level on higher plinth inside the fort. The temple is surrounded by the firm protection of three visible bastions with remains of protecting walls. The North bastion is with whole structure approximately measures 4.6 meters in height and 9 meters in diameter. The structure of this bastion could be original. Other two bastions are damaged. The west bastion equally measures with the north bastion, is with extension of fallen stones. The South bastion parallel to the car road is reconstructed and comparatively tall. Some part of bastion was built in later period. The existing original structure measures equally as the north bastion. The reconstructed height is greater than the original. The style of this bastion differs from other two bastions. This bastion has a structure with vertical planes. It is not totally round like other two bastions. The bastions with vertical planes are a typical feature of Maratha period.

The total area covered by all bastions is approximately 2000meters. The fort has the structure with Śiva temple inside on higher *adhiṣṭhāna*, on upper level and bastions on lower level.

The fort has the entrance (plate 6) with only dwarf door frame built in stone. It is at the east side of hill and one of the south ways is connected to this door. It could be the main entrance of the fort. The entrance door is small and approximately measures 3 x 3 x 2.5 meters. The hill on the top has remains of stone steps.

**Observing the way towards temple** via Yavat, Dorge Vasti; some architectural remains (plate 3) can be seen. A small temple of Hanumāna with recent construction, a small *musjid* like structure in cuboid form, comparatively large *idgāh* in rectangular shape with pillars, a fortification with bastions are easily located structures.

There are three main paths going towards the temple. One is the road for vehicles which ends at the flat plateau beside the temple; the other is walkway of stone steps (plate 7) with Devnagari inscriptions starting from bottom of the hill and a path from main entrance of the fort. The forth old path is closed today.

Three natural underground water sources (plate 8, 9) are there, one built in stone near steps by Brahmendraswami and other are rock cut and open mouthed.

One of the water sources near steps is with small stone built temple, near south bastion, known as Jānubāi Mandir (plate13-16). It is dwarf structure with small *garbhagṛha, antarāl, maṇḍapa* with four pillars. It is on higher level than the path and has some remains of stone steps.

Climbing towards the temple, in outer area, three stone carved Śivaliṅga, with carved feet (plate 15) on it can be seen prominently. Among those one is a broken part of stone pillar (similar to the same style carving of temple pillar) with feet symbol on the top and three sitting figures (plate 15) in meditating pose, in *dhyāna mudrā,* central figure is large and other two are relatively small. Those structures could have been placed in the memory of the meditators.

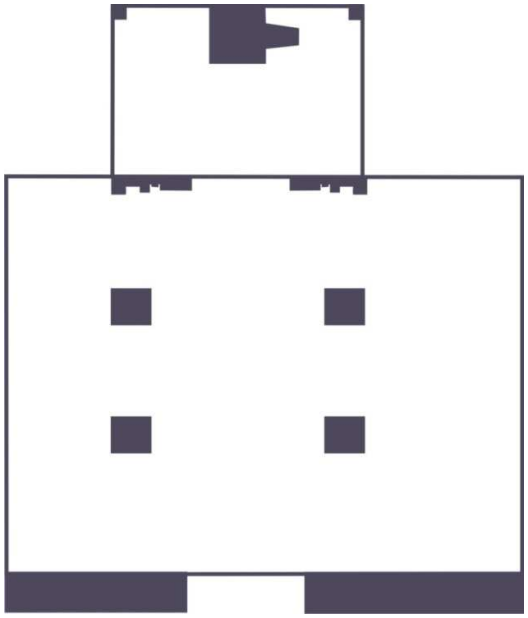
Other two are also square shaped *pīṭha* with carved feet symbols in the middle. The temple is without shrines, having a built stone structure, looks like a part of the hill. The structure could not be located easily. The temple wall is built of stone slabs whereas the roof is of bricks (measures approximately 36 x 20 x 8 cms). Some loose bricks can be found in the temple area and also a circular arranged brick structure is there.

One eye-catching sculptural slab (plate 14) with one *vyāla* (lion) and *gaja* (elephant) having half relief (similar to the sculpture of the main entrance of main temple), is fitted on the upper right side on the outer wall. The temple has a small door with stone frame and the door with metal sheet.

The temple is east facing like main Bhuleshwar Mahādeva temple. The female deity is standing on *pīṭha* (plate 14, 15). The deity sculpture measures 90cms in height and 25cms in breadth, *pīṭha* is 75 x 60 x 27cms. The deity sculpture in standing position, roughly carved, is with two hands holding *talavāra* (the sword) and *pānapātra* (the round vessel); *ardhoṛka* (the cloth covering half legs), clearly seen with ornamented *kaṭibandha* (waist ornament) and three elongated diamond shaped ornamentations could be of metal, attached to that. The simple necklace, circular rings in both ankles are prominent. The *mukuṭa* of deity is carved in half lower part and plain on upper side.




Goddess Jānubāi



Plan of Jānubāi temple

The small *garbhagṛha* measures 1.5 x 2 m and inner height of *śikhara* is 2.54 m. Four quarter pillars of *garbhagṛha* with projection in the corner measure 18 x 18 cms. There are two niches one rectangular and two square on the left wall. Here some other sculptural panels can be seen on the upper inside part of *dvāraśākhā.* The partially broken panel has two goddesses with one *makara* image. One goddess has Nandī as a vehicle and *triśula* in her hand other are broken. This panel is identical to the triad panels of main temple. One more separate sculpture is on the inner frame of *dvāraśākhā.* It is a sitting male figure with hands joining above head.

The *dvāraśākhā* measures 1.2 x 1.8 m inner, 90 x 120 cms outer (projection and groove with 2 m) with no sculptures and decoration. The *antarāla* measures with dimension 2.1 x 2.4 x 1.2 m and half pillar with 30 cms. Round roofed niches facing each other are on walls of *antarāl*, measure 45 x 90 cms.

The *maṇḍapa* is comparatively large in size and measures 2 x 2.5 x 1 m. It is supported with four dwarf pillars (height 2.1 m); two pillars measure 27 x 27 cm and two pillars (middle) measure 45 x 30 cm holding the non-decorative stone beams, are only the architectural carved forms, with base of three carved rectangles with one central elongated triangle at each side. In the middle petal like form pointed upward and 3 triangles are features of the pillars.

Four pillars divide the whole space of *maṇḍapa* in two parts with two concentric square rooves. In first inner square 90 x 75 cms, middle square 1.2 x 1.2 m and outer square 1.5 x 1.8 m. In second inner square 90 x 60 cms, middle square 1.2 x 1 m, outer square 1.7 x 1.5 m. Pillars approximately measure 30 x 30 x 180 cm.

One section of roof of *maṇḍapa* has the sculptural panel of *aṣṭadikpāla* (plate 16). The panel is partially damaged and show some *dikpāla* with their vehicles. Kuber *on nara* (human), Yama *on reḍā* (buffalo), Varuṇa *on makara* (crocodile), Agni on *meṇḍhā* (sheep) are carved in circular form. The style of carving matches with the sculptural style of main temple. This panel could be the part of main temple and fitted during reconstruction.

The unique feature, a carved sitting *yogi* in a square frame (plate 16), facing to the deity is placed on *lalāṭabimba* from inner side of doorframe.

On the southern pathway, one structure with small rooms is at the left side of steps near road. Also one square arc structure in stone (plate 4) with two rooms and middle gallery is in between the parking area and steps coming from the road.

**On the plateau** of the hill, the Bhuleshwar Mahādeva temple is on higher plinth. At lower level at the end of hill steps on the right side, there are two very small structures of *samādhī* built in stone. A structure with small rooms is constructed at the entrance steps of *adhiṣṭhāna*. Inside *samādhī* temple is square *samādhī* in marble with carved footprints in bloomed lotus and small symbols of *śaṅkha, cakra, gadā* and *padma* in four corners. Its roof is built with concentric square.

Two more temples can be seen at the east side of hill and in front of the main temple. Those temples are on plateau on lower level. One structure (plate 18) is with stone inscription mentioning the final construction details as *Ānandāśram, Śrī Datta prasa(prasanna), Śaka 1840*. In 1918 (*Śaka* 1840), it could be reconstructed by the devotee of Śrī Datta. It is a small cave temple with wooden finial. The visible structure is simple and is built on the roof of underground cave. It has descending stone steps ending in the underground cave. The cave is a simple natural structure with natural water source, partially human built wall around it (plate 18). The other temple, Rām *mandir* (plate 19) is comparatively larger temple structure than cave temple. It has seven tall open steps and Gaṇapati on *lalāṭabimba.* It is a simple structure with only *garbhagṛha*. It has medieval style *śikhara* with four pillars in

upper corners. The sculptural panel of Rām, Lakṣmaṇa and Sītā is worshipped as the main deity. The figure of Sītā is very smaller than other two figures. The temple could be constructed by Brahmendraswami as he was worshipper of Rām.

The simple structure with small stone deity Mhaskobā or Mhasobā (plate 3) is found at the left side of the main temple,

**Sculptural remains** that are used or fixed into fortification and other structures such as sculptures of Bhairava, two at entrance steps with elephant n warrior images, Bhairava with surrounding petals similar to the entrance, a small sculpture of *vidyādhara* on a bastion near parking ground, *nāgamaṇḍala* near built water tank**,** *siddhayogi* with beard in sitting position in a niche in wall of water tank. All these sculptures are stylistically same as in main temple and seem as the part of temple.

## The description of Bhuleshwar temple

The two storey temple is finely constructed in black basalt stone with dry masonary without keeping any mortar.

The temple facing east is well secured in a strong stone wall around three sides except east. The uppermost edge of the wall has stucco stripe with design running all around. On south side, there is a panel with standing male figure on the band. Two *devakoṣṭha* are arranged on east wall and one on remaining three walls. The north *devakoṣṭha* has broken sculpture with highly decorated head and legs, torso is absent. The whole temple structure is on strong high foundation (approximately height 4 m, plate 21). The wall with three *śikhara* above of late medieval period can be seen from the plateau and the spot where steps end. Here on front stone wall, finely carved half figure of male deity with eight broken hands surrounding petal form design with broken elephant head welcomes the visitor.

Approximately 15 steps take us to the main temple premises on comparatively high ***adhiṣṭhāna***. Two delicately craved *dvārapāla*, (plate 22) with *naramuṇḍamālā*, facing each other, on both sides of the steps, attached to the wall. Those partially broken two images are with head, torso and some part of legs remaining. Some small rectangular sculptural panels of elephants and warriors are fixed in the wall (plate 23), near the *dvārapāla* on the right side.

**The original *śikhara*** or its parts do not show any existence today. Todays *śikhara* are reconstructed by Brahmendraswami which show later medieval architectural style. The *śikhara* of *garbhagṛha* (plate 30) is with highly carved delicate design than *śikhara of maṇḍapa and Nandīmaṇḍapa.* The *śikhara* of *garbhagṛha* is big, tall and broad. The *śikhara* of *Nandīmaṇḍapa* is comparatively very small. All three *śikhara* were built according to the order by Brahmendraswami.

Observing from upper side, the *śikhara* of *garbhagṛha* is with finial and big *āmalaka* with floral base. Below *āmalaka, vyāla paṭṭikā* (lion band) runs around. Below this *gaja paṭṭikā* runs around. Four low relief *devakoṣṭha* are on four directions. Four highly decorated octagonal *minars* are placed in each corner with small octagonal decorated minarets on both sides. Below this level are square decorated *minarets*, three in each corner. Four intricately carved *devakoṣṭha* on four sides are with deity inside. One more *devakoṣṭha* with deity is in continuation below. This is with high relief and more delicate design than uppermost *devakoṣṭha*. Today the *śikhara* is painted with lime.

The *śikhara* of *maṇḍapa* is with broken finial and *āmalaka* smaller than *garbhagṛha*. Four small *devakoṣṭha* on pillar are placed at four sides separately. Sculptures of *vyāla* (lion) (plate 29) placed each on both sides of *devakoṣṭha.* Four hexagonal *minars* are placed in each corner. Below construction is with three simple planes with four niches in each.

The *śikhara* of *Nandīmaṇḍapa* is simpler than other two. It also has finial with *āmalaka*. Four hexagonal *minars* are in four corners. Simple double planed structure covers the central part one on each side.

On *adhiṣṭhāna*, a small structure with four pillars, *Vidyādhara* on each pillar, back wall and roof called *catuṣkī* (plate 24). It is the stone structure separately placed at the entrance near *nagārkhānā.* The *nagārkhānā* (plate 21, 28) is the place to play music for God which is built by Brahmendraswami. The entrance staircase on *adhiṣṭhāna* takes us to the first storey of *nagārkhānā,* in open gallery, facing east through a shallow domed roof *maṇḍapa*. It has *minars* extended upward and *minarets* between them. *Minars* and the upper edge of *nagārkhānā* are decorated with rectangular stucco mural panels. Total eighteen stucco panels are with medieval style. Each panel is with image in middle and decorative arc with pillars in background. The

sculptures, their cloths and outer square design were painted with yellow and red colours. Today colours show its existence to some extent.

Stucco images (plate 31) list

**on eastern wall (left *minar*)**

upper-figure with *matsyaavatāra*
lower-Gaṇapati

**on eastern wall (right *minar*)**

upper-sitting female deity
lower-Śeṣaśāyī Viṣṇu

**on southern wall**

upper-deity holding snakes in hand
1.lower-Mahiṣāsuramardinī
2.Narasiṁha
3.male figure with beard in Nizam attire
4.male figure sitting in meditating pose
5.vertical design panel
6.figure with sword and
7.empty with window
8.figure with bow-arrow

**on northern wall**

upper-standing female figure
1.lower-figure without head
2.empty panel
3.male figure
4.standing figure

Two *devakoṣṭha* are on both sides of *nagārkhānā.* Two small erotics sculptural panels (plate 25) are at the upper side of *devakoṣṭha* near north steps. A huge brass bell is hanging. Two *dīpmāḷā* (plate 23), *śikhara* of cave temple and Rām *mandir* can be seen on lower level to the frontal east side. At the extreme left side of the bell, is a rectangular deep way with steps going to the ground of above mentioned structures.

At the base of bell, are stone sculptures with female deity in sitting position, highly decorated in stone panel (plate 25). Some inscriptions in later Devnagari are carved on floor.

In front of the bell, there is main entrance of *maṇḍapa* known as *nagārkhānā.* This is the actual entrance (plate 33) of the temple. This structure of *maṇḍapa* with domed shaped roof has three doors, one as entrance and other two on the both side of the walls. Here on floor, inscriptions of ancestors of *pujārī* are written clearly in later Devnagari script with decorative forms.

Next to *nagārkhānā*, a rectangular *maṇḍapa* with semicircular roof is with plain simple walls. It is the resting place for *pālakhī* and *kāvaḍ* (plate 33), in the month of Śrāvaṇa during festival. The door, taking inside is with decorative *dvāraśākhā* (plate 34 )– a doorjamb with Gaṇapati on *lalāṭabimba* and five *śākhā* in sequence *patra, nara, stambha, patra, vyāla*. The *cāmaradhāriṇī* is placed at the base of fourth *patraśākhā.* The bases of other *śākhā* are plain. The *udumbara* here is plain. The original decorated *udumbara* is placed at second inner step which has decorative pattern on central semicircle and two *kīrtīmukha* on both sides. The same slab of carved *udumbara* is placed at the entrance of *nagārkhānā.*

A small old wooden door with *aśvanāla* - horse shoes[1] (plate 33) opens into the small dwarf square passage with Hanumāna with *śendur* (orange color) in a frontal square panel. The roof of this passage and backside of *Nandimaṇḍapa* are same. Its construction is with rectangular heavy stone slabs.

Two staircases (plate 35) on both sides are in right angle to the door. Each staircase is with high stone steps and reaches on the first storey with stone floor. Two decorative square pillars are placed at both sides of last step. On the vertical square base, pillars have sculptures of Gaṇapati, Bhairava, Goddesses at four sides (plate 36). The sitting sculptures of *yogi* with beard are on the extreme upper side of pillar. (may be of *Ācārya* or *Gurū*)

Entering to the storey from right steps, at front right, there is *kūrmachitī* or *kūrmapīṭha* – a tortoise shaped carved stone (plate 35). It approximately measures 150 x 90 x 60 cms.

The ***Nandimaṇḍapa*** (plate 37) is at the left side of entering steps, approximately measures 6 x 2.4 x 2.4 m with half wall. It is having four entrances from four sides. Decorative 10 half pillars with 2 supportive pillars, resting on flat base of dwarf walls, vertically ends to the dome shaped roof (plate 39). Four connecting rectangular panels are placed on inner and outer side of edge of *chādya* at all four sides. These panels (plate 39) have the scenes of Indra *sabhā* with musicians, holding instruments like *mṛdaṅga, pāvā, ṭāḷ* etc.

[1] This door is replaced with new wooden door in the month of Śrāvaṇ 2016

A huge finely carved Nandī (plate 38) facing west, sitting on *prastara pīṭha* with one leg folded, is placed in the middle of the small structure of *Nandimaṇḍapa*, Fine ornamentation on neck and *stabdha bhaava* enhance its beauty. The knot tied on its back and the glazes of stone are special features. The position of Nandi's head is tilted and is cleverly defined so that light coming from back square window can reach to the Śivaliṅga in *garbhagṛha*. This special light play is a happening on 27th, 28th March and 13th, 14th September every year. This typical feature of *nandi* with tilted neck and light play is said to be unique. Four *ardhastambha* are on the back wall of *Nandimaṇḍapa.*

The entrance of ***maṇḍapa*** is with highly decorated *dvāraśākhā* (plate 51, 53, 55) with Gaṇapati on *lalāṭabimba* and five finely carved *laghumandir* on the upper part. The *maṇḍapa* has two more doors in south and north walls. The circular *raṅgashiḷā* is at the centre of *maṇḍapa,* above that is the dome shaped roof with fine circular rim. Female musicians are delicately carved here but only two are remaining which are with *mṛduṅga* and *pāvā.* The circle is in square frame. In each corner of square frame is sitting yogi (male in south west and north east corners, female in remaining two corners) with creeper design in background. The roof extends to half pillars of half walls forming square shape. Two *kīrtīmukha* in each corner and rectangular stone slabs arranged parallel complete its structure.

The *maṇḍapa* approximately measures 6 x 6 m and is supported with four broad square pillars (plate 47). Those pillars have sculptures of Vidyādhara (plate 44) on middle square panel. Three of them are of one style and forth pillar differs from those three pillars. Those pillars have unique feature *yogi* panels (plate 60-63) on the uppermost part connecting to *chādya*. Each pillar is with *yogi* on two outer planes. Inner two planes of each pillar are blank. The top of six *ardhastambha* in walls at both sides of *dvāraśākhā* is with one *yogi* panel facing inside. The top of two *ardhastambha* near *antarāla* is with *yogi* one on each side of pillar. The *kakṣāsana,*[2] the sitting arrangement for devotees are at three sides except the side near *antarāla.*

Three rectangular sculptural panels are above *dvāraśākhā* from inner side of walls. In **Triad *yogi* panels** each panel is with three *yogi* sitting in *siddhāsana* or *sahajāsana or ardhaparyaṅkāsana* , an easy sitting pose of meditation.

[2] This could be the continuation in temple architecture from cave architecture. Kala Sthapatya Gazettier has mentioned *āsanapedhikā* inscribed in stone.

**East triad *yogi* panel** (plate 52) is with three *yogi* sitting in *jñānamudrā, dhyānamudrā, bhūmīsparśamudrā.* Sculptures are with undamaged face with elongated ears without earrings. They have *rudrākṣamālā* around neck, wrist and arm. An ornament in ankle and plain stripe runs around shoulder. They have only cloth around waist.

**South triad *yogi* panel** (plate 54) is with three *yogi* sitting in *jñānamudrā, dhyānamudrā, bhūmīsparśamudrā.* Their heads are partially broken. They have round earrings. The plain broad neck ornament, plain broad rings in arm and wrist are prominent. They have only cloth around waist.[3]

**North triad *yogi* panel** (plate 56) is with three *yogi* sitting in *dhyānamudrā, bhūmīsparśamudrā, jñānamudrā.* The head of middle figure is broken. They have elongated ears without earrings. They don't have neck ornament. They have plain rings in wrist and arms. They are with only cloth around waist.

Three inner sides of *maṇḍapa* are with *kakṣāsana* and dwarf pillars except west side. The top of each half pillar also has a *yogi* panel (plate 60-63)on three planes from inside. Total 36 single panels of *yogi* on top of the pillars and 3 triad *yogi* panels on *dvārasākhā* can be seen in *maṇḍapa*. (Total 36 and 9 = 45).

Entrance figures of ***antarāla*** are of quite interesting pattern. The entrance of *antarāla* is supported with two tall round pillars (plate 48). Two round pillars have standing round sculptures of females, one on each, above the eye level of viewer. The tapering style of pillars takes the viewer's eye up to the beam at ceiling. Here wide sculptural panel (plate 48) is with three female figures, each is placed in one compartment. The sculpture is destroyed, only torsos exist with some ornaments. The group of three figures is placed on background of *vallimaṇḍala* (the creeper design).

Four steps going downward reach into the area of narrow *antarāla* which approximately measures 1.8 x 2.4 m. Left and right walls are plain. The height of *antarāla* is big. Here the tall finely carved *dvārasākhā* of *garbhagṛha* (plate 57) is with Gaṇapati on *lalāṭabimba.* Five *śākhā* define the structure with *patra, nara, stambha, patra, vyāla* respectively. The outermost *vyāla śākhā* extends upto *laghuvimāna* panel. The upper broad stone panel is with five *laghuvimāna* (plate 58).

[3] David Lorenzen mentioned about the attire of Kāpālika and Kālāmukha sects in Kāpālika and Kālāmukhas, Two Lost Śaivite sects, p.2

Each *laghuvimāna* has a standing male figure. Each figure occupies the space between *laghuadhiṣṭāna* and *laghuśikhara.* The central figure and figures at extreme ends (1-3-5) are in the attire of *yogi.* The remaining two figures (2-4) are in *tribhaṅga* pose and with an organ mark around shoulder may be *mṛduṅga*. These male figures are with broken head and legs, only torso exists. The *laghuvimāna* with *yogi* on *dvārasākhā* is the unique feature here.

The ***garbhagṛha*** (plate 45) is smaller than *maṇḍapa* and measures approximately 3 x 3 x 12 m. It is the simple structure with plain walls and simple quarter pillars one in each corner. Pillars have inverted *cobrā* image below capital. The Śivaliṅga of Bhuleśvara Mahādeva is of stone and placed in the centre of *garbhagṛha*. The metal carved face and *nāga* (cobra) are placed over it in daily rituals. First there was horizontal stone slab fixed in the right wall but today it is removed and the right wall is plain.

The *pradakṣiṇā patha* has 31 pillars, 26 half pillars in walls and 33 small rooms around the whole structure of temple (plate 92). The height of this total surrounding structure is up to the *chādya* and at this plane an open passage covers the temple. This open passage is on North, South and West side. The East side around *Nandīmaṇḍapa* is enclosed with the roof of stone slabs.

The vertical wall near open passage has 10 triad panels (plate 69-73). 9 panels are with female deities and the $10^{th}$ is with male deities. Each panel has three figures with its vehicle on its base. Each panel measures approximately 90 x 270cms except $6^{th}$. The $6^{th}$ panel (plate 71) has additional standing figure in *namaskāra mudrā* at left side from viewer's perspective. The middle figure is taller than other figures at both sides. Each panel is decorated with *kirtīmukha* at centre on upper side, a creeper in semicircular form and two *makara* at both ends totally forms *makaratoraṇa.* The creeper has round forms with a yogi sitting in meditating pose. (see chart of triad Śakti panels on next page)

# Chart of triad Śaktī panels

| panel | | *lāṅchana* | | *vāhana* | *āsana* | *mukuṭa* | on semicircle | other |
|---|---|---|---|---|---|---|---|---|
| Panel 1 South | L | *damarū* | broken | *preta* | *ardhaparyaṅkāsana (sahajāsana)* | *jaṭā* | *kīrtīmukha* in centre<br>*sādhaka in circle* sitting on bloomed lotus 3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā* | 2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>2 makara |
| | | broken | broken | | | | | |
| | C | *śaktī* | *daṇḍa* | *gaja* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| | | *akṣamālā varadahasta* | *ghaṇṭā* | | | | | |
| | R | *śaktī* | *śūla* | *gaja* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| | | *akṣamālā abhayahasta* | *ghaṇṭā* | | | | | |
| Panel 2 South | L | broken | broken | no image | *ardhaparyaṅkāsana (sahajāsana)* | *jaṭā* | *kīrtīmukha* in centre<br>*sādhaka in circle* sitting on bloomed lotus 3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>*bhūmisparśamudrā* \| *dhyānamudrā*<br>*jñānamudrā* \| *jñānamudrā* | 2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>2 makara |
| | | *akṣamālā varadahasta* | broken | | | | | |
| | C | *śara* | *dhanuṣya* | no image | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |
| | | *vajra* | *gadā* | | | | | |
| | R | broken | *vīṇā* | no image | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| | | broken | broken | | | | | |
| Panel 3 South | L | *gadā* | broken | *preta* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | *kīrtīmukha* in centre<br>*sādhaka in circle* sitting on bloomed lotus 3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>_____*mudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā* | pearls dangling from *kīrtīmukha*<br>2 small buds,<br>2 *haṁsa (broken)*,<br>2 flowers in corner,<br>2 makara |
| | | broken | broken | | | | | |
| | C | *pāśa* | *pāśa* | *human figure in anjalīmudrā* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| | | *sṛka* | *pātra* | | | | | |
| | R | *daṇḍa* | *pāśa* | no image | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| | | unidentified | *kapāla* / broken *bījapūraka* | | | | | |

# Chart of triad Śaktī panels

| panel | | *lānchana* | *vāhana* | *āsana* | *mukuṭa* | on semicircle | other |
|---|---|---|---|---|---|---|---|
| Panel 4 South | L | *paraśu* \| *mukula*<br>*danta* \| broken | *mūṣaka* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>sitting on bloomed lotus<br>3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā* | 2 small buds,<br>2 *haṁsa* (broken),<br>2 flowers in corner,<br>2 makara |
| | C | broken \| broken<br>*gadā* \| broken | *garūḍa* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| | R | broken \| *vīṇā*<br>*akṣamālā varadahasta* \| *bījapūraka* | *mayūra* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| Panel 5 West | L | *paraśu* \| *mukula*<br>*danta* \| *bījapūraka* | *mūṣaka* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>sitting on bloomed lotus<br>2 at left - 2 at right<br>*dhyānamudrā* \| *dhyānamuarā*<br>*dhyānamudrā* \| *dhyānamuarā* | 2 circular forms with snake head on both side of *kīrtīmukha*<br>2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>2 makara |
| | C | broken \| broken<br>*akṣamālā varadahasta* \| *jñānamudrā* | *vṛṣabha* | *ardhaparyaṅkāsana (sahajāsana)* | *jaṭā* | | |
| | R | *daṇḍa* \| *pāśa*<br>*akṣamālā abhayahasta* \| *pustaka jñānamudrā* | *haṁsa* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |
| height same as C Panel 6 West | L | *ḍamarū* \| broken<br>*akṣamālā varadahasta* \| *varadahasta* | *vṛṣabha* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>sitting on bloomed lotus<br>5 at left - 3 at right<br>_____*mudrā* \| *dhyānamudrā*<br>*jñānamudrā* \| *jñānamudrā*<br>*dhyānamudrā* \| *jñānamudrā*<br>*jñānamudrā* \| half seen<br>_____*mudrā* \| – | standing male figure near left deity, ornaments in ear, arm, around neck, only cloth around waist<br>2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>left makara,<br>right makara absent |
| | C | *cakra* \| *vajra*<br>? \| broken | *vṛṣabha* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |
| | R | broken \| *sūcī*<br>*akṣamālā varadahasta* \| *kamaṇḍalū* | *haṁsa* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |

## Chart of triad Śaktī panels

| panel | | *lānchana* | *vāhana* | *āsana* | *mukuṭa* | on semicircle | other |
|---|---|---|---|---|---|---|---|
| Panel 7 North | L | broken / broken \| broken / broken | *preta* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>3 at left - 3 at right<br>*jñānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā* | 2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>2 makara |
| | C | *triśūla* / *akṣamālā* *varadahasta* \| *khaṭvāṅga* / *bījapūraka* | *vṛṣabha* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |
| | R | *śara* / *akṣamālā* *varadahasta* \| *dhanuṣya* / *kamaṇḍalū* | *haṁsa* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |
| Panel 8 North | L | *ḍamarū* \| *khaṭvāṅga* / broken | *preta* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>*jñānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *jñānamudrā* | 2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>2 makara |
| | C | broken / *akṣamālā* *varadahasta* \| *vajra* / *kamaṇḍalū* | *haṁsa* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |
| | R | *ḍamarū* / broken \| *triśūla* / broken | *vṛṣabha* | *ardhaparyaṅkāsana (sahajāsana)* | *jaṭā* | | |
| Panel 9 North | L | *paraśu* / *danta* \| broken / broken *bījapūraka* | *mūṣaka* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>*one leg tied with yogapaṭṭa* \| *one leg tied with yogapaṭṭa*<br>*two legs tied with yogapaṭṭa* \| back of yogi | pearls dangling from *kīrtīmukha*<br>2 small buds,<br>2 *haṁsa (broken)*,<br>2 flowers in corner,<br>2 makara |
| | C | *triśūla* / *akṣamālā* *varadahasta* \| *pāśa* / broken | *mayūra* | *ardhaparyaṅkāsana (sahajāsana)* | *karaṇḍa* | | |
| | R | *daṇḍa* / *gadā* \| *śaṅkha* / *cakra* | *garūḍa* | *ardhaparyaṅkāsana (sahajāsana)* | *kirīṭa* | | |

## Chart of triad Śaktī panels

| panel | *lāṅchana* | *vāhana* | *āsana* | *mukuṭa* | on semicircle | other |
|---|---|---|---|---|---|---|
| Male deities<br>Panel 10<br>North<br>L<br>C<br>R | *damarū* \| *triśūla*<br>one point weapon \| *pātra*<br>*damarū* \| broken<br>*amṛtakumbha* \| broken<br>two point weapon \| *kapāla*<br>one point weapon \| *naramuṇḍa* | | *ardhaparyaṅkāsana (sahajāsana)*<br>*ardhaparyaṅkāsana (sahajāsana)*<br>*ardhaparyaṅkāsana (sahajāsana)* | *jaṭā*<br>*jaṭā*<br>*jaṭā* | *kīrtīmukha* in centre<br>*sādhaka in circle*<br>3 at left - 3 at right<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā*<br>*dhyānamudrā* \| *dhyānamudrā* | 2 small buds,<br>2 *haṁsa*,<br>2 flowers in corner,<br>2 makara |
| | | | | | | |
| | | | | | | |

## Exterior of temple

**Paṅcaratha temple**

**Vṛttākāra with stellete plan**

**Pīṭha - North traditions**

**Jaṅghā - South traditions (with equal *kūṭastambha* except one)**

**Śikhara - Later medieval (with Mughal influence)**

The outer structural design of *garbhagṛha, antarāla* and *maṇḍapa* and its parts define the style of the temple.

1. O**uter structural design of *garbhagṛha*-** The plan of *garbhagṛha of* Bhuleshwar Mahādeva temple is of stellete type (plan 1). The structure is of *paṅcaratha* type (five flat vertical surfaces projecting from each wall of *garbhagṛha*). The outer most flat surface is with *devakoṣṭha* on each side except east. On high *adhiṣṭhāna*, starting from lower, the vertical structure of the wall is defined with *khūra, padma, kumbha, kumuda, kapota with panjara, jaṅghā, kapota, varaṇḍikā, daṇḍachādya* with continuous bell forms running all around. (see structural diagram on page 46).These parts run continuously all around the *garbhagṛha.* Overall 27 sculptures of goddesses and *surasundaris* (approximately 30cm in height) in decorative arc are placed on *kumbha.* The *kumuda* is decorated with one floral diamond on each side of *kumuda.* The *kapota* is with *panjara* design. On *jaṅghā,* each projecting and inner plane has a standing sculpture of deities, *surasundaris and musicians.* Each flat plane of *jaṅghā* on south, west and north has *devakoṣṭha.* Next *kapota* layer is with continuous design band of diamond shaped flower. The *varaṇḍikā* supports to slanting roof *daṇḍachādya.*

The sculptures on *kumbha* are mostly of deities sitting or standing in various positions. The corner of south west has *surasundarī* on *kumbha* where as remaining corners have deities. Each deity panel is on each plane of *kumbha*. Each panel has decorative arc with design of circular convolutions behind deity. Though each panel is small and approximately measures 30x20cms, the carving of sculpture is fine with each and every detail of figure and ornaments. This arrangement of *kumbha* deities is one of the unique features comparing to other temples in Maharashtra.

The chart explaining details of sculptures on *kumbha* is given on next page.

**Chart of sculptures on *kumbha***

| Sculptures | *āyudha* | | *āsana* | *mukuṭa* | background |
|---|---|---|---|---|---|
| 1 | broken<br>*bījapūraka* | broken<br>broken | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| 2 | broken<br>*akṣamālā*<br>varada | broken<br>broken | *ardhaparyaṅkāsana / siddhāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| 3 | *gadā*<br>*bījapūraka* | *kheṭaka*<br>*pānapātra* | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| 4 male deity | *ḍamarū*<br>broken | *nāga*<br>broken | *nṛtya* | *jaṭā* | round pillars frame with decorative arc *naramuṇḍamālā* near leg |
| 5 | *aṅkuśa*<br>broken | *pāśa*<br>broken | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| 6 | *triśūla*<br>broken | broken<br>broken | *lalitāsana* | *jaṭā* | round pillars frame with decorative arc *kīrtīmukha* at centre |
| 7 | *śaṅkha*<br>*akṣamālā*<br>varada | *śaṅkha*<br>broken | *lalitāsana* | *kirīṭa* | square pillars frame with decorative arc |
| 8 *nartakī* | upward | normal | half standing | – | square pillars frame with decorative arc |
| 9 *cakravaktrā uttānā* | normal | above head | dancing, left leg folded | – | square pillars frame with decorative arc |

**Chart of sculptures on *kumbha***

| Sculptures | *āyudha* | *āsana* | *mukuṭa* | background |
|---|---|---|---|---|
| 10 *darpaṇā* | touching forehead \| *darpaṇa* | standing | – | square pillars frame with decorative arc |
| 11 | dangling \| touching head | standing in *tribhaṅga* | | square pillars frame with decorative arc |
| 12 | holding *nāga with both hands above head* | standing in *tribhaṅga* | | square pillars frame with decorative arc |
| 13 *darpaṇā* | touching forehead \| *darpaṇa* | standing in *tribhaṅga* | | round pillars frame with decorative arc *naramuṇḍamālā* near leg |
| 14 | *aṅkuśa* \| *pāśa*<br>*akṣamālā* varada \| *pānapātra* | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| 15 | ? \| ?<br>varada \| *bījapūraka* varada | *lalitāsana* | *kirīṭa* | round pillars frame with decorative arc *kīrtīmukha* at centre |
| 16 | *cakra* \| *gadā*<br>varada \| *śaṅkha* | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| 17 | ? \| *kheṭaka*<br>*akṣamālā* varada \| *pustaka* varada | *lalitāsana* | *karaṇḍa* | round pillars frame with decorative arc |
| 18 | *triśūla* \| *nāga*<br>*abhaya* \| *bījapūraka* | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |

**Chart of sculptures on *kumbha***

| Sculptures | *āyudha* | | *āsana* | *mukuṭa* | background |
|---|---|---|---|---|---|
| 19 *Mahiṣāsura-mardinī* | *talavār* | *kheṭaka* | *āliḍha* | *kirīṭa* | round pillars frame with decorative broken arc *mahiṣa vāhana* |
| | *triśūla* | broken | | | |
| 20 | ? | ? | *lalitāsana* | *kirīṭa* | round pillars frame with decorative arc *kīrtīmukha* at centre |
| | *akṣamālā* varada | *bījapūraka* | | | |
| 21 | broken | broken | *lalitāsana* | *jaṭā* | round pillars frame with decorative arc |
| | broken | broken | | | |
| 22 | *mukula* | *gadā* | *lalitāsana* | *kirīṭa* | square pillars frame with decorative arc *kīrtīmukha* at centre |
| | *bījapūraka* | *bījapūraka* | | | |
| 23 *brāhmī* | *sruk* | *pustaka* | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc 3faces |
| | *akṣamālā* varada | on folded leg | | | |
| 24 | *mukula* | *gadā* broken | *lalitāsana* | *karaṇḍa* | plain round pillars frame with decorative arc |
| | broken | *pustaka* | | | |
| 25 | *mukula* | *gadā* | *lalitāsana* | *kirīṭa* | square pillars frame with decorative arc |
| | *bījapūraka* | broken | | | |
| 26 | *nāga* broken | *nāga* broken | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| | *akṣamālā* varada | *bījapūraka* | | | |
| 27 | broken | broken | *lalitāsana* | *karaṇḍa* | square pillars frame with decorative arc |
| | *akṣamālā* varada | broken | | | |

The *jaṅghā* of Bhuleshwar temple is of Drāviḍaa type and has 67 sculptures (plate 79-86) in standing position with approximate height of 1.2 m. Standing sculptures are in clockwise direction starting from outer adjoining wall near first *devakoṣṭha* between *maṇḍapa and antarāla* at south to outer adjoining wall near fifth *devakoṣṭha* between *maṇḍapa and antarāla* at north. Most of the sculptures are partially broken so their proper identification could not be done. Still sculptures are noted with present attributes starting from south sculptures are as follows:

**first *devakoṣṭha* between *maṇḍapa and antarāla* at south**

1. Surasundarī is with ṭāḷa (bells) in both hands and with ornaments.
2. The sculpture is totally broken.
3. Male figure is with three torsos and four legs. Heads of this sculpture are broken.
4. Male figure is in *tribhaṅga* with two hands. The sculpture has *pakhavāja* around waist with common man's attire like *bhilla*.
5. Surasundarī is in *tribhaṅga* with ornaments. Its heads and legs are broken, only torso is present.
6. Here sculpture is on south broad *mūlastambha*. **Mahākāla** (plate 81) **sculpture is without clothes. He has serpant knot and ornament around neck. He bears *naramuṇḍamālā* running around waist and legs. The serpant covering legs is also a feature.** He has spreaded hair behind head, *naramuṇḍamālā* above head. His half closed eyes and sharp canines coming out are prominent features. He has ornament in arms and feet. He has serious facial expressions. He is as if in deep contemplation.
7. Surasundarī is in *tribhaṅga* with ornaments.
8. Surasundarī is in *samabhaṅga* pose with ornaments.
9. The sculpture is absent, totally broken.
10. Surasundarī is in *tribhaṅga* pose with right leg stretched and left leg ahead. The sculpture is with ornaments.
11. Surasundarī is with ornaments, It is partially broken. The sculpture of *haṁsa* is at feet.
12. Surasundarī is with slight *tribhaṅga* and ornamentation. The sculpture is partially broken.
13. Surasundarī is with slight *tribhaṅga*. Her left leg stretched. The sculpture is with ornamentation and it is partially broken.
14. Surasundarī is with slight *tribhaṅga,* with ornaments. Her hands, face and her left

leg are broken. The right leg is half folded.

15. *mṛduṅgamrdalā* - Surasundarī is with slight *tribhaṅga,* holding *pakhavāja* around neck. Her left leg is straight.

16. Female figure with simple attire, simple necklace of beads around neck. No other ornament is present. She is holding and playing *mṛduṅga* with both hands.

**Second south *devakoṣṭha* on *garbhagṛha***

17. *mṛduṅgamrdalā* - Surasundarī is with *tribhaṅg.* She is holding *pakhavāja* around neck. Her right leg is straight.

18. Surasundarī is with *atibhaṅga.* She is with twisted torso and ornaments.

19. Surasundarī is in *tribhaṅga.* Her face and legs are broken.

20. Surasundarī is in slight *tribhaṅga*. Her legs are straight but face is broken.

21. Surasundarī is in slight *tribhaṅga.* Her face and legs are broken.

22. Surasundarī is in *tribhaṅga* . The sculpture is with ornamentation. Her face and legs are broken.

23. Surasundarī could be Ālasā. She is in *tribhaṅg* and with ornamentation. Her face and legs are broken.

24. The sculpture could be identified as Darpaṇā, as she has mirror in her hand. Surasundarī is in *tribhaṅga* holding mirror and she is with ornamentation. The figure is one of the best and unique contributions in medieval temple sculptures.

25. Surasundarī is in slight *tribhaṅga.* She is with ornaments. Her head and legs are broken.

26. Surasundarī is with ornaments. Her face and her right leg are broken. The small sculpture of monkey is present at her feet.

27. Surasundarī is in *tribhaṅga* and she is with ornaments.

28. Surasundarī is in *tribhaṅga* and with ornaments. Only torso exists. Her face and legs are broken.

29. Surasundarī is in slight *tribhaṅga* and with ornaments. Only torso exists. Her face and legs are broken.

30. Surasundarī is in *tribhaṅga* and with ornaments. Only torso and feet exist. Her face, hands, legs are broken.

31. Female figure is broken.

32. This sculpture could be of Menakā. Surasundarī is with torso. Her face and legs are destroyed, could be *kheṭaka* in her right hand

33. Surasundarī is with broken face and hands. She is with ornaments.

34. Surasundarī is with broken face and hands. She is with ornaments.

**West *devakoṣṭha* on *garbhagṛha*** at backside

35. Surasundarī is standing straight. Her face and her right leg are broken. Her head could be covered with back cloth.

36. Surasundarī is in *tribhaṅga*. She is with ornaments. Her face, legs, hands are broken.

37. The sculpture is easily identified as Mahiṣāsūramardinī with the body of *Mahiṣāsūra* on ground. Goddess is with *prabhāvalaya.* Her face and hands are broken.

38. Surasundarī is in *tribhaṅga*. Her face, hands, her right leg are broken.

39. Surasundarī is standing straight with ornaments; her face, hands, legs are broken, her right hand could be in raised position holding lace

40. The sculpture is fully broken. It could be with monkey image at feet.

41. The sculpture could be identified as Vīṇāmardalā in *tribhaṅga*. She is with ornaments. Her hands and right leg are broken. One round part of *vīṇā* at her right side is present. Her face, hairstyle and large round earrings are clear.

42. Male figure with simple clothes and simple neck ornament. The sculpture could be of a common man. His hands and right leg are broken.

43. The sculpture is totally broken.

44. Surasundarī is in *tribhaṅga.* Her face, her right hand and leg are broken. Her hand is dangling on waist.

45. Surasundarī is in *tribhaṅga*. Only torso with ornamentation exist.

46. Surasundarī is in *tribhaṅga*. Only torso with back head cloth and ornamentation exist.

47. Surasundarī is in slight *tribhaṅga* . She is with heavy necklace. Her head and legs are broken.

48. Male figure with simple attire. He has head with large round earrings and simple necklace; his hands and legs are broken.

49. Surasundarī is in *tribhaṅga;* she is with ornaments. Her face, hands and legs are broken.

50. Male figure is in *tribhaṅga* with simple attire, could be a common man.

51. Surasundarī is in slight *tribhaṅga* holding *ṭāḷa* (bells) in both hands; with ornaments.

**North *devakoṣṭha* on *garbhagṛha***

52. Mṛduṅgamardalā, Surasundarī is in slight *tribhaṅga* holding *mṛduṅga;* her face, her right hand and left leg are broken.

53. Male figure with simple attire. He is holding *mṛduṅga.* He has different hairstyle.

54. Surasundarī is with twisted torso. The sculpture is with ornamentation. Her face, hands and legs are broken.

55. Vīṇāmardalā, Surasundarī is in *tribhaṅga.* She with folded legs. She is with ornaments and her hands are in position of holding *vīṇā.*

56. Surasundarī is in straight pose. She is with flat ornaments. Her face, hands and legs are broken.

57. Surasundarī is in *tribhaṅga.* She is with ornaments; her right hand is raised; her face, hands and legs are broken.

58. Surasundarī is in *samabhaṅga;* She is with ornaments; her face and hands are broken.

59. Surasundarī is in *tribhaṅga;* She is with ornaments; her face and hands are broken.

60. Surasundarī is in slight *tribhaṅga.* She is with ornamentation; her face and legs are broken.

61. Surasundarī is in *tribhaṅga;* she is with ornamentation; her face, hands and legs are broken.

**62. The sculpture is on north broad *mūlastambha*. Mahākālī** (plate 85) is standing in *tribhaṅga* on *preta*, with *prabhāvalaya* at back of head. She has ferocious face with large eyes and sharp canines coming out of mouth. Her body is with cuboid finishing. She has *kucabandha* around her breasts, serpent around neck. Her four hands are broken. The scorpion is in cavity of her stomach which is rare feature.

63. Surasundarī is in *tribhaṅga;* her face, hands and legs are broken.

64. Male figure is in *tribhaṅga*; he is in simple attire, holding *mṛduṅga* around waist.

65. Surasundarī is in *tribhaṅga.* She has slightly twisted torso, she is with ornaments and holding something in her right palm. Her left broken arm is in raised position.

66. The sculpture here is totally broken.

67. Surasundarī is in *samabhaṅga.* She is holding *ṭāḷa* in both hands. She is with ornamentation. Her face and legs are broken.

**fifth *devakoṣṭha* between *maṇḍapa and antarāla* at North**

**Jālavātāyana (windows -** plate 27**),** with criss-cross stone pattern, *haṁsa* design are used in the protecting walls of temple to allow the light and air. No window can be found in the walls of *garbhagṛha* and *antarāla.*

**The Lotus facing downward** (plate 49) above *kakṣāsana*, at both sides – at the starting of *maṇḍapa,* is in between *antarāla* and *maṇḍapa.*

**Gaja-vyāla thara** (plate 50), a band of elephant and lion is at the base, above *khūra* of *maṇḍapa* and *Nandīmaṇḍapa*. At the North side, some images of *gaja* (elephant) are depicted with human figures sitting on its back. The band consists of few *aśva* (horse) figures also.

## Special features

***Gajamukhī**

Three sculptures of Śakti form of Elephant headed God are on triad panels in *pradakśiṇā path* of Bhuleshwar temple particularly on 4th panel, 5th panel and 9th panel (plate 70, 71, 73). In all three panels, Śakti form of Elephant headed God is on extreme left. The height of every form is approximately 45 cm, less than the central form of Śakti but is equal to the Śakti form at extreme right. Each panel is with two *makaratoraṇa* at both ends of semicircular ornamentation and *kirtīmukha* is in centre on upper side. The convolutions of vine are in semicircular form at the background of each panel. In each convolution *yogi* is sitting in meditating pose.

All Śakti forms are sitting in *ardhaparyaṅkāsana* or *sahajāsana* with *vāhana* at its base. The *vāhana* of Śakti form of Elephant headed God is *mūṣaka* and can be easily identified. Every form is finely carved with all features of elephant head on a female figure with ornaments and feminine features. The *mukuṭa* of is of *kirīṭa* type. The trunk is with bend towards left. The trunk is broken in 9th panel. The *lānchana* of Śakti form of Elephant headed God (starting from lower left in clockwise direction)

on Panel 4 : *danta, paraṣū, mukula, (broken)*

on Panel 5 : *danta, paraṣū, mukula, bījapūraka*

on Panel 9 : *danta, paraṣū, mukula, bījapūraka(broken).*

## Story-panels

The subjects of story panels are from epics of Ramayana and Mahabharata. Among all story panels Draupadi Swayamvara, Bhishma, Meeting of Ram Laxman, [4] are at the eye level and could be easily seen.

**Three more story panels[5]**

1. **Māricavadha panel** (plate 76) is near beam of *Nandīmaṇḍapa* facing west. It could be the part of absent panel of *kakṣāsana* at south east corner of *maṇḍapa*.

2. **Teachings by Ācarya** (plate 74) is on the S**outh beam** connecting to the enclosure around *maṇḍapa* and enclosure around *antarāla - garbhagṛha*. This panel (visual part approximately measures 60 cms x 270 cms) is with the bass relief sculpture of sitting male figure in the centre, with *pustaka* or text on crossed stand in front of him. He is with bear body, only an ornament around neck and earrings. His hairs are tied above. The figure seems to be deliver his teaching by reading the text, his right hand is in *vyākhyānamudrā* . one sitting small male figure at his left. To his left side, standing animals like tiger, horse, some with destroyed heads is carved facing him are in a queue. Behind them four trees with peacocks, monkeys, birds sitting on and listening teachings. To his right, standing elephant, lion, horse, and two more animals with broken head are carved facing him. Behind them, three full trees and one half tree are with monkeys, birds, sitting on and listening teachings. The central figure could not be identified with name. But the panel suggests the teachings by some Ācārya (of Śaiva sect-related to opposite panel, may be the king or donor who has taken *dikṣā* and reached to highest level). A devotee and animals are grasping his divine teachings.

**3. Worshipping scene** (plate 75) is on the **North beam** connecting to the enclosure around *maṇḍapa* and enclosure around *antarāla -garbhagṛha*. It tells the story sequentially in five sections starting from left with viewer's point of view. First section has two figures, sitting in temple like structure. Left male figure is with beard and stylistically tied hair. The figure is with only waist cloth and ornaments around neck, hand, wrist and round solid earrings. The figure is holding small rectangular cubes in his right hand and left hand is raised with first two fingers open. Next is a

[4] All story panels are explained with every detail by Dr. A.V. Naik, The Bhuleshwara Temple Near Yavat (Poona District)
[5] Not noted by Dr. A. V. Naik, Ibid.

female figure sitting with folding legs. The figure is with few ornaments and head gear. She is also holding rectangular cubes in her right palm. Her left hand is resting on left thigh. In between both figures is small vertical rectangular form on ground of temple like structure. Male figure with beard is giving some advice and female figure is accepting it. They could be busy with doing some ritual (may be in Bhuleshwar temple). Second section is with royal male figure with *anjalī mudrā* and sitting in *padmāsana,* form like *gadā* at its back. The Śivaliṅga is in front of the figure and the figure is worshipping Śivaliṅga. The figure is with delicately carved round earrings and necklace. Hair spread at back of his head. His attire is like a Royal figure. Behind the figure is a big form of Nandī and small figure of cow or Nandī.

In third section the royal figure is in half standing position. Fourth section has royal figure from front view. The figure is with raised hands. His right hand is holding legs of human figure which is carved in horizontal position at the extreme top of panel. Vyāla figure is with aggressive features placed in front of royal figure. A small female figure is standing behind *vyāla*. (Here *vyāla* is used as lion as a royal symbol.)

Fifth section has two standing figures, one of which is same royal figure in *anjalī mudrā.* The other last male figure is with *jaṭāmukuṭa* and four hands. Upper right hand of figure is holding *triśula* (which is clear). Lower right hand is unidentified and other two are hiding. The last figure may be of Śiva. The small female figure (same as fourth section) is in between. The whole scene could be related to king or donor who had major contribution in 2nd phase reconstruction of Bhuleshwar temple. The story mainly tells about the receiving *dikṣā*, continuing worship of Śiva, destroy of evil power with blessings, and ultimately *darśan* of Śiva.

2. O**uter structural design of *antarāla*** has two *kūṭastambha* with all parts *khūra, padma, kumbha, kumuda, kapota with panjara, jaṅghā, kapota, varaṇḍikā, daṇḍachādya* with continuous bell form running all around. South broad *kūṭastambha* has standing sculpture of *Mahākāla* and north broad *kūṭastambha* has standing sculpture of *Mahākālī* on *jaṅghā* part.

3. **Outer structural design of *maṇḍapa*** has *khūra, kumuda, gaja-vyāla thara in pair, vedikā with story panels, āsanapaṭṭa,* which are supported with dwarf pillars with open space and *mandachādya*. Three central surfaces are with highly decorated *dvāraśākhā (doorjambs).* At the joining wall of *antarāla* and *maṇḍapa,* one *devakoṣṭha* is on south and north side.

The *maṇḍapa* has three doors at west as main entrance, and at south and north. Each *dvāraśākhā* is highly decorated with five *śākhās.* The sculpture of Gaṇapati is on *lalāṭabimba* of each *dvāraśākhā.* Five *laghuvimāna* (miniature temples) are placed at the uppermost part of west and north *dvāraśākhā.* The South *dvāraśākhā* is with three complete *laghuvimāna* and the outermost *laghuvimāna* (1st and 5th) are incomplete.

## Dvāraśākhā

**East *dvāraśākhā*** (plate 51) is with five *śākhās,* from inner sequence *patra, nara, stambha, patra, vyāla.* The sculptures of *Gaṅgā, Yamunā, male deity, Cāmaradhāriṇi, Kuber* are on both sides at the base of *śākhās.* The *udumbara* is with central design on semicircle and *kīrtīmukha* at both sides. Five miniature temples with *phāṅsaṇā* style *śikhara* on uppermost beam.

**North *dvāraśākhā*** (plate 55) is with five *śākhās,* from inner sequence *patra, nara, stambha, patra, vyāla.* The sculptures of *Gaṅgā, Yamunā, male deity, Cāmaradhāriṇi, Kuber* are on both sides at the base of *śākhās.* The *udumbara* is with central design on semicircle and *kīrtīmukha* at both sides. Five miniature temples with *phāṅsaṇā* style *śikhara* on uppermost beam.

**South *dvāraśākhā*** (plate 53) is with five *śākhās,* from inner sequence *patra, nara, stambha, patra, vyāla.* The sculptures of *Gaṅgā, Yamunā, male deity, Cāmaradhāriṇi, Kuber* are on both sides at the base of *śākhās.* The *udumbara* is with central design on semicircle and *kīrtīmukha* at both sides. Three miniature temples with *phāṅsaṇā* style *śikhara* on uppermost beam.

The *āsanapaṭṭikā* (outer walls of *kakṣāsana*) has sculptural panels of Rāmāyaṇa and Mahābhārata. These panels are on the both sides of three *dvāraśākhā* of *maṇḍapa*. Each panel (approximately 90 cms x 240 cms ) is in rectangular shape and explained with sequential sections of incidences in each story.

The outer dwarf walls of *Nandimaṇḍapa* has *khūra, gaja-vyāla thara, paṭṭikā* up to the approximately height of 1.2 m. Upper open space is occupied by dwarf pillars. Above that the elongated rectangular sculptural panels, one on each side, are placed. Each panel has one deity in centre and musicians at both sides. The same panel is also placed from inner side. Twelve *yogi* sculptures, three on each pillar are

placed on uppermost part of pillar (abacus). Here the ceiling around *nandimaṇḍapa* up to *antarāla* is enclosed with stone slabs. The ceiling around *garbhagṛha* is half open and half closed to the surrounding rooms.

## Devakulikā around

The whole temple structure is surrounded by 19 *devakulikā* (small rooms) (plate 92,95) and 14 rectangular passages without doors. They are alternately arranged except east. Two open corners of each *devakulikā* have a half pillar in each corner. 30 half pillars are on the outer corner of *devakulikā.* 6 half pillars are in the wall on east. Totally 36 *ardhastambha* (half pillars) are around the whole structure. Originally a standing elephant on uppermost flat surface was placed on each half pillar. Today those standing elephants show their existence only at west side. Elephants on south and north sides are broken. Details of *devakulikā* are as follows:

**South enclosure**

| | |
|---|---|
| 1st *devakulikā* | Totally filled from inside |
| 1st passage | empty |
| 2nd *devakulikā* | Śiva *on lalāṭabimba,* empty room |
| 2nd passage | empty |
| 3rd *devakulikā* | Śiva *on lalāṭabimba,* empty room |
| 3rd passage | Three steps and small door which opens to south side, the view of steps from hill |
| 4th *devakulikā* | no image on *lalāṭabimba, pīṭha* without sculpture |
| 4th passage | It has a window with *haṁsa* (swan) design |
| 5th *devakulikā* | Śivaliṅga on *lalāṭabimba, pīṭha* without sculpture |
| 5th passage | Window with cross design |
| 6th *devakulikā* | Śiva on *lalāṭabimba, pīṭha* with Śivaliṅga |
| 6th passage | empty |
| 7th *devakulikā* | totally filled from inside |

**West enclosure**

| | |
|---|---|
| 7th passage | empty |
| 8th *devakulikā* | Gaṇapati on *lalāṭabimba, pīṭha* with Viṭhṭhala Rakhumāi sculpture |

| | |
|---|---|
| 8th passage | small window |
| 9th *devakulikā* | Gaṇapati on *lalāṭabimba, pīṭha* without sculpture |
| 9th passage | empty (outer wall is shifted) |
| 10th *devakulikā* | Gaṇapati on *lalāṭabimba, pīṭha* with Viṭhṭhala Rakhumāi sculpture |
| 10th passage | **Śeṣaśāyī Viṣṇu** (plate93, 94) half relief sculpture in stone slab placed on high built surface. The figure of Viṣṇu is absent but *daśāvatāra* (10 incarnations of Viṣṇu) are carved in circular design in sequence on the upper edge of stone slab. This is exactly opposite of *kūrmapīṭha* in *maṇḍapa.* The passage has half doorframe with cross design. Two sculptures are in standing position on upper part. One is Garuḍa in *jayakāra mudrā* and other is holding elongated book. Here, inside the doorframe, are unique sculpture of *haṁsa* (swan) sitting in the centre of group of *matsya* (fishes). This sculpture is at both upper sides of door frame. Some marks of initial design of water waves and fishes can be seen around. |

**North enclosure**

| | |
|---|---|
| 11th *devakulikā* | totally filled from inside |
| 11th passage | Window with diamond design (today it is removed) |
| 12th *devakulikā* | Śiva on *lalāṭabimba,* empty room |
| 12th passage | empty |
| 13th *devakulikā* | Śiva on *lalāṭabimba,* empty room |
| 13th passage | empty |
| 14th *devakulikā* | Sitting Śiva on *lalāṭabimba, ḍamarū* in left hand |
| 14th passage | Small door to go outside, high step staircase reaches on *adhiṣṭhāna.* (It is exactly opposite to 3rd passage) |
| 15th *devakulikā* | Śiva on *lalāṭabimba,* broken sculptural with 6,7 figures |
| 16th *devakulikā* | No image on *lalāṭabimba,* empty room |
| 17th *devakulikā* | No image on *lalāṭabimba,* empty room |

| | |
|---|---|
| 18th *devakulikā* | No image on *lalāṭabimba,* filled inside |
| 19th *devakulikā* | totally filled from inside |

The ceiling of *devakulikā* and passages is up to pillars except the narrow space around *garbhagṛha* and *antarāla.* The upper backside of temple is inserted into the enclosed ceiling around. The temple is in firm protection of this surrounding structure.

In *pradakṣiṇā patha,* the story panel of Māricavadha(destroy of demon named Mārīca) is at the uppermost part of right pillar (facing west) at the starting of *pradakṣiṇā patha.* Two other story panels facing east are on the beam near *chādya,* one is on north beam and one is on south beam. These two panels separate surrounding enclosed area of the temple in two parts, the outer area of *garbhagṛha* and the outer area of *maṇḍapa*.

Original *śikhara* do not exist, not a single *kūṭa* of original style is present to get any idea about style and design of original *śikhara*. But we can reconstruct the original *śikhara*. Miniature temples on *dvāraśākhā, devakoṣṭha,* and wall which guide us with design format of outer pillars.

Existing *śikhara* is of later medieval period. It has *bhumī* with stucco pattern, vertical arch pattern; vertical netted rectangle decorated design patterns of Bahāmani style, bell roof with rain water passage, large 4 *vyāla* figures on the top of *maṇḍapa śikhara,* roof of *nagārkhānā* with four pillars bass relief sculptural panels of deities Gaṇapati, Mahiṣāsuramardinī, depicting Maratha style

**The original *śikhara***, to get an idea of original *śikhara*, the miniature temples on *dvāraśākhā,* pattern of *śikhara* of *devakoṣṭha* [6], the style n pattern of *kūṭastambha,* give the guideline. The original *śikhara* could be of Drāviḍaian style with Bhumija characteristics with *āmalaka* style *kaḷasa*. Kala-Sthapatya gazetteer discusses about those miniature temples on *dvāraśākhā, devakoṣṭha,* sometimes on *śukanāsī* as the main guideline for original *śikhara.*[7]

**Miniature temples (*laghuvimāna* -** plate 45**) of Bhuleshwar temple**

Uttarāṅga (the upper side of *garbhagṛha dvāraśākhā)* has five miniature temples (plate 58) with 5 *bhūmi,* small triangular pattern in middle and at both ends.

[6] Rao Kailas, thesis- Archaeological pedagogy of Kalyani Calukya temples an investigation into geometry of form generation and methods of instructions for construction, ch.2
[7] Kala-Sthapatya gazetteer pdf , p2

The walls in miniature temples are replaced with five standing figures. Their placement is in alternate pattern, *Yogi* figures (1-3-5) and musicians (2-4) and *adhiṣṭhāna*. Here *yogi* figures for *garbhagṛha* and musicians for *maṇḍapa* are placed.

## Finding out the original structure of *śikhara* (sketch 1-8)

The existing *śikhara* shows later medieval style. Existing miniature temple panel on *dvāraśākhā* is only clue to imagine the exact structure of original *śikhara.*

Comparing it with the contemporary temples of Maharashtra, we can outline the original *śikhara.* Especially stylistic similarity in *bhūmi,* with small triangular pattern in middle and both ends of each *bhūmi*, it could be **Bhumija style with Drāviḍa influence on style of *śikhara* for *garbhagṛha* and Phāṁsaṇā style of *maṇḍapa*.**

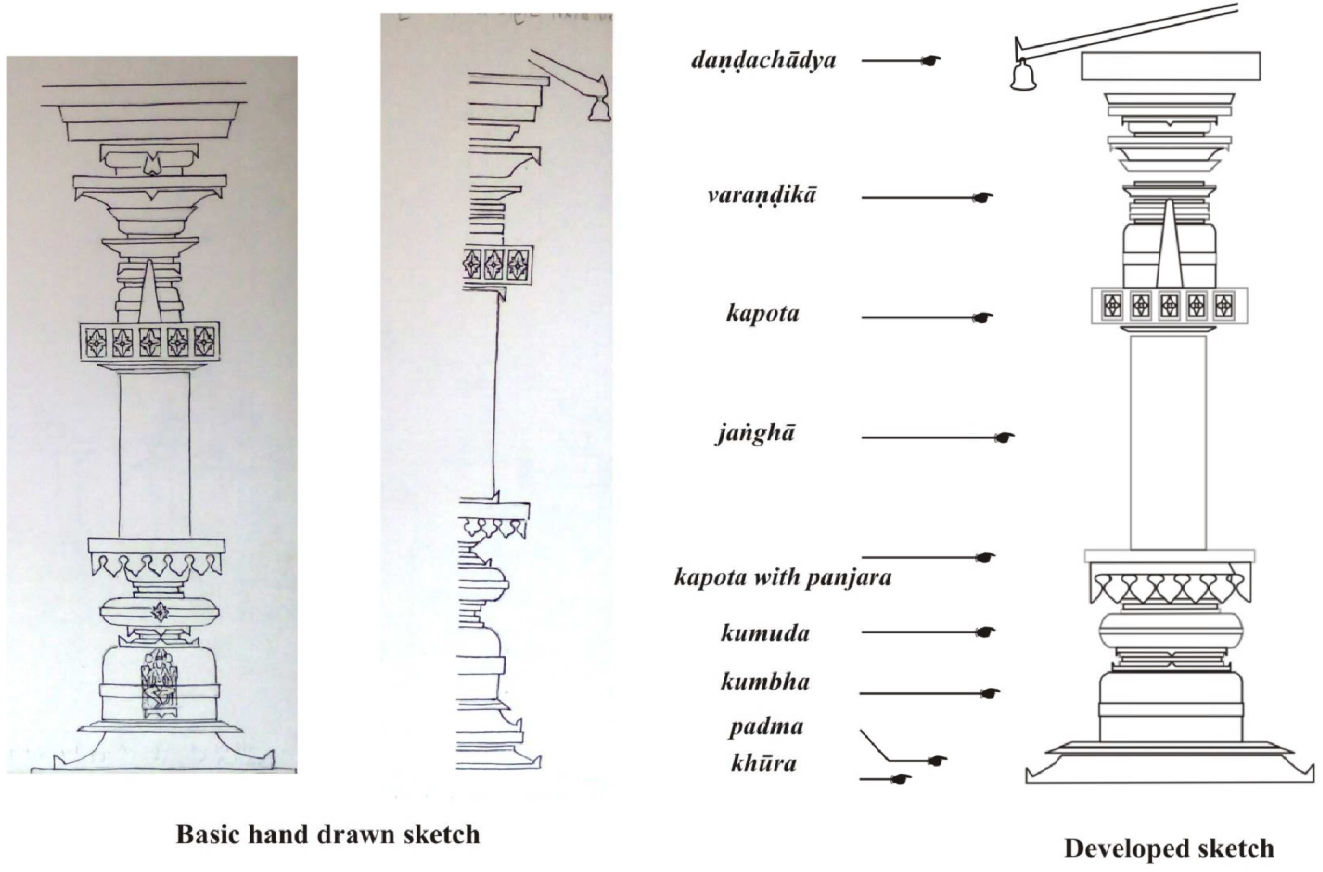
To get an idea of *śikhara* of Bhuleshwar temple – no miniature *śikhara* is existing on first *bhūmī* next to *chādya* as Khidrāpūr. No Latina pattern with middle striped miniature temples are found on Bhuleshwar temple and no fallen remains of those miniature *śikhara* could be found in surroundings. So possibility of having Latinā style for *śikhara* of Bhuleśvara temple reduces.

All above stated similarities, especially the relation between main *śikhara* and the miniature temples on *dvāraśākhā* indicate that **the original *śikhara* of Bhuleshwar could be of Bhumija style with Southern Drāviḍa pattern**.

Observing contemporary temples, Bhuleśvara temple could have **developed stage of Bhumij style *śikhara* with 5 *bhūmi*, with Chalukyan influence**. The Amruteśvara temple, Ratangad can give us the perfect structural idea especially about 5 bhūmi latina *śikhara*, stellete plan of *garbhagṛha*, simple square *maṇḍapa* pattern without *ardhamaṇḍapa, śikhara* of *Nandīmaṇḍapa*.

## Structure of Bhuleshwar temple

Structure of Bhuleshwar temple is of mix style with some Northern Nagara features and Southern Drāviḍa features especially denoting influence of later Chalukyan features.




**Elements of architecture of *garbhagṛha* of Bhuleshwara temple**

## Observing from the base, the Bhuleshwar temple has

******khura*****……(Drāviḍa feature)**

******padma*****……(Drāviḍa feature)**

******kumuda*****…….(Drāviḍa feature)**

******kumbha*****……..(Nāgara feature)**

******kapota*****……..(in both)**

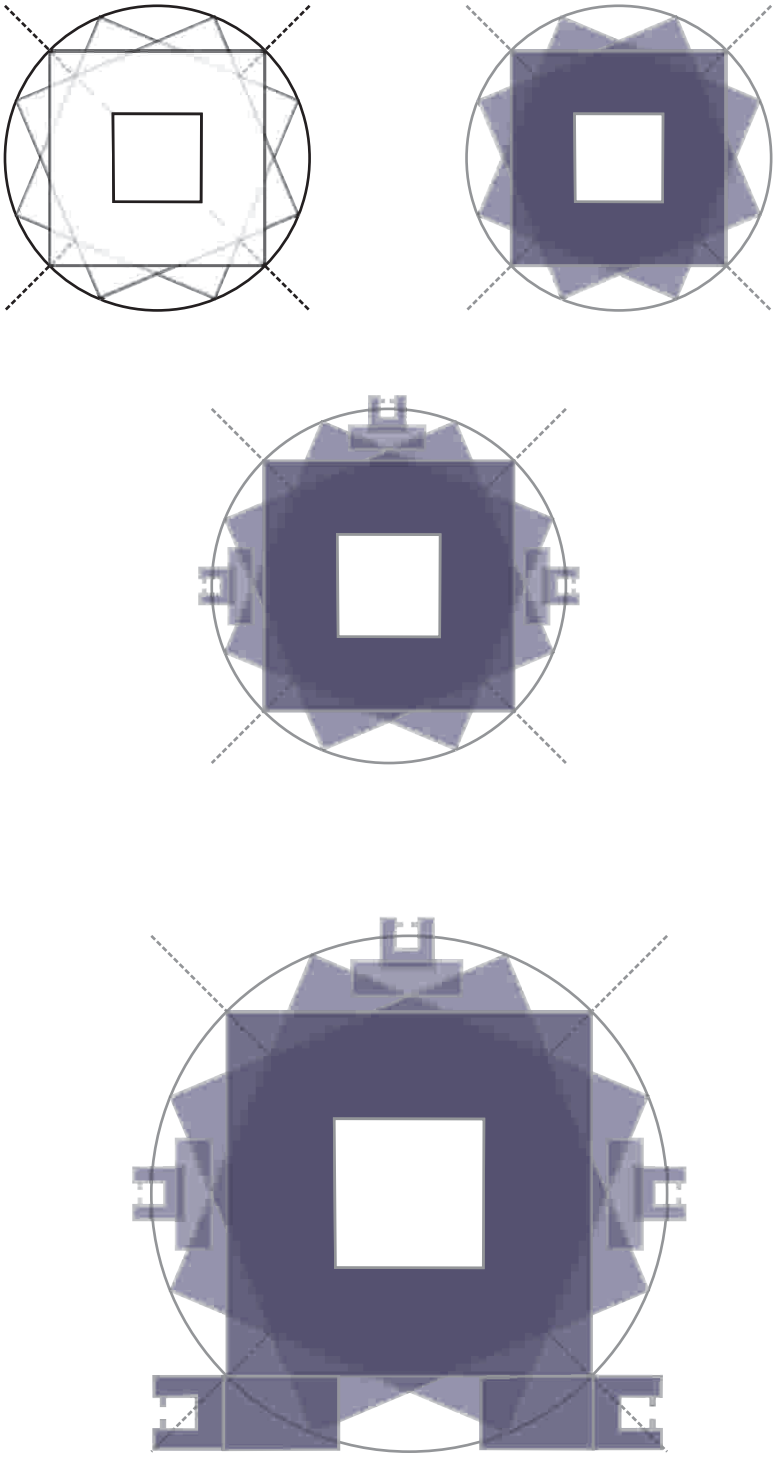
******makarapattikā* **(Nāgara feature)**

******jaṅghā*****……(Drāviḍa feature)**

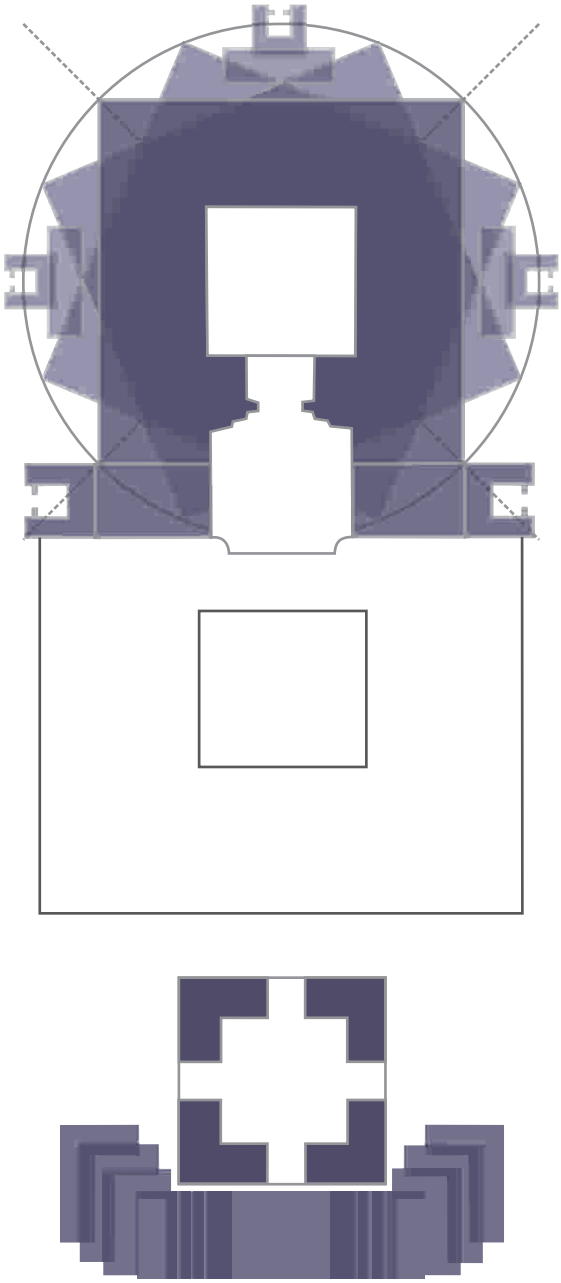
******varaṇḍikā*****……..(Drāviḍa feature showing its own style)**

******chhādya*****……..(Drāviḍa feature)**

Besides all observed features, Bhuleshwar temple is still unstudied and undocumented monument. The other construction practices in medieval period are studied and explained by various experts. But Bhuleshwar temple has its unique contribution among contemporary monuments reflected through its architecture and sculptural theme. To know about the temple, inscriptions found at site play important role as strong evidences. The analysis of each and every feature of Bhuleshwar temple reveals the depth of its function and its philosophy, preserved over the period.

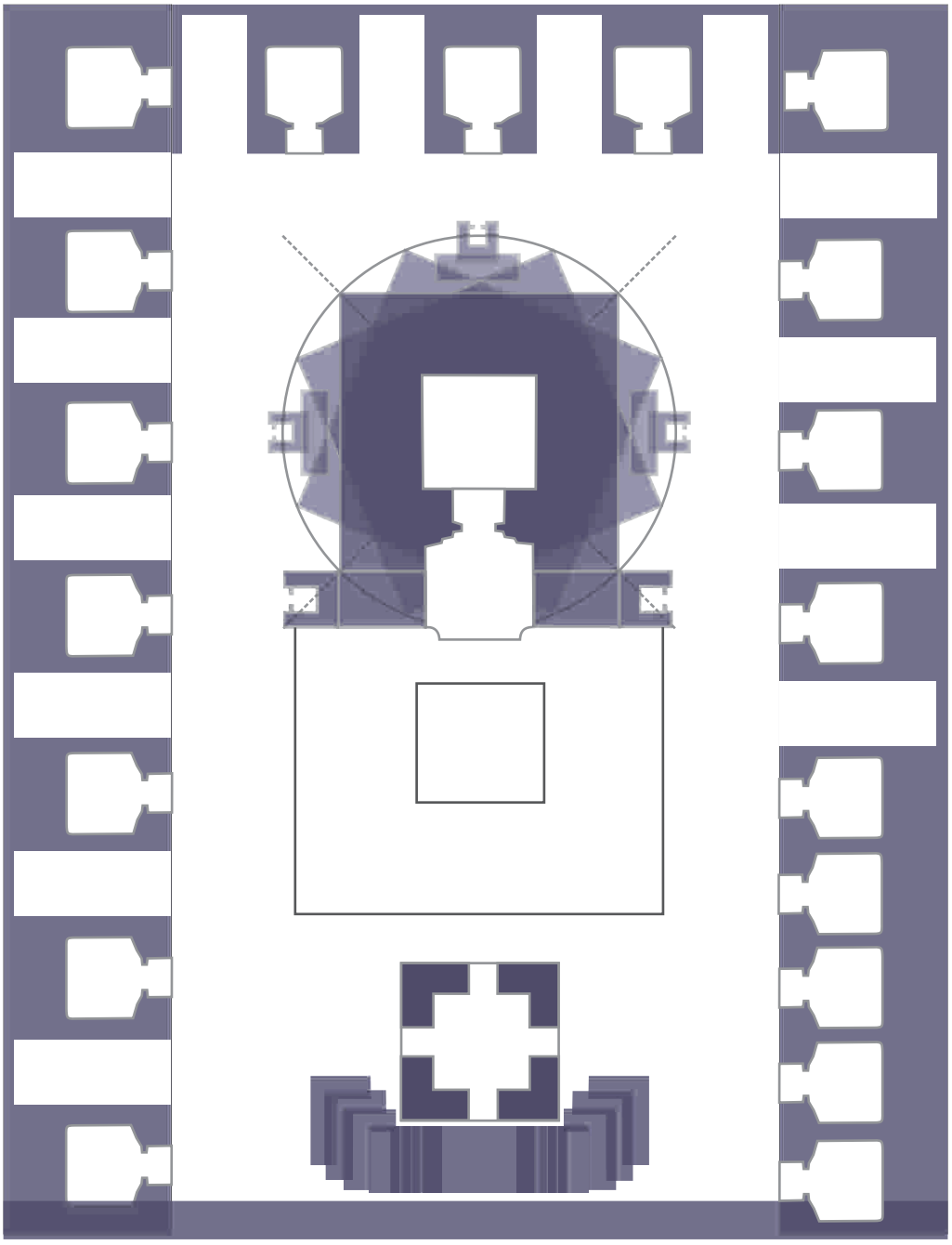


***Vṛttākāra* - stellete plan of *garbhagṛha***
**Bhuleshwar Mahādeva Temple**
**with five *devakoṣṭha***
plan 1

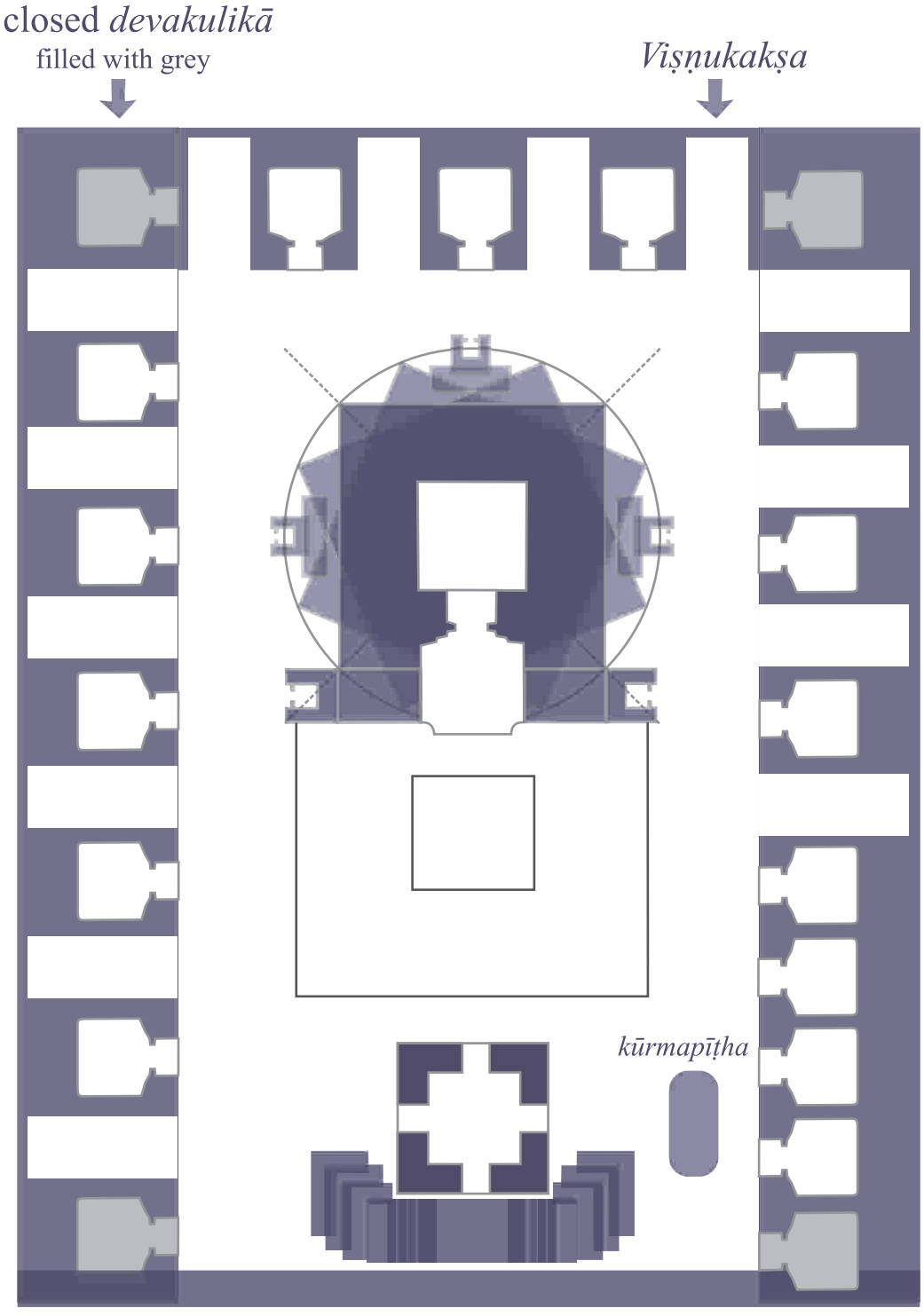


**Plan of Bhuleshwar Mahādeva Temple**

plan 2



**Plan of Bhuleshwar Mahādeva Temple**
with *devakulikā* in protecting wall around
plan 3




**Plan of Bhuleshwar Mahādeva Temple**
with *devakulikā* in protecting wall around
plan 4

## Chapter 4

# Inscriptions

# and their contextual analysis



**Inscriptions** in temple or in surrounding area are considered to be strong evidences to get an idea about original construction. Inscriptions are definite evidences to decide the time frame of the temple. But inscriptions explaining about Bhuleshwar temple could not be found in temple or in surroundings.

Still, exploration of area and keen observations show some stone inscriptions are written, explaining the contribution in later architectural development of temple. They keep forth some points about the period of original construction of temple.

## Inscriptions found in Bhuleshwar Temple

Inscriptions are found depicting the names who contributed to the architectural development for such sacred place, with and without year. All people who contributed are from Saswad, Malshiras, Yavat and Pune. The names of places are inscribed with short form using first letter of place and dot. Total 90 inscriptions are found, 18 in early medieval Devnagari script and 60 in latest Devnagari, other are with design forms and some are not legible. Maximum inscriptions are on the floor below and on the edge of steps such as while walking towards the temple one can read it easily. Inscriptions of later contributors are found on:

*The floor of *maṇḍapa* and *mandāraka* on the first storey also has inscriptions with information, which are in early Devnagari script. These inscriptions give slight idea regarding the construction of temple.

*Some of them are on outer steps, some are on inner steps towards first storey are in early medieval Devnagari script.

*Some inscriptions in recent Devnagari script are found on the floor of high *adhiṣṭhāna*.

*Some are on the floor of outer *maṇḍapa*, describing the contribution of them and their ancestors as *priests*, written in recent Devnagari script.

*Some are also found on the stone built walls of natural water tank, with recent Devnagari.

*A very small cave temple in front of the main temple has its name carved as "Ānand - Āśram" with addition "*śrī Datta prasaₒ śake 1840*" in Devnagari script.

## Inscriptions on outer steps in latest Devnagari






Some short forms with their word and meanings- *yāṅ.=yānni*=those, **kā.=kām*=work done, ** yā. pār= yānni pār pāḍale*=they have completed the work, **śa.= śake*=year of Marathi calendar, **bā.*= Mr., **prasa= prasanna= with blessings of, * pu.=pujārī*=priest, ** mu. mā.=mukkam post Malshiras*= the residing place Malshiras

Inscriptions are as follows:

*1. vāmarāv japtāk-Sāsvaḍ* …..(name with place Saswad)

*2. āpaḍā bā.bh.kṛppā yāṅ bhār kuṭe(Puṇe*).....(they have taken the responsibility of work)

*3. nārāyaṇrāv śaṅ. gunjāḷ Puṇe*…..(name with place Pune)

*4. pa sā bāpujī gopāḷrāv kā*…..(the person did the work)

*5. śaṅkar yāṇ. pār pā*…..(Shankar completed the work)

*6. mārutī gahiṇājī hasanāḷa yā pār*….. (Maruti Gahinaji Hasanal completed the work)

*7. tukārām tā. dagaḍu māne*…..(only person's name)

*8. __paḍī…..( - )*

*10. ke.ā. yās gavaṅḍī…..*(reference of mason)

*11. śaṅkarnāthbā yānī kā. kele śake 1814….* (Mr. Shankarnath did the work in 1892AD)

*12. ganu māhādu koḷī śa.1846…..* (Ganu Mahadu Koli in 1924AD)

*13. prasā_ḷ devḷāche kām…..* (work of the temple was done)

*14. ganabā____.....* (incomplete name)

*15. __ru śivarām bābā yācyā…..* (person's name)

*16. śrī datta prasa₀ śake 1840- Ānand-Āśram…..* (with blessings of Lord Datta, 1918 AD)

*17. śivājī…..* (person's name)

*18. gajānan pujārī (with geometrical floral form)…..* (person's name)

*19. bāburāv.pu. …..* (names of priests)

*ghuṅḍīrāj pujārī*

*20. gajyānana mārtaṅḍa gurav pujārī śa.1840…..* (name of priest 1918AD)

*21. haṁsathārak.pāṅḍuraṅga burase pāa. …..*(Meditator Panduranga Burase completed the work)

*22. mārtaṅḍa gurav pujāri. …..*(name of priest)

*23. śaṅkarbhāu mu. mā. Pujārī…..* (name of priests, residing in Malshiras)

*śaṅkarsā pujā*

*24. śrī bābubāḷā pujārī dev (with vine and bird form)…..* (name of priest)

*25. devīdā sa śaṅkar pu. …..* (name of priest)

*26. momīn sahanī mulāṇī…..* (name of Islamic person)

*27. nārāyaṇkā. pujārī mu. mā. …..* (name of priests, residing in Malshiras)

*28. genum koḷī …..* (name of person)

*29. gaṇapat kāśī nāth pu.mu.mā.(with hut form).*….. (name of priest, residing in Malshiras)

*30. digaṁbar śaṅkar pu.* …..(name of priest)

*31. śaṅkar gurav pu.* …..(name of priests)

*gajānan pu*

*dhoṅḍu*

*32. dhoṅḍuśaṅ kar pujārī* ….. (name of priest)

*gajāsaṁbhājī*

*33. gajānanabhāji pujārī*….. (name of priest)

*34. bāputupe*….. (name of person)

*35. vāman sonār māḷ* …..(person from Malshiras)

*36. mādhavrāv kāḷe māa.* …..(person from Malshiras)

*37. śaṅkar sā_____gurav* …..(name of person)

*38. _____ śake.1820.*(with bud form) …..(1898AD)

*39. govinda nāgeś podāre śake.1840* ….. (name of person 1918AD)

*41. dinakar sidu nhāvī mā.śake 1847*….. (name of person from Malshiras 1925AD)

*40. javāhar yojanā grand san 97/98 madhun grāmpaṅcāyat otā kām purṇa jhāle di.15.7.1998 āpale namra* (the work done from the programme done by village 1998AD)

*41. meghrāj.pa māravāḍī rājevāḍī*….. (name of person from Rajewadi)

*42. sī__ma su. torakaḍe yavat*….. (name of person from Yavat)

*43. bāḷkṛṣṇā yādav*…. (name of person)

*44. yevatkar sarva manḍaḷī* …..(all from Yevatkar family)

*45.śrīmanta sau jānakībāi ḍhamḍhere* …..(the female from rich family)

*46.gangubāī nagarkar mā* …..(the person from Malshiras)

*47.bhāmābāi gāyakavāḍ rājevāḍī* …..(the person from Rajewadi)

*48. māhe śrāvaṇ śake 1821 __sīmā* ….. (Marathi month Shravan in 1898AD)

*49. nārāyaṇ sa. Tāmbe* ….. (name of person)

*50. kesugaṇatī yā mā.* …..(the person from Malshiras)

*51. dhonḍu ku nilambe_surve.*…. (name of person)

*52. __rājāje.mā.* …..(the person from Malshiras)

*53. dīnakar_jakayā māḷśiras* …..(the person from Malshiras)

*53. bāḷu kuṣṇā yādav mā* ……(the person from Malshiras)

*54. pāṇḍu mā. yā mā.* …..(the person from Malshiras)

*55. nā_dā_kā.ban yā.* …..( - )

*56. bāburāv kotvāle* …..(name of person)

*57._pavī cavaṇ* …..(name of person)

*58. śankarsā pa dhonḍu gurav+*…. (name of person)

*59.pāṇḍujī sedagbarā bhāu__kām pā.* …..(person completed the work)

*60. mā_kojī kharāt.*…. (name of person)

## Inscriptions on floor of *maṇḍapa* in early Devnagari

(these could be carved on floor and steps during reconstruction in 2nd stage)

*1. yesājīnīḷā sukan tāre*

*2. kānojī____* …..(name of person)

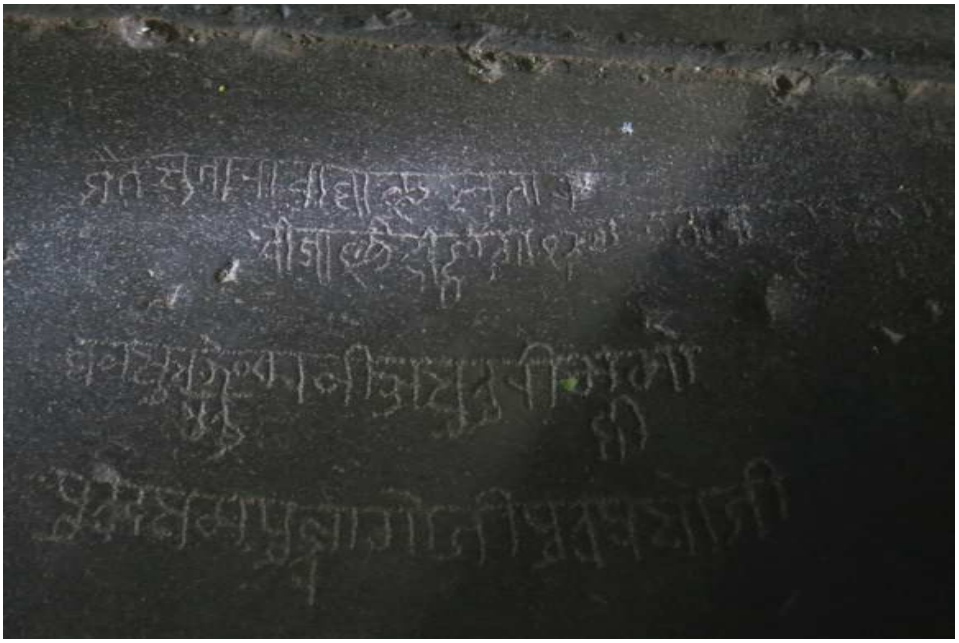
*3. rāyājībīnabīkājī kāḷakoṭe* …..(name of person)

(*kāḷakoṭe* could be the changed pronunciation of kalkuṭṭī in Karntaka which could suggest the artisans' name)

*4. _kobā___na__* …..( -)

*5. rāṇojī śyelār* ….. (name of person)





***6. jaitasutārāvāghākṛtatā10* ….(by order of son of king Jaita)**

***vījāladīlhagā1203__tāsā_____ …..(śake 1203 = 1281AD)***

*7. gaṅḍasaṁmoṭṭīmāḍaṁthavāsāka*

*8. thanasutra_.saranīatṛrurīmago(mo)hī*

*purudattam.punāgojiputatha(gha)sojī* …..(artisans' name could be given ending with *ji* which is letter to give respect)

*9. _gotrira___ (modi ?)*

*10._sa__a___*

*avīrnadinuamṛsum*

*suracandrapāthīrāyu*

*ya_kejejorosamlā* ..... ( - )

*11. nāgajīpatā_garokejī_paḍaḍararagu* ….. (names ending with *'ji'*)

*____no__pa_la*

*12. bīkobaujikanapāḍī* …..(name of person)

*13. nausavaḍasatājībāḷ* …..(name of person)

*14. natragjoḷayammadokaradata* …..( - )

*15. mhāḷojī,___,kīmātapaghoṣājī* …..(names ending with *'ji'*)

*16. pigaḷā*_____( - )

*17. _____dāmojī_rukokaḍe*….. (names ending with *'ji'*)

*18. ___padamojī_ḍaka* …..(names ending with *'ji'*)

Here names ending with '*ji*' (letter to give respect) could be of artisans working for reconstruction of temple. The pattern of names in *maṇḍapa* show that the names could of artisans from Karnataka.

Scripts used are in early medieval Devnagari and latest Devnagari, with easy and complex readability. Maximum inscriptions have finely carved strokes, but being stone carved, they are with missed or changed pattern.

Maximum inscriptions are with male names, only three with female names and do not have any matter more than one sentence. Only the full stop is used to complete the sentence. No other punctuation mark is used.

If we observe those inscriptions with all contemporary examples, especially of Yadavas, no pattern of sentence is found with traditional sequence such as starting with *svastīśrī, saku* or *śaku* and the long *bīrudāvalī* explaining greatness of the king.

People mentioned in inscriptions are from Saswad, Malshiras, Yavat and Pune having surnames as Yadav, Koli, Pujari, Gurav, Govande, Nhavi, Chavan, Nagarkar, Tambe, Gayakwad, Surve, Dhamdhere, Marvadi, etc. of all religion.

In sentence, short forms with starting letter of the word are used considering the limitation of the writing medium. Design forms such as geometrical flower, a vine with sitting bird etc are also carved with names.

**The purpose** of writing names may be to keep long lasting evidences of serving as priests, contributing with the work of construction or architectural development with the traditional belief of *puṇya-sancaya* with some contribution of work or donations.

Saṅskrītīkośa explains that the donatory activities done at the place of Śivaliṅga or Śāḷīgrāma-śiḷā are assumed to gather religious merits.[1]

The detail study of inscriptions, one can find developmental stages occurred with respect to the period during 13th century to 20th century AD. Inscriptions in *maṇḍapa* are on floor, they tell about reconstruction phase, it means the original construction period of temple could be prior to this.

Though inscription explaining about temple is not found, one can get the margin of period with help of the writing style and the script.

The study explains us about the Hindu concept of *dāna* or donation. Regarding to the religious aspect, the tradition of serving and donating self efforts for the sacred place to gather merits result as *puṇya-sancaya*. Śivapurāṇa explains *"puṇyakṣetre kṛtam puṇyam bahudha ṛddhimṛcchati"* (good deeds done at sacred place contribute largely to merits)

It is noted in previous texts that doing such things for sacred places will be beneficial for living life to get wealth and happiness, and or to free the *ātmā* (soul) of their ancestors or to complete the self with *Parameśvara-prāptī*.

In Indian tradition three factors - *yajña* , *dāna*, and *tapa* are considered to achieve the concept of *'nirmal-jīvan'* (the pure life) and *kāmanā-siddhī* (fulfilment of wish).[2]

Manu and others explain *dāna* is the basic *lakṣaṇa* or factor of religion and the chapter Hemādrīdāna of Caturvarga Cintāmaṇi tells that donatory activity is the special factor of *gṛhasthāśrama*. All efforts done for the sacred place are considered as *tapa*.

According to Śatapatha Brahmaṇa "*tapasā vai lokam jayanti*"- with the power of *tapa* one can conquer the world[3].

[1] Saṅskrītīkoṣa, khaṇḍa 4, p.340
[2] Saṅskrītīkoṣa khaṇḍa 4, p.35

Mahānārāyaṇīya Upaniṣad says:

*ṛtam tapah satyam tapah śṛtam tapah śāntam tapo damastapah*

*śamastapo dānam tapo yajñam tapo bhūrbhūvassuvarbramhaitadupāsyaitattapah*

(truth, hearing, breath, calm, peace, donation, sacrifice, praying God, all is *tapa*)[4]

It is considered as giving *dāna* for temple is one way to sacrifice for self, for family and at certain stage for the society and universe. Dharmasūtra says it is the way of *pāpa-niṣkṛtī* (to nullify all sins).

Kūrmapurāṇa explains four types of *dāna- nitya, naimittika, kāmya, vimala*. The mentioned inscriptions can come under *'kāmya dāna'* in which something is expected in returns of one's efforts and few might be *'vimal dāna'*-nothing is expected in return.

The purpose of all definitely points towards the thought "The person who manages to decorate or clean the Śiva place, achieves Śivapada"[5] as in Hindu religion it is considered as the ultimate goal of life.

## Inscriptions telling about rulers in Pune region

The following inscriptions are strong evidences which tell about dynasties ruled near Pune.

*1079AD (*śaka* 1001) - Copperplate inscription **from Bhor, Dist. Pune**, by the vassal of Chalukya named Khambha (in Devnagari).[6] The inscription tells about that Head of Shirval, Khambha II, made a donation of the place Ving to *brāhmaṇa*. Dr Alatekar suggests that the person was one from Kalyani Chalukya Kings ruling from Shrivalaya, todays Shirvaḷ, Dist. Satara.

The inscription shows rule of Kalyani Chalukya King near Pune region. Pune could also be under control of Kalyani Chalukya. Though it is difficult to find out the

[3] Saṅskrītīkoṣa khaṇḍa 4, p.35
[4] Ibid
[5] Śivapurāṇa, p.303
[6] Tulpule S.G., Prachin Marathi Korivlekh, plate 60, p.315-317

name of King, it is possible that the concept and construction of Bhuleshwar temple (1st stage) could have been started in the rule of this King.

*1157AD - Stone inscription **from Palasdev, Ta. Daund, Dist. Pune by Sardeshwara** (in Devanagari). The temple is known as Nāth cult temple but actual inscription tells about **the person who donated the gold coins and land for the Viṣṇu temple, was the *upādhyāya* named Basavaṇa was of Vīraśaiva cult**. V.L.Bhave informs that the temple was built in Chalukya period by vassal of Chalukya.[7]

The inscription clearly indicates that Pune region was under the control of Chalukya Kings.

*1207AD - stone inscription from Patane, Chalisgaon (in Sanskrit-Marathi) by Nikumbha Soidev, Hemadrideva, and Yadava King Singhana, tells about land donations made for study-place of text "Siddhanta Shiromani". The inscription includes names of **Yadava King Bhillama, his son - Jaitrapala, his son – Singhana.**[8]

This inscription points out to the inscription found in *maṇḍapa* with words *"jaitasutārāvājñā.…."* (see image on p.62, inscri.6 in early Devnagari inscription list). It suggests the meaning "by the order of the son of King Jaita (could be Jaitrapala)" above mentioned inscription show that Yadava King Singhana (1200-1247 AD) was son of Jaitrapala (Jaitugi). He could have been played important role related to further construction of the Bhuleshwar temple (2nd stage). Considering the position of inscription[9] on floor of *maṇḍapa*, the inscription could have been written by artisans who had done the additional construction in 2nd phase by the order of Yadava King Singhana. That means the construction period of Bhuleshwar temple could be noted earlier, before 1200 AD.

*Stone inscription (in Devnagari 1285AD) at Pur, Ta. Purandar, Dist. Pune made by Yadava king Ramachandradeva shows his power in Pune. The inscription

[7] Tulpule S.G., Prachin Marathi Korivlekh, plate 11, p.61

[8] Deo S.B., Shilalekh Tamrapat Suchi, inscri 498, p.240,

[9] Usually the main inscription explaining about temple was placed in main area which could be easily seen by viewer. Donor's inscriptions in temples were placed on main or front wall or on higher place. This particular inscription in Bhuleshwara temple is on floor. It could be written by artisan in restoration or construction adding activity.

tells about the decision made for Hemadapanta for the post as *lokakarmādhikārī*.[10] It shows Pune was important place in 13th century AD.

The inscription in early Devnagari script is on the floor of *maṇḍapa* of Bhuleshwar temple. (see image on p.62, inscri 6) It has mentioned the number 1203 (could be *śaka* 1203 i.e. 1282 AD) which has only three years difference from Pur inscription of Ramachandradeva Yadava. It means Ramachandra Yadava surely contributed in his rule to restore the architecture of Bhuleshwar Temple.

The study of these entire inscriptions and other textual references[11] explain the power of Rashtrakuta, Badami- Kalyani Chalukya and Yadava Kings (7th- 15th century AD) in Pune. Copperplate inscription from Bhor (1079 AD) tells about the power of Kalyani Chalukya in Pune which could be the period for original 1st stage construction of Bhuleshwar temple. Stone inscription on floor of *maṇḍapa* has date śake 1203 (i.e. 1282 AD). Stone inscription of Pur (1285AD) describes the power of King Ramacandradeva Yadava in Pune. The 2nd stage restoration could be done under his power. Stone inscription from Palasdev (1157 AD) tells about influence of Nātha cult, Vīraśaiva cult in Pune.

The study of inscriptions found at site of Bhuleshwar and inscriptions in nearby region studied by experts specify the time frame explaining changes occurred at place. Still the support of analytical study with respect to texts and other sources could highlight the real function and uniqueness of Bhuleshwar temple.

[10] Deo S.B., Shilalekh Tamrapat Suchi, insci 524, p.252
[11] Pune District Gazetteer explains rule in Pune region by other dynasties.

# Chapter 5

# Analysis





**Keen observation of Bhuleshwar temple and its surroundings keeps forth the construction stages of temple.**

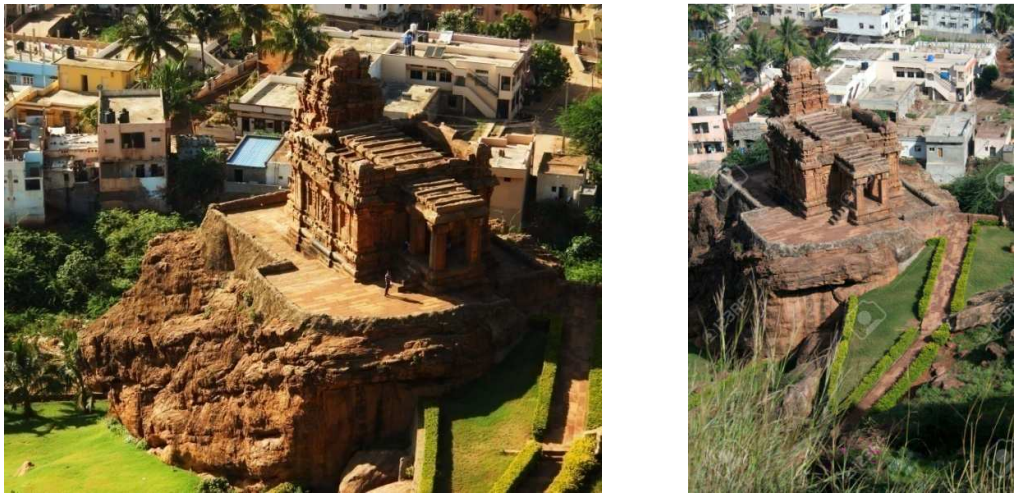
The temple on hill- **the 1st stage**

The Bhuleshwar temple is on the top of a hill. The mountain range is known as Sinhagad Bhuleshwar mountain range which has its own quality of solid rock of basalt. The first stage of construction of Bhuleshwar temple could be on the plinth built on natural rock. The higher plinth is created by cutting the original rock on top. It is quite possible that the higher plinth was shaped up from the firm rock on top. First construction could be done with *garbhagṛha, maṇḍapa* and *Nandimaṇḍapa* with original shrines and two staircases open to the sky (without *devakulikā* around the temple




**Conjectural self-drawn sketch of 1st phase of construction of Bhuleshwar Temple.**

**It could have been similar structure as Malegitti Shivalaya, Badami, Karnataka**



**Malegitti Shivalaya, Badami, Karnataka**[1]

The surrounding fort with bastions of style in 8th -9th century AD like Badami Chalukya still exists with some remains of old steps from North bastion.



**Bastion of Badami fort, Karnataka (543 AD)**

Badami was the capital of Badami Chalukyas from 540 to 757 AD.

Maximum region of Karnataka and Maharashtra was under rule of Badami Chalukya. [2]

The similar temple construction on top of mountain of firm rock with fort is in Malegitti, Badami, Karnataka. The temple on top of hill is known as Malegitti Shivalaya. The site of Bhuleshwar temple with fort matches with the site of Malegitti Shivalaya, District Bagalakot in Karnataka. It could be one of the practices in early

[1] courtesy: www.google.com
[2] Ibid

medieval period for constructing the temple on top of mountain on strong rock with fort around. There are caves and fort known as Badami fort in the opposite hill. It is Badami Chalukyan temple (540-757 AD).

The name "Mangalgadh" could be originally given to convey its real purpose as the *maṅgal gadhī* (the holy place on top of hill).

Sculptures at the base of *dvāraśākhā,* lintel, three pillars in *maṇḍapa*, *rangaśiḷā,* the circular roof with musicians, sculptures on pillars at steps, *yogi* sculptures, sculptures on *jaṅghā* and *kumbha*, *gaja-vyāla thara*, *kīrtīmukha*, *haṁsa;* the style and polish mainly show the Kalyani Chalukyan influence. Those sculptures show possibility of existence from the first stage.

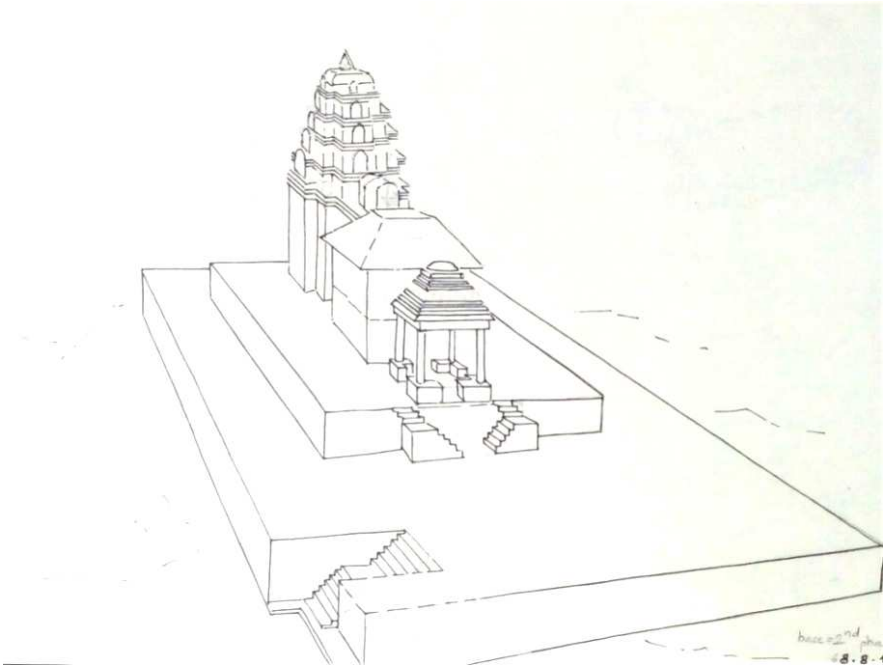
Classification of temples[3] as mentioned in Padma Purāṇa, according to place, explains that temples on mountain tops are considered as *daivika* (act by divinity itself) and are places of exceeding purity. It also explains that temples built in stone are considered as best and with higher grade. The whole temple in one material is *śuddha* (pure) as explained in Īśānaśivagurudevapaddhati and Mānasāra.[4] Bhuleshwar temple with scheme of Mahākāla - Mahākāli, Śaktidevatā and *yogī* could be constructed as the pure divine place for whole purification through meditation. It could be the gathering holy place widely known as *tīrthakṣetra.*

**2nd stage**

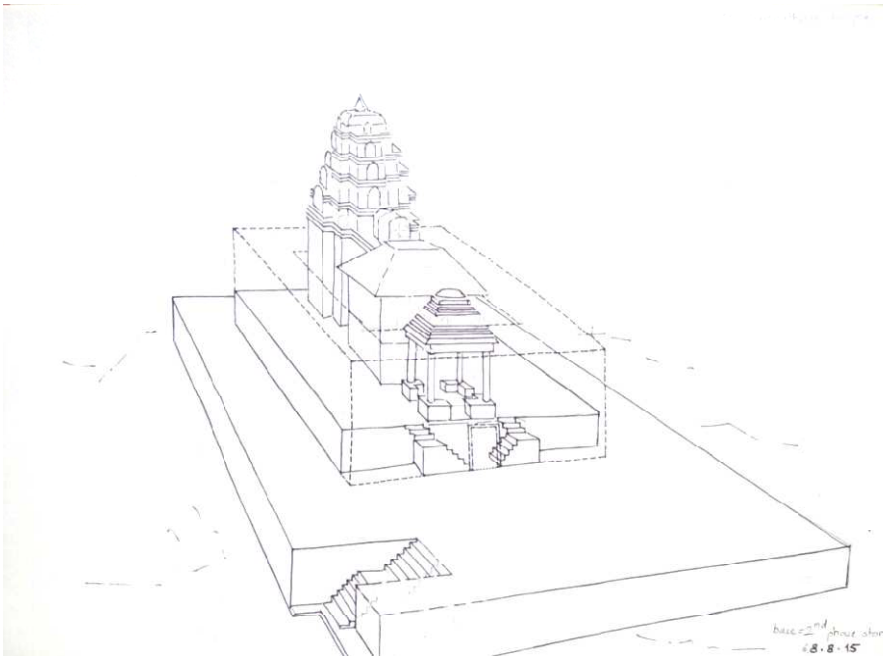
The enclosed ceiling around *Nandimaṇḍapa* and the structure protecting to the temple with *devakulikā* or small rooms around could be the construction of second stage. The lower *dvāraśākhā* (plate 34) next to *nagārakhānā* could also be of this stage. Two *dvārapāla gaṇa* at steps of *adhiṣṭhāna* (plate 22) could have been placed at both sides of lower *dvāraśākhā* which could be the main entrance of temple in this 2nd stage. The total structure looks like *upāsanāmaṭha* in the campus of temple. Such structure could be constructed for disciples of various sects, only to do *upāsanā* (daily or regular worship) and not for residence.

[3] Rao S.K.Ramachandra, Art and architecture of Indian temples, volume II, p.188
[4] Ibid

**Conjectural self-drawn sketch of 2nd stage of construction of Bhuleshwar Temple**



**with additional supportive base without surrounding rooms**



**with enclosure of surrounding rooms and *dvāraśākhā* at ground floor**

The medieval period during 6th to 14th century AD was the era of *siddhasādhaka* (meditators and ascetics) which promoted the concept of architecture for *maṭha*.[5] The emergence of various sects was the main reason for *maṭha sthāpatya.* It was the centre to spread of philosophical and religious values. The text Amarakośa defined *maṭha* as the residence of students.[6] It was a kind of university, a place of justice, and also a centre to gain the knowledge. It was the place for gathering of *sanyāsī, brahmacārī, bhikṣuka, sādhu.*

During 10th -13th century AD *maṭha* were built in large amount. The structures of *maṭha* were built with the purpose to take blessings from sages from various sects.[7] In early stages they were built on mountains or remote places in nature.

The structures of *maṭha* were categorised in three types. First type of *maṭha* was built in the campus of temples. Second type of *maṭha* was not built separately but it was the part of temple. In third type *maṭha* was built with purpose of residing place.[8] They were constructed for the purpose of completing rituals, a common centre of meditation, teachings and gaining knowledge.

Bhuleshwar temple could be listed in second type as the small meditation rooms around the temple, forms a whole structure as temple. It could be defined as "*mandir-maṭha*" (the temple with meditation place).

The sculptural planning of *yogi* has the symbolic meaning as the gathering place of sages of various sects. It could be the holy place or a shelter place for Śaiva *yogi* rather than battle place.

One small open structure could be noticed with four pillars and roof on top. Such structure with slight decoration is near Bhuleshwar temple. The structure is known as *catuṣkī.* Here four pillars are in primary stage of carvings and show following parts (starting from lower): 1.*ādhāraka*, 2.*mūlastambha*, 3.*ghaṭa*, 4.*stambhaśīrṣa*, 5.*potikā.*[9] The carvings of reverse cobra can be seen on the top of pillar. The roof inside has the structure with three same centred squares. This *catuṣkī* structure is majorly seen in the campus of some medieval temples (9th to 15th century

[5] Kala-Sthapatya Gazetteer , pdf file 106
[6] Kala-Sthapatya Gazetteer pdf file 106
[7] Kala-Sthapatya Gazetteer, pdf file 106
[8] Ibid.
[9] Prabhudesai Yogesh, Kolhapuratil Mandirsampada, p.98

AD) from Karnataka as well as Maharashtra. Such structure can be seen in the temples of Maharashtra; Velapur (Dist.Solapur), Phaltan (Dist. Satara), Mahalakshmi temple (Dist.Kolhapur), Tulajabhavani temple (Dist.Osmanabad). In Karnataka, *catuṣkī* structure can be seen from 6th -7th century AD in Chalukya temples. Such structure can be seen in Malegitti Shivalaya (Dist. Bagalkot) and at Belur and Halebid temples(Dist.Hassan).

The *catuṣkī* structure of Bhuleshwar temple is one of the finest structures.



***catuṣkī* near Malegitti Śivālaya, Badami, Karnataka**



***catuṣkī* near Bhuleshwar Temple**

The structure could have a function to give *dīkṣā* (initial blessings) to disciple to start the *upāsanā* of particular sect. The sculptures of only *Vidyādhara* explain the purpose of its existence. The pillars have only sculptures of *Vidyādhara,* one on each square plane. *Vidyādhara* is known as *yonī* (form of being or category) in between Gods and human beings.[10] They are considered to be living in between the space of earth and sky. They can travel through space. Agnipurana explains them as brave and winners in war. They are described as helpful to others. Bauddha text explains them as sensitive and Jaina text described them in the category of God. In medieval period, it was considered as important to reach up to higher being from human state. It was considered as great achievement to enter into *Vidyādhara yonī* (state) as they were also considered in the level of God.[11]

Triad panels of Goddesses were also placed in this 2nd stage. The style, sculptural polish, body proportion, shows the minute difference. It highly shows the sculptural influence of Shilahara style.

[10] Sanskrutikosha, khanda 8, p.697,
[11] Ibid., it is explained in Bṛuhatkathā

Observing the pillars, fourth pillar (North East) in *maṇḍapa* (plate 47) is stylistically different and could be added later (in 14th century AD), in the following stage to protect the temple from damage. Also pillars in *pradakṣiṇā patha* were added later (in 14th century AD).

**3rd stage**

Some pillars in *pradakṣiṇā patha*, some pillars of *Nandimaṇḍapa* were placed to support the damaging structure of temple. Especially the pillar below the 6th panel with sculptural square, in *pradakṣiṇā patha* shows its different style of 15th -16th century AD. Pillars with this type of design are found in temples of Parali, Kikli, Palasdev etc in Maharashtra which could be of 15th century AD.

**4th stage**

Idgāh structure and small cuboid structure show the presence of Islamic rulers in around 15th century AD. Except these two structures no more structure with Islamic influence is found on plateau or in surroundings. The structure of Idgāh shows the influence of Bahamani architecture.[12] The name Daulatmangal could also be given in this stage. While renaming, the word *mangal* was kept as it is; to keep the meaning as the wealthy or prosperous and holy place (*Daulat*=wealthy or prosperous, *mangal*=holy place). The Daulatmangal fort could be in use by Islamic rulers as there is no inscription by local people during the period (15th- 17th century AD). The entry to Bhuleshwar temple could be banned for religious purpose and to worship Bhuleshwar Mahādeva.

**5th stage**

Reconstruction of temple and Idgāh were done by Brahmendraswami Dhavadasikar.[13] He was Guru of Shahu Maharaj and royal persons (17th- 18th century AD). Brahmendraswami arranged funds from those royal personages and did the reconstruction of temples in Maharashtra. Bhuleshwar temple is one of the temples, reconstructed with major additions and changes especially of existing *śikhara* of *garbhagṛha, maṇḍapa* and *Nandimaṇḍapa* with Bahamani style pattern. The *nagārkhāna* on the front side of temple with stucco murals, *samādhi* cave temple and

[12] It is explained in topic "Maratha style architecture" in this chapter.
[13] Saswadkar P.L.,thesis on Brahmendraswami, his life and role in Maratha history, p.457

*Rām mandir* on plateau were additions made in this stage. The reconstruction of high plinth could be noted with some sculptural parts fixed in vertical surfaces of plinth.

One of the bastions, South bastion, with 17th century AD construction style of vertical planes with sharp corners and the reconstruction of Jānubāi temple was also probably made by Brahmendraswami. The big rectangular tank with some sculptural remains of temple and reconstruction of steps towards temple also highlight the major contribution by Brahmendraswami.

Existing door of fort in stone could also be addition during this stage. The wall between two pillars of structure of *catuṣkī*, supportive stucco additions with some sculptures between triad Śakti panels could be also the addition during reconstruction by Brahmendraswami.

**6th stage**

Construction of square arc structure near steps and supportive round pillars in *maṇḍapa* with plain surface and slight decorative base are with British influence (18th-19th century AD).

## Jānubāi Temple near South bastion (plate 13 -16)

Jānubāi Temple is one more noticeable feature near South bastion. It is a small temple as explained in previous chapter and its reconstruction of could be done in 5th stage by Brahmendraswami.

Today temple is with *garbhagṛha*, *antarāla* and *maṇḍapa*. The *garbhagṛha*, *antarāla*, rectangular in shape are smaller comparing to *maṇḍapa*. Here incomplete sculptural panel of *aṣṭadikpāla* (plate 16) can be seen which may be a part of *antarāla* roof of main temple which was the special feature in Karnataka style. This feature still exists mainly in Amruteshwar Temple, Ratanwadi, in sub-temples of Gondeshwar Temple, Sinnar. The roof pattern also exists in Loni- Bhapkar Temple.

Special features and explanation of Jānubāi Temple

The temple seems as an extension of bastion but it could be originally of the 2nd stage, may be near 13th -14th century AD during the restoration of main temple. Steps covered with sand shows its existence of early medieval period. Today construction style of South bastion shows existence of 17th - 18th century AD.

The brick structured *śikhara* of *garbhagṛha* may be the reconstructed stage during 17-18th century AD by Brahmendraswami. The square *pīṭha* with *vāri mārga* shows the previous existence of Śivaliṅga; female deity is placed afterwards. Deep square inside the wall, on the inner wall of *garbhagṛha* could be for storage and to keep lamps.

The style of four pillars in *maṇḍapa* show medieval influence. Two pillars near *garbhagṛha* are similar in style and shape. They are different than other two pillars near entrance. The female deity named Jānubāi (plate 15) could be the one form of female deity Ekavīrā, the warrior Goddess as she is holding sword and vessels in hand. The Śakti temple near Śiva temple could have been planned as religious concepts in 2nd stage of restoration.

The *dvāraśākhā* is with plain *śākhā*, without any ornamentation. The sculptural panel having two Goddesses (plate 15) at upper side of beam of *garbhagṛha*, is incomplete. The panel approximately measures 20cm x 110cm, is with downward facing female Goddesses depicting two sitting female deities with *makaratoraṇa*. This panel could be one of the panels from triad Śakti panels of main temple as it is in same proportion with them. One more female sculpture (plate 15) facing inside, on inner *dvāraśākhā* of *garbhagṛha*, with upper *anjalī mudrā*, could be of *yogini* or meditator.

The *maṇḍapa* is with two groups of same centered squares which divide the *maṇḍapa* in two parts. One group of same centered squares forms triangular shapes as the second square is rotated. These triangular shapes are adorned with *aṣṭadikpāla* (plate 16), one in circular form in each triangle. Only five *dikpāla* with their vehicles are with clear view, other three are absent. Two in outer square and three in inner square could be seen. Kuber *on nara* (human), Yama *on reḍā* (buffalo), Varuṇa *on makara* (crocodile), Agni on *meṇḍhā* (sheep) are carved in circular form. The style of carving matches with the sculptural style of main temple.A *veergaḷa*, in one corner of *aṣṭadikpāla* panel could be used in reconstruction.

Observing the style of carving and quality of sculptural polish, the possibility increases that those *dikpāla* could be planned for main Bhuleshwar temple. Usually *aṣṭadikpāla* are carved in square grid form. But here they are carved in same centered square pattern, one in each triangle. This same centered pattern could be found in

developed temples in Karnataka during 11th -12th century AD. This type of ceiling is one more special pattern followed in later Chalukyan temples. Chandramauleshwar temple, Hubali and temple in Basadi Halli, Belur- Halebid temples in Karnataka, Siddheshwar temple at Hottal, Kukadeshwar temple at Pur near Pune in Maharashtra are some examples for this type of ceiling. The style of composing each *dikpāla* in circular form could be found on the ceiling of Durga temple, Aihole by Badami Chalukya and ceiling of Belur Halebid temples. It indicates that this same centred type ceiling was one more developed style during 11th century AD.

*Yogi* panel on *lalāṭabimba* (plate 16) from inner side of *maṇḍapa* with *rudrākṣamālā* tied on hand, an ornament in neck, sitting in *siddhāsana*. This sitting pose is a particular or special pose for meditation which indicates full relaxation in meditation. This sculptural panel could be of meditator or Gurū.

Though absence of inscription raises the question about its period, still parts showing resemblance to the main temple indicate that this temple could be originally built in immediately later period of original, i.e. 13th century AD.

The overall structure especially three Śivaliṅga with foot prints and water source outside, shows the temple could be meant for meditation place and is a *samādhīsthāna* of some devotee or devotees. Also the three figured sculpture (plate 15) in meditating pose could be of Guru in centre and disciples behind. This rough carved sculpture stylistically differs from the style of original temple figures.

The upper sculptural slab outside, with *vyāla* and elephant (plate 14) is stylistically similar to sculptures of *vyāla* and elephant in the main temple. This sculptural panel mark the period 11th century AD and shows original connection to the main temple.

Design form of the pillar shows similarity to the temple pillar design of 2nd stage, which point out to the period 13th-14th century AD.

Outer brick pattern shows the stage of reconstruction during 17th century AD. The flat brick size keeps forth the period of 19th century AD. It shows reconstruction stages throughout the period.

Goddess Jānubāi could be the local deity connected to Goddess Ekavirā, as warrior Goddess. Ekavirā is considered as one form of Pārvatī. Jānubāi could be one

of the *grāmadaivat* (local deity) or a saint from Maharashtrra, as the temples of Jānubāi could be found in Phaltan and Jejuri near Pune. She could be explained as Goddess of protection and is explained in Mārtaṇḍavijaya text as a sister of Khanḍobā of Jejurī. Jānubāi is also worshipped as the *grāmadaivat* of Jejurī as Janānī- Ādimāyā Śakti, the creator mother.

The original sculpture of deity could be replaced, as the *pīṭha* in *garbhagṛha* is similar to the *pīṭha* in *devakulikā.* The *sādhaka mūrtī*, whenever carved in temple, indicate that this place was used for some kind of meditation.

The sitting figure of *yogi* on *lalāṭabimba* is in *siddhāsana* and with *rudrākṣamālā.* This particular sculpture and sculpted foot prints on outer half pillar similar to the main temple indicates the place could be *samādhī sthāna* of a devotee.

Observing and analyzing all points, **Jānubāi at Bhuleshwar is the female warrior power** for protection and devotees worship her to get protection and power to fight with attackers.

## Cave temple on plateau (*Samādhi mandir-* plate 17-18**)**

One temple structure (plate 18) is with stone inscription mentioning the final construction details as *Ānandāśram, Śrī Datta prasa(prasanna), Śaka 1840*. In 1918 (*Śaka* 1840), it could be reconstructed by the devotee of Śrī Datta. It is a small cave temple with wooden finial. The upper built structure could be in the memorial of meditator meditated there and liberated on the site. The cave could be the place for meditation and very first place on the hill even before the Bhuleshwar Mahādeva temple.

Oral tradition informs that the cave was the place for meditation of Nāthapanthī sage. It is an underground stone structure of rough walls from inside and is without any ornamentation. Only two thin objects of iron, one *triśūla* and one *kingarī* (plate 18) could be seen. These could have been in use by Nāthapanthī sage. The *triśūla* and *kingarī* indicates the presence of Śaiva *yogi*. Nāthapanthī sages follow the inner path of meditation. They leave all bodily desires and by practicing *aṣṭāṅgayoga* experience the state of *samādhi*.[14]

[14] Dhere R.C., Nātha Sampradāyācā Itihās, p.66

## *Durgasthāpatya* - Architecture of forts

The structures of forts were explained in texts of Kautilīya Arthaśāstra, Manusmṛti and Mahābhārata. The text Abhilāṣitārtha Cintāmaṇī by Someshwaradeva has also explained the types of forts.

In Maharashtra, constructions of forts on mountain were surely in practice from the period of Rashtrakuta and Chalukya dynasties.[15] The observations show that Bhuleshwar temple with fort was the whole structure built in same period in the influence of Chalukya.

## Fort : Mangalgad or Daulatmangal

The Bhuleshwar temple is surrounded in the firm protection of 3 visible bastions with remains of protecting walls. The North bastion is with whole structure which approximately measures 4.6 meter in height and 9 meters in diameter. The structure of this bastion could be original. Other two bastions are damaged. The West bastion is same in size and equally measures with the North bastion; it is with extension of fallen stones. The South bastion parallel to the car road is reconstructed and tall. The original structure equally measures as same to the North bastion. The reconstructed height is more than the original. The style of this bastion differs from other two bastions. The total area covered by bastions is approximately 2000meters.

The walk way from water sources and tank, ends at the main entrance door of fort built in stone. It is the main entrance of the fort. The entrance door is small approximately measures 3 x 3 x 2.5 meters. The fort has a structure with Śiva temple with high *adhiṣṭhāna.* It is on upper level and three bastions are on lower level.

The built area of Daulatmangal is small as compared to other forts of Maharashtra. The fort structure is simple without any secret arrangement, hidden paths or any secret concept. This typical structure suggests the Daulatmangal fort was not the place meant for military use or warrior place but it was originally built as the gathering place of *sādhaka* to spread *jñāna*.

Daulatmangal suggests the meaning the wealthy and auspicious whereas Mangalgad suggests auspicious place on top in which *gaḍ* may refers to *gaḍhī* (a

[15] Kala-sthapatya Gazetteer, pdf file 102

mount on land). Mangalgad could be the earlier or original name and Daulatmangal could be the name given in Bahamani or Mughal period. Here one point could be noted that while renaming, the word "*maṅgal*"(auspicious) is kept as it is by Bahamani rulers. The word "*daulat*" is added. It explains the continuation of its auspicious purpose which was explained with prosperity.

12th -13th century AD was the period of ascetics and saints of various cults. The group of Śaiva, Vaiṣṇava ascetics, Śākta sect followers, *Nāthapantī sādhu* started to wander all over Maharashtra to spread their teachings.[16] The practice of construction of temples, their structures as the specific place for deity and worship, were common. In addition to this the new tradition of structure called *maṭha or gaḍhī* was spread all over Maharashtra. This structure was with the features such as the higher *adhiṣṭhāna,* four bastions, water source, residing rooms, meditation rooms, storage rooms.[17] The structure for *maṭha or gaḍhī* was considered as the prestigious place for *maṭhādhipatī* and was meant for folk shelters.

The *maṭha* attached to Śiva temple was meant for the shelter of the ascetics of Śaiva sects. [18]

The concept of fort could be seen from Maurya period.[19] The construction of protecting wall with bastions is identified as fort. Considering this kind of structure, various types of forts are categorised according to their place. Types are *girīdurga (aśmadurga), bhūdurga, vanadurga, jaladurga, nṛdurga* etc.[20] The text Abhilāṣitārtha Cintāmaṇi (1129-1131AD) discussed about types of fort. Nine types of forts according to its purpose and structure are given.[21] The fort of Bhuleshwar comes under "*aśmadurga*" type which is small structure built in stone.

**Bhuleshwar temple** is Mahādev temple on high *adhiṣṭhāna*, with 3 visible bastions. The maximum area around hill can be seen from each bastion. The construction of *gaḍhī* with short bastions in main directions indicates the place was meant to keep watching on traffic, merchant groups. The fortification with bastions could be of Chalukya- Yadava period. The Rashtrakuta kings, Chalukya kings and

[16] Pathak Arunchandra, Sthānapothi-Ek Purātattvīya Abhyās, p.207
[17] Ibid., p.178
[18] Ibid., p.172
[19] Mate M.S., Prachin Kalabharati, p.111
[20] Ibid.
[21] Pathak Arunchandra, Sthānapothi-Ek Purātattvīya Abhyās, p.184

Yadava kings started to construct the *maṭha* or *gaḍhī* as the symbol of peace and prestige. Besides protection purpose, such structures were the symbols of prestige and the centres of tax.[22]

The type of stone polish is notable feature which is similar to the temples from Karnataka of 10th -11th century AD.

Two storey(level) type also seems as a special feature of Bhuleshwar temple. But considering temple construction stages, it could be a simple structure on a firm rock with open steps. In later 2nd stage the enclosing wall which seems like two storey(level) structure (*nagārkhānā* on first level and the temple on upper level.)

The ***garbhagṛha*** of Bhuleshwar temple as in temple tradition is with plain simple walls and quarter pillars in corners. The proportion of height with respect to length and width shows greater contrast. The height of *śikhara* is approximately five times greater than the square sides of *garbhagṛha.* It appears more elongated than *garbhagṛha* of other temples in Maharashtra. The floor level of *garbhagṛha* and *antarāla* is approximately 90 cms below than the floor of *maṇḍapa.* This is a different pattern of construction of contemporary period.

In other contemporary temples, ground level of both *garbhagṛha* and *antarāla* are either on same level or in some temples especially in Śiva temples, only *garbhagṛha* is at a lower level. The *garbhagṛha* of Amreshwar temple, Ambarnath; Siddheshwar temple, Akola and Amrteshwar temple, Ratanwadi in Maharashtra are below the ground level of *antarāla and maṇḍapa.*

The ***antarāla*** of Bhuleshwar temple is wide with view of highly decorative *dvāraśākhā.* The ceiling with concentric squares is plain and without carved *aṣṭadikpāla* on it. The ceiling with finely carved *aṣṭadikpāla* in *maṇḍapa* of Jānubāi temple could have been carved to fix in the ceiling of *antarāla*. The carving style of these *aṣṭadikpāla* with minute details and glaze shows similar carving style of Bhuleshwar Mahādeva temple.

The entrance of *antarāla* is quite interesting. Two round pillars have standing round sculptures of females, one on each, above the eye level of viewer. The tapering

[22] Pathak Arunchandra, Sthānapothi-Ek Purātattvīya Abhyās, p.185

style of pillars takes the viewer's eye up to the beam at ceiling. Here wide sculptural panel is with three female figures, each is placed in one compartment. The sculpture is destroyed, only torsos exist with some ornaments. The group of three figures is placed on background of *vallimaṇḍala* (the creeper design). It is also unique feature, rarely found in other temples.

The roof of *antarāla* is plain but observing the roof structure in Jānubāi temple with some images *aṣṭadikpāla,* it is quite possible that this *aṣṭadikpāla* panel is from the roof of *antarāla*. The deformation of first stage of construction may cause to use fallen parts for some constructions in surrounding area.

The ***maṇḍapa*** of Bhuleshwar Mahādeva temple is square in shape and comparatively larger than *garbhagṛha.* As in regular temple construction pattern, it is supported on pillars and dwarf pillars with half walls. Upper half is open and simple arrangement of *kakṣāsana* for sitting, with story panels on the exterior of the back rests is additional different feature. The simple square shaped construction style of *maṇḍapa* without *mukhamaṇḍapa* at three entrances is similar to the temples at Kikli, Amruteshwar temple, Ratanwadi in Maharashtra, Mukteshwar temple at Chaudayyadanapur in Karnataka. Highly decorated *dvāraśākhā* of *maṇḍapa,* with fine carvings, at three entrances is also a unique feature of Bhuleshwar temple, comparing to the *maṇḍapa* of other contemporary temples. The used stone, its polish, the expertise of artisans, proportion of figures, and continuous similarity in decorative patterns are unique and notable features, comparing to Koppeshwar temple, Khidrapur and Gondeshwar temple, Sinnar.

The simple square *maṇḍapa* form without *mukhamaṇḍapa* is found in the temples of Karnataka from $8^{th}$ to $13^{th}$ century AD (early as well as later Chalukyan Drāviḍian style). The particular architectural pattern with decorative stellete plan for *garbhagṛha* is the feature of Karnataka temples during $10^{th}$ -$13^{th}$ century AD.

In Maharashtra, contemporary temples during $11^{th}$ to $13^{th}$ century AD of Latina (Bhūmija) style Amreshwar temple, Gondeshwar temple are with stellete plan and square *maṇḍapa* with three *mukhamaṇḍapa.* The Jabareshwar temple at Phaltan has *maṇḍapa* without *mukhamaṇḍapa.*

Three supportive pillars in centre of *maṇḍapa* of Bhuleshwar temple are also with different attributes and the sequence of parts from base to top, hardly matche

with pillars of contemporary temples. Each pillar (from bottom to top) is with rectangular cube-polygon-square cube and cylinder pattern. The temples in eastern region of Maharashtra show this pillar style, in Hottal, Nanded temples, the simple cuboid pattern with upper pointing petal like design, upper pointing central triangular shape at base and top. The sculptures of *Vidyādhara* and *Kīcaka* are stylistically similar to the Belur-Halebid temples. These sculptures show influence of ($10^{th}$-$12^{th}$ century AD Karnataka style). This type of pillars could be specially used for Bhūmija style temples in Maharashtra.

The *raṅgaśilā,* circular pattern ceiling with sculptures of musicians also show similarity to $10^{th}$ -$11^{th}$ century AD Karnataka temples. This feature could have influenced from Malwa style as it also used in Nāgara temples.

A layer of *gaja-vyāla* sculptures on outer walls of *maṇḍapa* denotes the similar style to the *gaja-vyāla* sculptural layers on outer wall of Belur- Halebid temples.

The lower facing lotus blossom is also the typical feature of Karnataka style having influence of Malwa style. So many variations for this floral pattern are done in Karnataka temples. This type is found in Anandeshwar temple, Lasur-Amaravati in Maharashtra and Mukteshwar temple, Chaudayyadanapura, Karnataka etc.

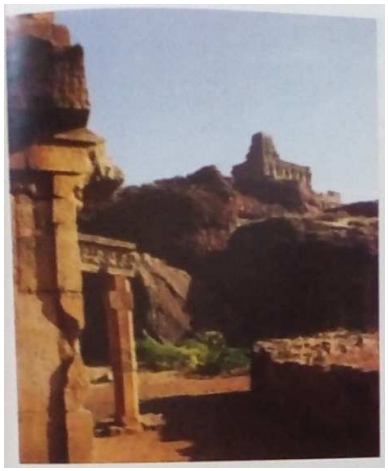
The **Nandī -** the huge Nandi with delicate carvings is stylistically similar to the Nandī from Belur-Halebid temples in Karnataka. If noticed keenly, Nandī in Bhuleshwar Mahādeva temple is with notable proportions, more delicate features and ornamentation. It is the only and special finest sculpture found in temples of Maharashtra.

The ***Nandīmaṇḍapa*** with half walls and dwarf pillars forms a regular structure of *Nandīmaṇḍapa.* Its unique feature is elongated rectangular sculptural panels at joining point of pillars and ceiling, showing scenes of Indrasabha with deity sitting in the centre. The inner dome of ceiling shows influence of Islamic period ($16^{th}$-$17^{th}$ century AD) architecture while reconstruction.

*Dvāraśākhā* is a very special feature which resembles the Karnataka style of $10^{th}$-$11^{th}$ century AD. It is fully developed form of Karnataka style of $6^{th}$- $10^{th}$ century AD. The basic primary structure could be seen in Malegitti Shivalaya, Badami.

Total 8 types of ***stambha*** (pillars) can be seen in Bhuleshwar temple. (Self drawn graphical sketches are attached at the end.) Pillars and dwarf pillars support the structure. The basic primary structure of pillar could be seen in Malegitti shivalaya, Badami. Pillar design in *maṇḍapa* differs from pillar design explained in text.[23] The total form doesn't mathches with pillars designs in Karnataka as well as in North Indian temples. This type of style could be specially used for temple pillars in Maharashtra. It has slight influence of Drāviḍa style pillars.

In Kalyani Chalukyan temples, architecture and pillars are in developed stage with respect to the basic guidelines in Badami Chalukyan temples. Evolution in temple architecture could be seen from Badami Chalukya temple tradition.





Pillar showing primary stage of carving, Badami.
The basic shape is followed to carve a decorative pillar.
Plate 48A, Encyclopedia of Indian Architecture (Hindu)

Pillars of *antarāla*, *Nandīmaṇḍapa*, *pradakṣiṇā patha* differ from the pillars in *maṇḍapa* and other temple pillars (see sketches at the end). At the entrance of *antarāla* are two types of pillars, one is slightly similar to the pillar of *maṇḍapa* and the other is round with lotus at base and sculptures on it. This is the unique feature of pillar and hardly found in any other temple. Pillars in *Nandīmaṇḍapa* are with two types. Middle square panel of pillars have sculptures of *Vidyādhara*, each on one surface. Pillars in *pradakṣiṇā patha* are with three different types. The *ardhastambha* type in protecting wall also is with different type. This type could be found in later period, 16$^{th}$ -17$^{th}$ century AD temples of Maharashtra.

[23] Hardy Adam,The temple architecture of India, p.152

**Exterior of the temple - walls and shrines are also adorned with special features.** The outer walls of temple are divided into three parts; *adhiṣṭhāna, maṇḍovara, śikhara.*[24] The temple is standing on stellete plan (stellete plan forms a circular pattern which is identified as Vesara[25] style)[26]. Stellete type has two subtypes, one is with straight pointed triangles like in Belur Halebid and the other is curved petal like triangles which continue up to the *śikhara*. Bhuleshwar Mahādeva temple comes under second type, of curved petal like triangles for stellette plan.

The practice in stellette type of plan forming circular pattern could be seen in $10^{th}$- $11^{th}$ century AD in Karnataka as well as in Bhumij style temples in Maharashtra. This type is used in developed Bhūmija style temples like Gondeshwar temple, Sinnar; Koppeshwar temple, Khidrapur; temples in east region of Maharashtra like Anandeshwar temple, Lasur.

This new style of temples with architectural variations, are different from each other with their own architectural speciality. The *adhiṣṭhāna* and *maṇdovara* of Bhuleshwar temple are similar to the *adhiṣṭhāna* and *maṇdovara* of Jabareshwar temple, Phaltan; but differ from Amreshwar, Gondeshwar and Koppeshwar. The style of *adhiṣṭhāna* of Bhuleshwar temple denotes Nāgara style whereas the style *jaṅghā* and *chādya* denotes Drāviḍa style. In totality it forms the new architectural pattern of Dravidian style with Nāgara *chanda*. (Dravidian style with Nāgara influence)

The sequence and combination of architectural parts of *adhiṣṭhāna* and *maṇḍovara* add different architectural quality in Bhuleshwar temple. Starting from *adhiṣṭhāna* parts are *khūra, padma, kumbha, kumuda, kapota* with *panjara* show Nāgara style of architecture[27] whereas *jaṅghā, kapota* of Drāviḍa style, *varaṇḍikā* of Drāviḍa feature with its own style, *daṇḍachādya* with Drāviḍa style of architecture.

The *devakoṣṭha* pattern is found in $10^{th}$ -$13^{th}$ century AD temples of Maharashtra, suggesting the style of *śikhara* of *garbhagṛha*. Bhuleshwar temple has five *devakoṣṭha* on temple walls and five on outer protecting wall. The style of both

[24] Deglurkar G.B., Koppeshwar Khidrapur: Mandir Ani Murti, p.17
[25] Dhaky M.A, The Indian Temple Traceries; the author had explained the original concepts of Nāgara, Drāviḍa and Vesara with help of textual references. He concluded as the Vesara style is later addition and not an original concept in temple architecture. Nāgara, Drāviḍa styles are explained as original styles to define the architectural style of any temple.
[26] Iśānaśivagurudevapaddhatī, Part III, p.303
[27] Hardy Adam, The temple architecture of India, ch. Mouldings, p.145

groups is different and show contemporary features. The group of *devakoṣṭha* on protecting wall shows style of 2nd stage consruction during 14th -15th century AD.

The *kūṭastambha,* with two different widths on *antarāla* wall is a different and unique feature of Bhuleshwar temple. The broader *kūṭastambha* with noticeable projection on South and North walls could be specially designed to highlight the main theme of temple with standing sculptures of Mahākāla and Mahākāli. Both sculptures are placed exactly in opposite direction at same level completing the circular path of *garbhagṛha*. Both sculptures are placed at the position where one *pradakṣiṇā* is completed.

The *varaṇḍikā* upto *chhādya* (ceiling) forming horizontal slits with various widths, in combination with plain *jaṅghā,* petal curves of stellete plan and pillars. This type is found especially in temples of Maharashtra during 10th to 13th century AD. This pattern is slightly similar to temples of Karnataka especially in Belur Halebid temples.

The *chādya* (the roof) is with slanting surface coming out approximately 60cms away from walls. This style of constructing roof is found in temples from Karnataka especially in Belur Halebid temple. Stone carved bells are attached at the edge of *chādya.*

***Śikhara* and *laghuvimāna*[28] (miniature temples) are noticeable elements above** *dvāraśākhā.* Kalā-sthāpatya gazetteer discusses about those miniature temples on *dvāraśākhā, devakoṣṭha,* sometimes on *śukanāsa* as the main guideline or symbolic representation of original *śikhara.*[29] The *laghuvimāna* is considered as the symbolic form of original *vimāna*. This is specifically followed in temples with high donations.

Observing the pattern of *laghuvimāna,* the probable structure of lost *śikhara* of *garbhagṛha, maṇḍapa* and *Nandīmaṇḍapa* of Bhuleshwar Mahādeva temple could be formed with the help of *laghuvimāna* on *uttarāṅga* of *garbhagṛha* and *maṇḍapa.*

[28] Here the term ***laghuvimāna*** is more appropriate as it is symbolic miniature depiction of original *vimāna,* and not only of *śikhara,* though the term *laghuśikhara* is traditionally used for miniature temples on *śikhara* or *uttarāṅga.*
[29] Kala Sthapatya Gazetteer, p.2

The **original *śikhara* of *garbhagṛha*** of Bhuleshwar Temple, with respect to symbolic *laghuvimāna* pattern on *uttarāṅga* of ***garbhagṛha,*** could be with five *bhūmī* (horizontal planes reducing in upward direction up to finial). The placement of *laghuvimāna* on *bhūmī* in continuation of stellete point pillars, form vertical tapering structural pattern. Now the *laghuvimāna,* with structure shown on *uttarāṅga*, will go as *laghuvimāna* on *bhūmī*, above each stellete point and *mūlastambha*. The flat central surface on wall (behind *devakoṣṭha*), will continue with flat form of *laghuvimāna* stretched horizontally or flat vallabhi pattern pointing upward. This form will go in the centre of each *bhūmi* of *śikhara,* up to finial. The result of above discussed arrangement, give rise to the structure of *śikhara* of later Drāviḍaa style (as on Kalyani Chalukya temples in Karnataka during $8^{th}$ -$11^{th}$ century AD).

If keenly observed, the size of *laghuvimāna* on each *bhūmī* varies, with respect to, *ratha* or shape of plan of *garbhagṛha* and *mūlastamha* in Drāviḍa style temples ($10^{th}$ – $11^{th}$ century AD).

The *śikhara* of *maṇḍapa* and *Nandīmaṇḍapa* also could be formed with respect to position of pillars or dwarf pillars.

The period $9^{th}$ century to $13^{th}$ century AD was the period of evolution and various developed practices in temple architecture. This was the main transformation stage of architectural style of temple. The period during $9^{th}$ to $12^{th}$ century AD witnessed very high degree experimentation in the form generation of Indian Temple.[30]

The *śikhara* of Bhuleshwar temple totally forms a similar form of *śikhara* of Kalyani Chalukya temples in Karnataka, especially Amruteshwar temple at Annigeri, Dist. Dharwad (1050 AD). The temple is considered as the finest example constructed by Kalyani Chalukya. The repetition of only *kūṭa* was preferred for *śikhara* style in Kalyani Chalukya temple.[31] This concept of repetition of *kūṭa* (later term *laghuvimāna),* influenced the whole stellete pattern forming circular plan in Karnataka and Bhūmija pattern in Maharashtra.

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[30] Rao Kailas, Architectural Pedagogy of Kalyani Calukya Temples :An Investigation into Geometry of Form Generation and Methods of Instructions for Construction, pp.13,158

[31] The rectangular *śālā* form, used in combination of *kūṭa,* in previous period, used in Badami Chalukya temple *śikhara*, seems to be dropped in Kalyani Chalukya temple phase.($8^{th}$ century to $13^{th}$ century AD in Karnataka)



**Drāviḍa style *śikhara* of Amruteshwar temple, Annigeri, Karnataka (1050 AD) The tradition of repetition of *laghuvimāna* on each *bhūmī* in continuation of *mūlastambha.***



**Latina (Bhūmija) style *śikhara* of Amruteshwar temple, Ratanwadi, Maharashtra (11th century AD)[32]**

Only the outlook slightly differs with respect to number of stellette points. This is main cause of delicate look of *śikhara* forming a circle. Bhuleshwar temple looks more circular than above mentioned temples.

The *śikhara* of contemporary temples (11th – 12th century AD and later) in Maharashtra majorly shows Latina (Bhūmija) style, having feature of a flat tapering band with creeper design in the centre of each side of *śikhara.* But the probable *śikhara* style with help of miniature temple on *uttarāṅga* of *garbhagṛha* shows circular style with round *laghuvimāna* on each *bhūmī.*

It shows the Bhuleshwar temple could be prior to Ambarnath temple.[33] The possibility increases that the construction of Bhuleshwar temple could be done at the

[32] **(**courtesy: www.google.com)

edge (joining phase) of change in style, from **Drāviḍa style came from Karnataka rulers to Latina (Bhūmija) in Maharashtra**. Bhūmija style is considered as mix style of Nāgara and Drāviḍa, especially developed in Maharashtra.[34] The style of Bhuleshwar temple could be named as **Drāviḍa – Bhūmija style**[35].

The **original *śikhara* of *maṇḍapa* of Bhuleshwar temple** could be with three *bhūmi* as depicted in *laghuvimāna on uttarāṅga* of three *dvāraśākhā* of *maṇḍapa.* The *śikhara* of *maṇḍapa* could be of Phāṁsaṇā style. The *maṇḍapa* is simple plain square structure which has 6 dwarf pillars (two on both sides of three *dvāraśākhā),* 4 full pillars[36] in middle, and 2 pillars attahed to walls at *antarāla* (total 12 pillars) show same style of 1st stage.[37] Here especially dwarf pillars can help to get the structure of original *śikhara* of *maṇḍapa*. Considering three *bhūmī* as shown in *laghuvimāna* of *maṇḍapa,* each dwarf pillar will have one *laghuvimāna* above on each *bhūmī*. This pattern will go up to finial forming dwarf pyramidal structure. The central part of each side will continue with *laghuvimāna* only. The total structure forms Phāṁsaṇā style.

The structure with *ghantāsaṁvarṇa* could not be there for *śikhara* of *maṇḍapa* of Bhuleshwar temple as it has dwarf walls and half open at upper side and the *ghantāsaṁvarṇa* form is absent in *laghuvimāna* on *maṇḍapa dvāraśākhā* of Bhuleshwar temple.[38] If keenly observed, *ghantāsaṁvarṇa* is usually the extension of joined *kūṭastambha* of *maṇḍapa* which is fully enclosed structure. Such joined *kūṭastambha* forming enclosed structure is absent in *maṇḍapa* of Bhuleshwar temple.

**The original *śikhara* of *Nandīmaṇḍapa*** could be of Phāṁsaṇā style, similar to the original *śikhara* of *maṇḍapa.* The *laghuvimāna* of *maṇḍapa* will be placed on original pillars of *maṇḍapa* which will form simple pyramidal structure with three *bhūmi*.

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[33] Ambarnath temple is considered as the first Bhūmija (Latina) temple in Maharashtra.
[34] Kala- Sthapatya Gazetteer
[35] The concept of *bhumi* could be seen in the *śikhara* of later Chalukyan temples. The style could be named as **Drāviḍa - Bhūmija style** as only ***kuṭa*** were placed on each *bhūmī* which shows continuation of Drāviḍa pattern. Subsequently in Bhūmija style, *laghuśikhara (*replacement of *kuṭa*) were placed on each *bhūmī.*
[36] Today 4th central pillar of *maṇḍapa* at north east stylistically differs from 3 other pillars. It could have been replaced in 2nd stage of construction. Other half pillars in the corners also could be the addition of 2nd stage.
[37] In 1st stage, the *śikhara* and flat ceiling around was held by total 12 pillars. (4 inner, 6 dwarf and 2 half pillars at the *entrance* of *antarāla.*
[38] *ghantāsaṁvarṇa* form is carved like in *laghuvimāna* as in Amreśvara temple, Ambarnath and Gondeshwara temple, Sinnar.

But changing rulers in Pune region, from Badami Chalukya to Kalyani Chalukya ($10^{th}$ – $12^{th}$ century AD), could have influenced the region. The concept of construction of Bhuleshwar temple could have taken form in friendly relation with traditional exchange. One more possibility is that the construction could have started in the union of Badami Chalukya and Kalyani Chalukya, later completed with additional construction by Kalyani Chalukya[39] and Yadava rulers. So the original construction period could be during in first half of $11^{th}$ century AD.

The features are depicting influence of Badami Chalukya (temple and fort on hill) and Kalyani Chalukya (structural and sculptural style of temple).[40] The Bhuleshwar temple, its primary stage construction could have started in union of Badami Chalukya and Kalyani Chalukya ruler in Pune region.

## Maratha style architecture of Bhuleshwar temple

Maratha style, the term for architectural style is generally used for architectural style developed during $14^{th}$ to $19^{th}$ century AD. Todays three *śikhara* of Bhuleshwar temple reflects Maratha style. This style was majorly developed during reconstruction of damaged medieval temples of Maharashtra. It mainly shows influence of Islamic architecture.

The influence of Islamic architecture gave rise to new combined style in temple architecture especially on *śikhara* of the temples in Maharashtra. The architectural pattern of *śikhara* of Bhuleshwar temple was suggested and constructed by Brahmendraswami.

Stylistically *śikhara* of *garbhagṛha* differs from *śikhara of maṇḍapa* and *Nandīmaṇḍapa*. The *śikhara* of *garbhagṛha* has intricate carvings with deity sculptures in centre whereas *śikhara of maṇḍapa* and *Nandīmaṇḍapa* are comparatively plain.

[39] The evidence of ruler of Kalyani Chalukya king is not yet in notice, but later evidence of rule by Ramachandradeva Yadava Pune (Saswad) is in text of Shilālekh-Tāmrapaṭ Sūci
[40] District Gazetteer explains Western (Kalyani) Chalukya held Pune District up to 1184 AD.



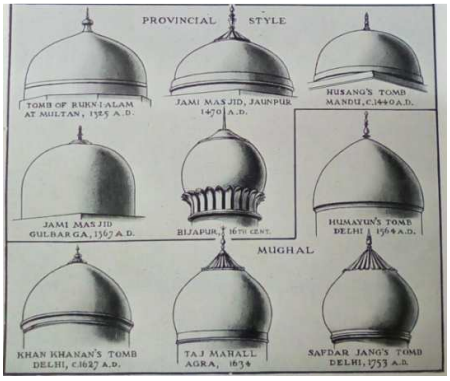
**Todays *śikhara* of Bhuleshwar Temple**

Comparative study shows that the dome of *śikhara* of Bhuleshwar temple is recognized as Provincial style.[41] The structure of Idgāh near Bhuleshwar temple also depicts this Provincial style of architecture. The proportion of pillar and upper dome style was named as Provincial style. It has influence of the style developed in Bijapur in 16th century AD.

This provincial style of Islamic architecture was developed in Punjab, Bengal, Gujarat, Jaunpur, Malwa, Deccan, Bijapur, Khandesh and Kashmir.[42] Bijapur style of architecture mainly depicts the new school tradition of construction which was developed adopting South Indian craft tradition.[43]

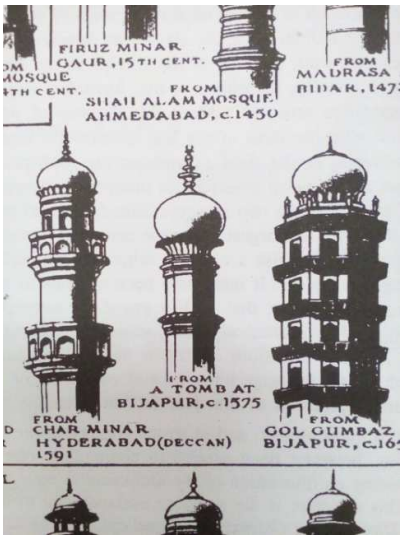
It mainly consists of a structure of a dome on the base of full bloomed lotus. This pattern was used for uppermost part of *śikhara* of temple as a replacement of *āmalaka*. Its miniature form adorned the uppermost ends of *minārs* and *minārets*.

[41] Brown Percy, Indian architecture (Islamic period), pl. LV. Styles of domes in Islamic architecture were given with comparative study through sketches.
[42] Encyclopedia of Indian Architecture (Islamic), Vol. IV, p.xxvii,
[43] Encyclopedia of Indian Architecture (Islamic), Vol. IV, p.xxviii




pl. LV, Indian architecture (Islamic period) by Percy Brown

Islamic schools of architecture developed various types of domes. Earlier pattern shows simple domes without decorative patterns. Floral elements, circular rings, simple arcs were used as decorative elements. Provincial style mainly consists of simple decorative shapes with simple plain structure of dome. This type of dome was used on uppermost part of hexagonal pillar like structure which was recognised as *minār* and in smaller form *minārets.*



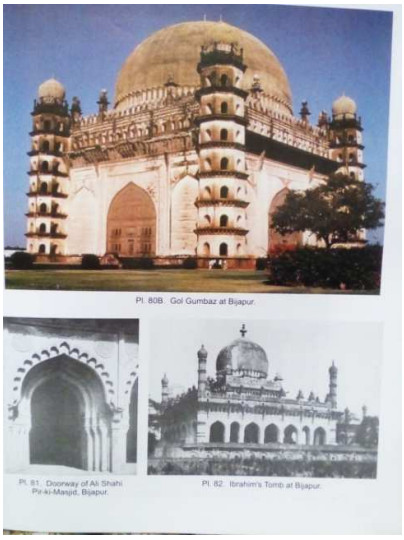




Fig.20, p.33 Pl. 80B, 81, 82

Encyclopaedia of Indian Architecture (Islamic), Vol. IV

The Provincial pattern mainly used for construction of the Gol Gumbaz at Bijapur and the tomb of Ibrahim Adil Shah II, Bijapur (1615 AD).

Maratha style of architecture is sub style of Deccan style architecture which was developed in South region of Maharashtra. The general term Deccan style is also used for architecture and art developed in Maharashtra. At the end of 13$^{th}$ century AD

Alauddin Khilji (1290-1320AD) ruled the region which later in 15th century AD known as Bahamani sultanate. The sultanate was divided into five "*shahi*"; Nizamshahi of Ahmadnagar, Adilshahi of Bijapur, Baridshahi of Bidar, Qutubshahi of Golkonda and Imadshahi of Varhad.[44] All *shahi* except Imadshahi contributed in art and architecture which has common term as Deccan style. It has influence of art of Iran. Artists' school of Bijapur and Golkonda developed a new pattern with the combination of Iranian style and art developed in South regions of India. Bright colours were used to decorate monuments.[45] Various practices were done without any political pressure. Palaces, fountains, *musjid* and *idgāh* were various patterns of architecture in 17th century AD[46]. *Nagārkhānā* (music rooms), *dharmaśāḷā* (religious schools) were built in the surrounding regions of architecture. This Deccan style under Bahamani rulers differs from intricate decorations of Moghal style and is with simple forms in huge structure in open space.

## Stucco murals on *nagārakhānā* (plate 29, 31)

The *nagārakhānā* of Bhuleshwar temple has stucco murals on *minār* and at the upper edge of wall. The composition of each panel is with a deity, warriors and human figures inside decorative arch on pillars at both side of deity. All panels are with low relief. Figure in each arc is with simple carvings and with straighten or stretched gesture. The attire of each figure is rendered with straight, simple lines. Features on faces of figures are bold and not realistic. The body is short with thin hands and legs. It differs from realistic proportion. The border of each rectangular panel is with intricate carved floral design. This pattern of border shows influence of delicate borders from Mughal miniature paintings. The contemporary red and yellow paint show its existence even today. Red and yellow colours are used to paint attires and the border. Skin colour is used as body colour, other colours are absent. The style of attire shows Maratha, Mughal, British style of clothing.

The pattern of decorative arc is formed with repetition of small arc segments and a pointed end in upper centre. The pillars at ending points of arc are with similar style of wooden pillars in Deccan architecture. The whole structure show stylistic similarity with architectural pattern used in background of Menavali frescos. Borders

[44] Mate M.S., Madhyayugin Kalabharati, p.81
[45] Mate M.S., Madhyayugin Kalabharati, p.83
[46] Ibid. p.85

with floral repetition show influence of Mughal paintings. Such type of style was maintained through murals from Satara palace, Wai palace, Holkar palace of Chandwad, and contemporary architecture in Pune.[47] This type of style is generally identified as Deccan style.

The Deccan style was developed in 17th -18th century AD. During this period, political and economical stability resulted into development of art and culture.[48] New combined style of architecture and painting was developed to decorate palaces and temples in Maharashtra. The figures of laymen, deities like Gaṇapatī, Hanumāna, Goddesses, animals, floral arrangements were main subjects for those murals.[49] Lime was main element used to layer the construction of bricks. The rectangular border with vine and floral design was main feature of Deccan style.[50] The dwarf figures with simplistic features were major attributes of Deccan style. It was developed through influence of Rajasthan, Malwa, Andhra and Karnataka in early stage and British influence in later stage.[51]

**Technique of 18th century AD murals** is described as Shekhavati fresco. The artists doing these types of frescos belonged to caste of *kumhara* or *masons*, since they performed both the functions painting and building. The work was done in a group of three or four under supervision of a master. Natural mineral pigments for colours were used, *gerū* or red stone powder was used to make red colour and yellow clay was used to make yellow colour. All colours were normally preserved in dry forms and when required mixed into a paste and applied on wet wall. To prepare the wall, fine clay from ant hills or sifted clay through fine mesh was used as the mortar for walls of brick. This was a first layer which was approximately one centimetre thick. This first layer was allowed to dry. Same technique was used to apply second and third layer. The proportion of lime and brick was changed according to layer. The final layer was applied to a wet wall consisted of fine filtered lime dust mixed into buttermilk and jaggery. Between each plastering, the surface was made smoothe with agate or white stone. The design was drawn and painted on damp wall to seal the

[47] Mate M.S., Madhyayugin Kalabharati, pp.196,197
[48] Ibid, p.196
[49] Mate M.S., Madhyayugin Kalabharati, p.199
[50] Ibid., p.197
[51] Ibid., p.199

colour with plaster. After drying, quick rubbing of agate was done to fix the colour and coconut liquid was coated with soft cloth to protect from sun and rain.

Stucco murals of Bhuleshwar temple could be done in early years of 18th century AD under instructions by Brahmendraswami. The above discussed technique could be used to create stucco murals and stucco work of Bhuleshwar temple. The mural style mainly shows Mughal influence and could be identified as Deccan or Maratha style.

## Brahmendraswami Dhavadashikar and Bhuleshwar Temple

Brahmendraswami has strong connection and major contribution in the development of Maharashtra with respect to religion. He dedicated his whole life to support the Maratha kingdom especially in shattering period created by Islamic attacks.

His *caritra*- lifestory mainly discusses about his mediation, holy being blessed with divine powers and his support to protect and sustain religion in the society.

Brahmendraswami born at Dhavadashi near Wai in 1649AD lived in Dudhevadi (Ta.Shevgaon, Dist.Ahmadnagar) and took *samādhī* in 1738AD. He, in his stay at Kashi got his higher grade - **Paramahaṁsa**[52] from his Guru Dnyanendra Sarasvati Swami.[53] He practiced Haṭhayoga.[54]

He, famous as a divine personality in first half of 18th century AD, was the spiritual teacher of Shahu, Balaji Vishwanath and Bajirao I.[55] He got the land of taluka Haveli as *inām* [56] from King Shahu. The village Malshiras and Pimpri todays

[52] Sasvadkar P.L., Brahmendraswami, his life and role in Maratha History, p390
"Paramahaṁsa – the highest stage in asceticism, most coveted of all. A Paramahaṁsa is believed to have attained such a stage of self-knowledge that routine distinctions and observations and observances of the mundane world are not binding on him. He is believed to be so perfect in self-control that nothing can disturb him. He is so pure that nothing can contaminate him. Even the doctrinal differences between Śaivism and Vaiṣṇavism stand dissolved in him."
David Lorenzen has commented that those are ascetics either Śaiva or Vaiṣṇava who particularly denote levels of spiritual advancement rather than sectarian affiliation.

[53] Dhawadashi Yethil Brahmendraswaminche Charitra, p2. P.L.Saswadkar has also discussed it in the thesis of Brahmendraswami on p387.
[54] Saswadkar P.L. Brahmendraswami, his life and role in Maratha History, p.391
[55] Dhawadashi Yethil Brahmendraswaminche Charitra, p3
[56] Dhawadashi Yethil Brahmendraswaminche Charitra, p7

Jejuri were gifted to him by Peshva.[57] Taking this opportunity, he instructed with all details to complete the reconstruction of Bhuleshwar temple at Yavat and big well at Malshiras.[58] Brahmendraswami had his own set up to build new temples and restore old temples.

The temple in text is mentioned as 27 miles east of Pune on Pune-Solapur highway and was reconstructed with total amount of Rs.1,00,500.[59] Tanks, wells, reservoirs, gardens near Bhuleshwar temple were constructed by his order.[60]

He gave instructions to Lakhmoji Hawaldar at Malshiras about the building of Bhuleshwar temple.[61] Brahmendraswami instructed him about the number of bricks with rate. He also specified the dimensions of construction. Special instructions about the three peaks of Bhuleshwar temple were given. Brahmendraswami wanted the śikhara of garbhagṛha with decorative elements and other two with plain surfaces. He further instructed to complete the construction of well and protecting wall.[62]

Two main artisans, Nagarkar Sankaji Gaudi and Vyankaji Gaudi, in 1745 AD, were called from *kārkhānā*- the construction set up at Bhuleshwar Temple, to build the *samādhī* temple at Dhawadashi by Sagunabai- the wife of Shahu.[63]

The local people near Bhuleshwar temple tell about the damage of the temple over the period and also due to lightning. Brahmendraswami did the valuable activity by restoring the temple; *śikhara*, tanks were built exactly same as the order by him. As a result the temple is still alive and standing with strength to show periodical graph.

Brahmendraswami was emotionally attached to this place and expressed his wish to Shahu about taking *samādhī*- end of his life in the premises of Bhuleshwar temple.[64] This shows the importance of Bhuleshwara temple and its peaceful surroundings over the period.

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[57] Dhawadashi Yethil Brahmendraswaminche Charitra, p13
[58] P.L.Saswadkar discussed in the thesis with construction details on p.420
[59] Saswadkar P.L.,Brahmendraswami, his life and role in Maratha History, p.221
[60] Saswadkar P.L.,Brahmendrasvami, his life and role in Maratha History, p.224
[61] Ibid., ch.V, pp.213, 214
[62] P.L.Saswadkar discussed about thesis reference from Deccan College Historical Museum.
[63] Dhavadashi Yethil Brahmendraswaminche Charitra, p.36
[64] Dhawadashi Yethil Brahmendraswaminche Charitra, pp.22-23

## Sculptures and Iconography

The *garbhagṛha* is simple without any sculpture and only with Śivaliṅga. In *antarāla,* five sculptures of standing *yogi* or Guru above the lintel could be of *Paramahaṁsa pada* (the highest state of meditation). Their attire with only cloth around waist and standing pose indicate their higher position in meditation. The person in higher meditation state is desireless; he goes in a state of null desire. The *Paramahaṁsa* or higher meditator gets connected to the divinity or the energy of universe. Those five yogis could be from Trik school of Kashmiri Śaivism. Their attire is discussed in preface of Īśānaśivagurudevapaddhati.

**Broken sculpture in North *devakoṣṭha*** (plate 91) on protecting wall has broken sculpture with only head and leg. The head has delicately carved elongated *karaṇḍa mukuṭa* crown. The elongated face is with half opened eyes, straight nose and mouth smile. The bust is missing but the portion from waist to thigh is with decorative ornaments. These sculptural parts could be of Śeṣaśāyī Viśṇu from the panel in North West *devakulikā* in *pradakṣiṇā patha.*

**Yogaśayana Viṣṇu** (plate 94) with resting position on Śeṣanāga (the serpent god) is defined as a *yogaśayana murtī.*[65] He is explained with three forms *uttama* (superior), *madhyama* (middle), *and adhama* (inferior). In all three forms, Viṣṇu is described *as gauraśyāmanibhā* (pale blue in complexion) or *pitaśyāmanibhā* (blue with a yellowish tinge). He is representing the *sattva guṇa* and is *yoganidrāsukhāsakta* (blissfully absorbed in yogic slumber). [66]

In superior form, Viṣṇu, holding five weapons, is surrounded by sages Bhṛgu and Mārkaṇḍeya as devotees and demons Madhu and Kaitabha. In middle form Bhṛgu and Mārkaṇḍeya are absent. In inferior form two sages and two demons all are absent.

The sculpture in Bhuleshwar temple is totally broken. So it is difficult to decide the form of Viṣṇu. Only the *gada* (mace) behind the head position is with all details. The skin texture of curled body of snake can be seen in detail. The upper edge of sculptural panel is with circular formed vine with a symbol in each circle. Those are ten incarnations of Viṣṇu carved in each circle. (Daśāvatāra : Matsya, Kūrma, Varāha, Vāmana, Rāma, Kṛṣṇa, Paraśurāma, Buddha). In this Viṣṇukakṣa, cross

[65] Pratimakosha, Vol.V, p.237, 238. This sculptural form of Viṣṇu is described with linear drawing.
[66] Ibid. p.238

design on half door frame is similar and could be found in Kalyani Chalukya temples. The sculpture of face and legs (torso is missing) found in North *devakoṣṭha* in protecting wall could be of this Yogaśayana Viṣṇu.

**Hanumāna or Mārutī** on abacus of *kūṭastambha* pillar of *maṇḍapa* is the small figure approximately measures 25cm x 25cm. It is in North passage of *pradakṣiṇā patha*. This particular figure of Mārutī is defined as "Mukhya Prāṇa" [67] The worship of Mārutī in this form and with this name is common among the votaries of Mādhva ideology in South India. He is regarded as the principal vital force in the human constitution governing not only the ten vital currents but also the soul. He mediates between God Viṣṇu and soul. He deputises for God in all the individual processes, the bondage and the liberation.




**Hanumāna (Mukhya Prāṇa) in Bhuleshwar temple**

Middle image is from Pratima kosha and is stylistically similar to two sculpture of Hanumāna on pillar in *pradakṣiṇā patha* of Bhuleshwar temple.

In Bhuleshwar temple, above sculptures are placed where the *pradakṣiṇā* (one round around temple) is in previous place of completion. They could be placed to protect the meditator from evil powers before getting connected to whole.

Though later, a group of verses known as Mārutīstotra composed by Ramadasa swami explains "*saukhyakārī dukhah hārī dūtavaiṣṇavagāyakā….. lokanāthā, jagannathā,* ***prāṇanāthā*** *purātanā*" Hanumāna is explained as the Master of ***prāṇa*** who guides the devotee in process of meditation. He could be the mediator between *jīva* and the Supreme Truth.

[67] Pratimakosha- Volume V, pp.119, 120

**Haṁsa sculptures : the unique feature in temple** (plate 49)

Bhuleshwar temple is **rich with *haṁsa* sculptures** especially on *stambhaśākhā,* on *devakoṣṭha* and a band on uppermost edge of walls running around the temple.[68]

Such *haṁsa* band on *jaṅghā* is shown in running band on the walls of Kukadeshwar temple, Pur.

Īśānaśivagurudevapaddhati with *haṁsachandam*[69] and Mānasār explains under *haṁsalakṣaṇam.* Gorakṣasaṁhitā has given the real description and meaning of *haṁsa.* It is explained as *haṁsa* is related to the cycle of breath during deep meditation. Cycle of breath is continuous state of *hakāra* and *sakāra* (alternate cycle of respiration-exhale and inhale during meditation) which is named as *haṁsa*.

***hakāra* (exhale) + *sakāra* (inhale) = *haṁsa***

**(It is explained as every human being or *jīva* keeps repeating this *haṁsa,* 21600 times in one day and night i.e. 24 hours)[70]**

It is explained as *haṁsavidyā* and is considered as the ***Prāṇavidyā*** or ***Mahāvidyā*** or ***Gāyatrī prāṇadhāriṇī*** which has emerged from ***Kuṇḍalinī*** (greatest knowledge level achieved by mankind through inner natural energy).[71] It is explained through *haṁsa mantra (verse) called as "ajapā gāyatrī".*

*hakāreṇa bahiryāti sakāreṇa viśetpunah,*
*haṁsa haṁsetyamum mantram jīvo japati sarvadā* ॥ ……

(v41, pg 43-45, Gorakshasamhita)

The *"Ajapā Gāyatrī"* is explained as *"yoginām mokṣadāyinī"*(it helps of meditator for salvation). It is the automatic and continuous process without any conscious efforts so named as *"Ajapā Gāyatrī"* (without conscious chanting). It is also explained in Haṁsopaniṣad, Pāśupatabrahmopaniṣad, Yogatattvopaniṣad, Śāndilyopaniṣad and Gheraṇḍasaṁhitā as only the way to reach ***Nirāmaya Brahmapada*** through purification of *citta* (the mind) during deep meditation.

[68] Dr. A.V. Naik in his article 'The Bhuleshwara Temple Near Yavat (Poona District)' has mentioned about this band.
[69] Īśānaśivagurudevapaddhati, p.280
[70] Gorakshanatha, Gorakshasamhita, p.43-45
[71] Ibid., p.11

Siddhasiddhāntapaddhati explains that it is also considered as practicing this; one can be free from all diseases and *karma*.

*"haṁsātmamālikā varṇa brahmakāla pracoditā*
*paramātmā pumāniti brahmasampattikāriṇim ……..*
*Gorakṣasaṁhitā*[72]

It is also explained as
*"haṁsa eva param satyam haṁsa evatu satyakam"*[73] (*haṁsa* is only Divine Truth and *haṁsa* is form of Śakti)

Choice of scenes of **story panels** is related to concentration through known and popular texts like Ramayana and Mahabharata.

**Sculptures on *jaṁghā***

***Triple torso image (sculpture with three torsos-** plate 80**),**[74] with four feet, is on South side facing west. The sculpture is destroyed; three heads and legs are broken. Three torsos, each with two hands, are attached at waist. Each torso has bead ornament around neck, solid ring in arms, delicately carved *yajñasūtra* or *yajñopavita*[75] (metal ornament around shoulders symbolizing sacrifice during *yajña*) and metal ornament around waist holding the marks of cloth. Four feet, on base, give idea of resting the whole triple torso figure. Sculptures of female musicians are on either side. Below this figure is four handed female deity on *kumbha*. Tantra text has mentioned the concept of "Triśirobhairava" [76] It is the one form of tantra practices related to achieve *svātmasaṁvidaikya* which is considered as main point of *yogamārga.* It supports to reach up to *Bhairavī bhāva* (original nature of *Bhairavī* power). The sculpture with three torsos in Bhuleshwar Temple could be the symbolic representation to explain the concept and steps of meditation to achieve salvation.

[72] Gorakshanatha, Gorakshasamhita; Analysis in Gorakshasamhita, p.44,45
[73] Ibid. p.106
[74] This sculpture is firstly documented as triple figure by Dr. A.V.Naik in the article 'Bhuleshwara temple near Yavat', p.100. Analysis or identification of this is not given. Same sculpture with four legs and six hands from Nāgeśvara temple(20 miles from Bhuleshwar) Taluka Bhimthadi, Pune.
[75] Pratimakosha, volume V, p.167, has described *yajñasūtra* as a holy thread or strips of cloth or deer skin (first type) showing eligibility to perform sacrifice. Its later type is explained in metals like gold in Smṛtī texts Bṛhadrājamārtaṇḍa, silver in *tretāyuga* and copper in *dvāpārayuga* and of cotton in *kaliyuga.*
[76] Abhinavagupta, Śri Tantraloka, khanda 3, p.17, hindi translation by Dr. Paramahamsa Mishra Hamsa

***Siddhāsana*** – the easy technical term for *ardhapadmāsana*. It is an easy pose of meditation and is considered as the important pose for *sahaja-samādhī.* It is explained as the important sitting position for salvation. N.P.Joshi has not mentioned about this *āsana.* G.H.Khare in Murtividnyan explained it with drawing as *dhyāna-samādhi*[77]. Gorakṣasaṁhitā mentioned it as [78]

*āsanebhyah samastebhyo dvayamedudāhṛtam*
*ekam siddhāsanam proktam dvitiyam kamalāsa* ……

*v.9,* Gorakṣasaṁhitā

The verse explains as it is the important *āsana* among 84 *āsana* told by Lord Śiva.

*yonisthānakamanghrimūla ghatitam kṛtvā dṛdham vinyasenmeḍhra*
*pādamathaikameva*

The verse tells to sit by pressing the below end of spine with left heel and put right heel on left.

*hyetanmokṣakapāṭabhedajanakam siddhāsanam procyate* ……..

*v.10,* Gorakṣasaṁhitā

It is explained as this sitting position is important for salvation. By opening the *hṛdaya cakra* it guides the path of salvation. Dr. Chamanlal Gautam through Hindi translation tells that *siddhāsana* is explained as important and useful position by Lord Śiva.[79]

In Bhuleshwar temple, Goddesses on triad panels, Goddesses on *kumbha,* Gods on upper part of pillars in *pradakṣiṇā patha*, *yogi* panels in *maṇḍapa*, some *yogi* on upper part of pillars of *maṇḍapa,* all are sitting in *siddhāsana*. It means that the temple was the place to practice meditation and an important place for ascetics to know the path of salvation.

**Mahākāla on *jaṅghā*** (plate 81) : South side

Mahākāla is on broad *kūṭastambha* on *jaṅghā* of *garghagṛha*. It is at South side and could be easily identified from *pradakṣiṇā patha*. He is standing with bare feet in *tribhaṅga* pose. His face is with serious carved features; his sharp upper canines are coming out covering lower lip. His four hands and right leg are broken.

[77] p.210 of mentioned book
[78] Gorakṣanāth, Gorakṣasaṁhitā, verse 10, p.19
[79] Gorakṣanāth, Gorakṣasaṁhitā, verse 10, p.19

He is depicted without clothes as described in texts.[80] The garlands of severed heads are on head and around waist. One more metal ornament is also around waist. The serpent with knot is an ornament around neck along with flat neck ornament. He is wearing huge circular rings in both ears and his hair spread behind head forming circular pattern.

His worship without his Śakti was considered as incomplete.[81] This might be the reason to place Mahākāli exactly opposite on *jaṅghā* of North side where one *pradakṣiṇā* (worship rounds or one round walking around temple) completes.

Mahākāla in tantric texts is explained to eliminate all obstacles. "*Mahākāla Bhairava, sarva vighnan nāśaya hrim śrim phaṭ svāhā"* [82] In texts, he is explained with two, four, or six arms. In four hands, he carries *daṇḍa* (cudgel), *khaṭvāṅga* (magical spear), *khaḍga* (sword), *khaṭvāṅga.* He is described with *urdhva piṅgala keśa* (spreaded hair*) and muṇḍamālāvibhuṣita (*decorated with a garland of severed heads). He is *daṁṣṭrābhīma bhayānaka* (terrifying in appearance with tusk like protrusions from mouth). He is *bhujaṅgābharaṇa* (adorned with serpents as his ornaments). He is *mahāraudra* (exceedingly awful) and *bhayasyāpi bhayaṁkaram* (frightening even fear)[83]

**Mahākāli on *jaṅghā*** : North side (plate 85)

While observing the Bhuleshwar temple and its sculptures, the sculpture with ferocious look attracts the viewers' eyes. The sculpture could be identified as **Mahākāli** or Cāmuṇḍā. It is on the *kūṭastambha* of *jaṅghā* (on wide pillar outer wall of *antarāla* of the temple and its position is on North side. Cāmuṇḍā here is in standing on *preta*- the dead man and approximately measures 120cms in height.

The body of Mahākāli is carved not only with bold features but also with planes to give different and ferocious look. As usual features she has broader bold eyes, sharp canines coming out from broad lips, the bony chest with special belt, shrunken breasts. The special depiction here is fine carved large scorpion in the cavity of stomach. Her four hands are demolished in medieval attacks. She has *rudrākṣmālā*

[80] Bhaktikosha, Vol. III, Bharatiya Sampradaya, p.597
[81] Ibid
[82] Pratimakosha, Vol V, p.47
[83] Pratimakosha, Vol V, p.47

in arms, carved crown, bold earrings, broad necklace and ornamented waist band with cloth line over it. Her legs are also destroyed, only feet marks on *preta* can be seen. The *prabhāvalaya* behind head adds divine grace in total sculpture.

Cāmuṇḍā is said to be the form of Mahākāli, the symbol of *layatattva*-the destructive power. She is also known as the Śakti of Śiva. She is meant for the destroyer of evil powers to protect goodness. She plays an important role in the process of meditation to reach Śiva by protecting *sādhaka*-the meditator from disturbances and evil powers.

In Bhuleshwar temple, Mahākāli is on *jaṅghā* (on wide pillar) outer wall of *antarāla.* It is the single figure facing to North side. It is at the opposite position of single sculpture of Bhairava facing to South. Mahākāli here is in Śakti form rather than *mātṛkā.*

Another image of Mahākāli with scorpion in stomach cavity can be seen in the temple at Pachhali Marghat (temple B, No 3 of Krishna deva from temple group), Dist. Ashoknagar, Madhya Pradesh.)[84]

Mahākāli is identified as one of the important Goddesses of Śakti (power). She is also known as *triguṇātmikā* – who is the blend of three universal qualities *sattva, raja, tama.* She is the warrior Goddess and known for her bravery.

Cāmuṇḍā is also depicted in Khidrapur temple on *jaṅghā* part in dancing pose. She is dancing to celebrate the joy after destroying the evil powers.[85] She is shown with skeleton of chest-her unique attribute and aggressive expression is original emotion.[86]

**Mahākāli or Cāmuṇḍā in texts**

In Devi Mahatmya from Mārkaṇḍeya Purāṇa, Parā-Śakti the Supreme Goddess who was also inscrutable (*gupta-rūpī*) manifested herself in three forms according to three creative aspects. One of three is Mahākāli which is a representation of *tamoguṇa.*[87]

The nature and form of Cāmuṇḍā is described with her greatness.—

[84] Puratattva.in/article/1246 visited on April 8, 2017
[85] Deglurkar G.B., Koppeśvara Khidrapur Mandir aṇi Murti, p.42,
[86] Ibid., p.43
[87] Pratimakosha, Vol.V, p.49

Caṇḍīkavaca (shield of verses) from Vārāhapurāṇa composed by Hariharabrahma tells about the form and purpose of Caṇḍī.[88] It starts with the verse

*asya Śrīcaṇḍīkavacasya Brahmā ṛuṣih ..*
*anuṣṭup candah .. Cāmuṇḍā devatā .. …..aum namah Caṇḍikāyai*

Here Markaṇḍeya questions Brahmā (Pitāmaha) to tell about the secret which will protect the whole. Brahmā answers with the group of divine verses which is helpful for all living beings (*sarvabhūtopakārakam*). He enlists the names of nine forms of Durgā *(navaDurgā)* followed with their purpose.

*agninā dahyamānastu śatrumadhye gato raṇe*
*viṣame durgame caiva bhayārtāh śaraṇam gatāh.……v.6*
*na teṣām jāyate kiṅcid aśubham raṇasaṅkaṭe*
*na āpadam tasya paśyāmi śokaduhkha bhayam nahi ……v.7*
*yaistu bhaktyā smṛtā nūnam teṣām siddhih prajāyate*
*ye tvām smaranti deveśi rakṣase tānna sanśayah ……v.8 ….....*

Here she is described as to protect the being in war, in calamity, crisis or critical conditions as well as in misfortune. Also with her divinity, she keeps away the being from misery and fear.

She is described with twelve weapons and further explained as

*daityānām dehanāśāya bhaktānām abhayāya ca*
*dhārayanti āyudhānīttham devānām ca hitāya vai ……v.13*
*namastestu mahāraudre mahāghoraparākrame*
*mahābale mahotsāhe mahābhayavināśini*
*trāhi mām devi duṣprekṣye śatrūṇām bhayavardhini ……v.14.……*

Her existence with weapons is considered as to destroy demon and evil powers. She is also explained as to shower blessing of fearlessness for her worshipper or devotee. She is described with the most terrible form, most powerful, most eager and excited who is fearful for enemy.

She is invited on every part of whole body with her various forms. This group of verses concludes as the shield for devotee (chanter) –

[88] Srī Devī Māhātmya (Prākṛt), pp.214-218, and Durgā Saptaśatī (Sanskṛt), pp.44-55

*padamekam na gacchettu yadīcchecchubhamātmanah*
*kavacenāvṛto nityam yatra yatrādhigacchati …..…..v.38*
*tatra tatrārthalābhaśca vijayah sārvakāmikah*
*yam yam kāmayate kāmam tam tam prāpnoti niścitam …..…..v.39*
*paramaiśvaryamatulam prāpsyate bhūtale pumān*
*nirbhayo jāyate martyah sangrāmeṣvaparājitah ……..…..v.40*
*trailokye tu bhavetpūjyah kavacenāvṛtah pumān*
*idam tu devyāh kavacam devānāmapi durlabham ……..…..v.41 ……..…..*

Her holy blessings cover her worshipper like a shield. The devotee can definitely experience the whole victory and gets everything as per wish. The devotee covered with verses shield could get great wealth and is being worshipped in three worlds (*svarga, mṛtyu, pātāḷa*).

Further the result of chanting these verses is given as

*yah paṭhet prayato nityam trisandhyam śraddhayānvitah*
*daivī kalā bhavettasya trailokyeṣvaparājitah ……..…..v.42*
*jīvedvarṣaśatam sāgramapamṛtyuvivarjitah*
*naśyanti vyādhayah sarve lūtāvisphoṭakādayah ……..…..v.43 ……..…*

The worshipper who chants those verses regularly, is blessed with all divine powers and victory. The worshipper gets free from all diseases and lives longer (hundred years). The worshipper also is protected from viewing of invisible forms of various types of ghosts etc. The respect, success, progress and divine light are showered on the chanter of these verses.

*japetsaptaśatim Caṇḍīm kṛtvā tu kavacam purā*
*yāvadbhūmaṇḍalam dhatte saśailavanakānanam ……..v.49*
*vattiṣṭhati medinyām santatih putrapautrikī*
*dehānte paramam sthānam yatsurairapi durlabham ……..v.50*
*prāpnoti puruṣo nityam Mahāmāyāprasādatah*
*labhate paramam rūpam Śivena saha modate ……..…..…..…..…..* Caṇḍīkavaca[89]

The chanting of these verses (Caṇḍīkavaca) gives the higher position on earth. It also gives divine position at the time of end of the physical body. The chanter gains

[89] Srī Devī Māhātmya (Prākṛt), pp.214-218 and Durgā Saptaśatī (Sanskṛt), pp.44-55

divine blessings from greatest power in form of Mahāmāyā with the divine form of Śiva.

Kālī-tantra includes Mahākāli in ten great Goddesses of achievement and salvation.[90] She is described with dark complexion and four arms carrying sword, skull-cup, severed head and shield. She wears a (*muṇḍamālā*) a garland of severed heads. She is described as *śavārūḍha* (on corpse) and *smaśānālaya- nivāsinī* (residing in cremation ground). She is *mahābhīma* (terrible in aspect) and is *ghora-daṁṣṭra* (with horrible tusks projecting from the sides of her mouth. She inspires terror but she is also benign (Śivā). She is *hasana-mukhī* (with smiling face) [91]

All other texts gave her other forms with eight or twelve arms. Four armed Mahākāli is also explained as the *yakṣīṇī of* ninth *tirthaṁkara* Pushpadanta (Suvidhanātha) of Jain pantheon. She is also called as Sutārā and described with fair complexion. Nirvāṇa Kālikā has explained with four hands she is carrying boon-bestowal, rosary, water pot and goad. Pratiṣṭhā-sāra-saṁgraha has explained her four arms carrying *mudgala* (club), *varada* (gesture of boon bestowal) for right hands and *vajra* and fruit in her left hand. [92] She is also enlisted in sixteen *Vidyādevīs* with four arms carrying rosary, *vajra*, bell and gesture of boon bestowal. Her complexion is explained as tamarind hue and her mount is human being.[93]

Texts of Purāṇa have described her in the group of Saptamātṛkā.

**Mahākāli with Mahākāla on *jaṁghā***

In Bhuleshwar temple, sculpture of Mahākāla is placed at the starting of *pradakṣiṇā* (a circular walk around temple) and sculpture of Mahākāli is placed at the ending of *pradakṣiṇā* (a circular walk around temple). This arrangement could have been planned to complete the one circle of *pradakṣiṇā* as in meditational practices worship of Mahākāla is considered as incomplete without worship of Mahākāli.

The worship of Mahākāla and Mahākāli is related to meditation in Tantra rituals which has influence of Trik philosophy of Kashmir. The concept of worship in

[90] Pratimakosha, Vol.V, p.49
[91] Ibid.
[92] Pratimakosha, Vol.V, p.49
[93] Pratimakosha, Vol.V, p.50

Tantra practices was popular majorly in medieval period 8th century to 13th century AD.

Ācarya Abhinavagupta in Tantrāloka has written text which mainly discusses about meditation levels to achieve Śivapada. He has explained the **concept of *Śaktipāta*** which is called as *Bhairavīya advaita rasānubhūti*.[94] It is explained by all forms of energies[95] which help meditator on every step to complete meditation. It is also defined as ***akhaṇḍa Mahāyoga***. The process of this type of meditation completes with meditation practice explained in it. It explains knowing of Mahākāla by knowing the form of energy named as Mahākāli and the energy Mahākāli helps meditator to reach to Mahākāla.[96]

It teaches ***nirvikalāvasthā*** (the ultimate stage in meditation).

Tantra practices were later divided into three branches of Śri Vidyā (the divine energy)[97] **1. Kaula or *vāmamārga*-** practices with rituals in negative manner. **2. *Miṣra*** includes inner worship and physical meditation in sitting positions. It includes the travel of energy up to heart **3. *Samaya* or *dakṣiṇamārga*** - it is considered as purest and greatest path of meditation. It includes only meditation with fixed position of body. The concentration to the point of forehead and upper part is important and is known as "*antaryāg*".

The third part of *samaya* or *dakṣiṇamārga* with purest form of mediation is symbolically explained through sculptural scheme of *yogi* in Bhuleshwar temple

Kālītantra[98] explains through the group of verses the purpose of worship of Mahākāla and Mahākāli is *putrapautrādivṛddhidam, vairīnāśakaram, sarvasiddhīdā, sarvasampatkaram śubham.*

Mahākāli is explained as Mahākāla *suratā.* It means the Goddess in Śakti form is providing her energy to Mahākāla - the form of time. She is engaged in opposite form of Mahākāla as well as in absorbed form. In her *nirguṇa* (formless) state, she is in unified or absorbed form (not separate) with Mahākāla. Both are formless. In her

[94] Ācārya Abhinavagupta, Tantraloka, khanda 2, p.4
[95] Some forms of energy are given without *lānchana*, only names are given. It is expected to have their experience through own practices.
[96] Ācārya Abhinavagupta, Tantraloka, khanda 2, p.16
[97] Swami Ram, Himālayātīl Mahātmyāncyā Sahavāsāt, p.231 who practiced pure meditation
[98] Śāktapramode- Kālītantram, pp.84,85

*saguṇa* (form) state, she is with separate form but in relation to Mahākāla.[99] Thus in universal action Mahākāli is assimilated or engrossed with Mahākāla and in worldly action Mahākāli is separated from Mahākāla but intensely related to manage all worldly actions. Same Cāmuṇḍā sculpture is present in Pacchali Marghat temple.

***Kīrtīmukha*** (plate 46, 49) in plenty numbers, are used on *udumbara*, on triad Śakti panels, in the corners of *maṇḍapa* ceiling, on pillars of *antarāla. Kīrtīmukha* was the special featured symbol of Kalyani Calukya and Hoysala Empire. The reason of using *kīrtīmukha* as royal symbol is explained in a story as- "after several kings had ruled the earth, there was born a prince named Gajasatva. He once saw a fierce tiger coming in the forest while he was attending upon a sage and when it was about to pounce on the sage, he killed the animal with a blue staff, at the behest of the sage Hoyi-Saḷa in Kannada language. Consequently the *muni* gave the name Hoyisaḷa to his family and the tiger became the insignia of his sovereignty."[100]

**The Lotus facing downward** (plate 49) is above *kakṣāsana*, at both sides at the starting of *maṇḍapa*, in between *antarāla* and *maṇḍapa*. It is the feature especially found in later Chalukya temples. This type of lotus is a special feature usually found in the temples of Karnataka. The ceiling of South porch in Mukteshwara temple, Chaudayyadanapura, Karnataka is adorned with such type of lotuses.

***Mātuliṅga or bījapūraka*** is a common feature among all deities' sculptures in Bhuleshwar temple. *Mātuliṅga* is a fruit from the citron tree which is held by Gods and Goddesses.[101] It is considered as the symbol of *śitala* (cooling). In some context it is considered as fertility symbol. But here in Bhuleshwar temple, the repetition of this symbol could be to support the purpose of cooling or maintaining calmness of the body while meditation.

***Yogapaṭṭa***, (y8, plate 60) is a special feature carried by *yogi* sculptures on pillars in Bhuleshwar temple. It is explained as the band of cloth that is used to hold the crossed legs in position while one is engaged in yogic practices of

[99] Dixit Rajesh, Kali-upasana, p.26
[100] Panchamukhi R.S., Karnatak inscriptions (vol I), ix
[101] Pratimakosha, Vol.V, p.92

contemplation.[102] The band is tied around two crossed uplifted legs. It supports the leg position and the back and keeps the body firm and upright while seated.

*pṛṣṭhajānvossamāyoge vastram valayavad-dṛḍham*
*pariveṣṭya yad ūrdhvajānus tiṣṭhet tad yoga paṭṭakam*[103]

***Haṁsāsya mudrā or*** *jñāna mudrā,* (plate 52,54,56) is one of the hand gestures made during meditation. *Mudrā* with joining thumb and first finger, keeping remaining three fingers open and straight is mentioned as *haṁsāsya mudrā*[104]. It symbolises peace and softness. In Bhuleshwar temple, *yogi,* in triad yogi panels, in *maṇḍapa* are with this hand gesture. Its name gives its meaning and it is related to the meditation state, could be of *Paramahaṁsa pada* (the topmost stage in meditation). This *mudrā* is identified as *jñāna mudrā* in Buddhist context. The significance of this *mudrā* is, it allows energy recirculation from heart centre out to fingers and back.

**Surasundarī** (plate79-86) with its various forms in popular term, are considered to evoke the desire of devotee. But she is also explained as *yogini* and worshipped as *surasundarīsādhana*.[105] She is worshipped with *dhyāna-mantra*

*"pūrṇacandranibhām Gaurīm vicitrāmbaradhāriṇīm,*
*pīnottuṅgakucām vāmām sarveṣāmabhayapradām"*
The devotee is blessed by *Surasundarī* in the midnight and she fulfils the wish of devotee.

Surasundarī in Bhuleshwar temple are placed on *jaṅghā* with sculptures of musicians and local people. Maximum sculptures are broken during the Islamic period.

**Āvaraṇadevatā** (plate 87, 88, 89)- The temple was considered as the body of God in $10^{th}$-$11^{th}$ century AD. So the tradition to place sculptures of other deities on the outer part was started.[106] The *kumbha* part of *garbhagṛha* of Bhuleshwar temple is adorned with deities and standing *Surasundari* on each surface. If observed in four quarters in clockwise direction of *garbhagṛha*, only South-West quarter has *Surasundari.* They are in standing position, the style of *Surasundari* sculptures of this

[102] Pratimakosha, Vol.V., p.236, The feature is explained with diagrams in various yoga positions.
[103] Verse is taken from Pratimakosha
[104] Pratimakosha, Vol.V, p.123, given with sketch..
[105] Bharatiya Sanskrutikosh, khanda 10, p.83
[106] Kala-Sthapatya Gazzetteer pdf, file 62, p3

quarter differ from the style of other deities on *kumbha*. Low relief and carving style suggest that those sculptures could be later addition in 2nd stage to repair the damage. The carving style of this group is similar to sculptures on *lalāṭabimba* of *devakulikā.* It can be easily noticeable, comparing with the similarity between other deities on *kumbha* and Gaṇapati on *lalāṭabimba* of *dvāraśākhā* which are of 1st stage.

On above mentioned quarter, the floral diamond shape on *kumuda* is replaced with round flower.

One point noticeable is small standing image of Mahākāla in placed on *kumbha* below the Mahākāla on *janghā* on South. This small image of Mahākāla is only image of male deity on *kumbha.* Same pattern is repeated with Mahākāli on North side. All remaining Goddesses sitting in *lalitāsana* especially hold *akṣamālā* and *bijapuraka* in lower hands. This particular combination is followed in tantra. The purpose of sequence of *āvaraṇadevatā* though could not be identified, the positions of Mahākāla and Mahākāli complete the circle around *garbhagṛha* with the rule of 'the worship of Śiva is incomplete without worship of Śakti' as explained in texts.[107]

**Triad Śakti panels** (plate 69-73) **- iconographic scheme in 2nd stage**

Triad Śakti panels could be the next additional step as the distance between temple and the panel does not exists at the back side, panels discontinue because of back projection of *devakoṣṭha*. It is possible that the panel created for this space is found on the beam of Jānubāi temple.

Nine panels of Śakti are followed by Bhairava panel. The Goddesses were considered as *mātṛkā* with reference to their vehicles[108]. But traditional text references especially from *purāṇa,* do not match with actual sculptures of Goddesses.

If those triad panels are observed in totality with *yogī* panels and other sculptures in temple, some clues could reveal the secret. The basic concept of purpose of temple could be found out. Some assumptions could be made to know exact meaning of these Śakti sculptures and their purpose.

Each rectangular panel is with three Śakti sculptures, separately sitting in *siddhāsana* on one base line. Middle Śakti image in each panel is large in size, two

[107] See explanation of Mahākāla and Mahākālī
[108] Dr. A. V. Naik has also described triad panel Goddesses as *mātṛkā.*

figures on both side of middle are small than the middle. In total appearance three images on each panel, form a triangle pointing upward. Also each Śakti sculpture forms a triangle as basic shape.[109] The form is known as *maṇḍala*, which is symbol of secret power which maintains the right attitude of mind and is helpful in enlightenment and liberation.

The semicircular form with sitting *yogi* on lotus in circular designs of creeper symbolizes wholeness, infinity and oneness.[110] The horizontal line at base symbolizes stability and a relaxed comfort. The whole compose with sitting *yogi* in various meditating pose is also unique feature.

Triad on each panel denotes the "*trik*" (three) which could be a symbol to explain *trik* philosophy in Kashmiri Saivism. In mediation, three *nāḍī* are considered as main, in which *Suṣumnā* is central and *Iḍā-Piṅgalā* on both sides. Fifth *paṭala* of Siddhasiddhantapaddhati has given five *pīṭha* with three Śaktis in one triangle. Though it doesn't match with 9 triad panels in Bhuleshwar temple, it could be a clue concept to understand the pattern of worship as *trik* in triangle while meditation. Those *trik* Śakti are worshipped after worshipping Mahākāla.

Brahmāṇḍapurāṇa describes *Siddhidevatā*, ten in numbers as Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māheśvarī, Cāmuṇḍā, Mahālakṣmī, Sarvatrikhaṇḍikā, Guptā. But the sequence does not match in panels of Śakti in Bhuleshwar temple.

Kālī Upāsanā text has described in Kālī-Sādhanā that after worshipping 11 forms of Kālī, the worship of 8 Bhairava is important.[111] It suggests that to complete the worship, Bhairava worship is important after worshipping the Śakti Goddesses.

Makaratoraṇa is described as an elaborately ornamental arch which involves floral decorations and creeper-motifs emerging from jaws of two makaras.[112]

*dvayormakarayor vaktraih saktam madhyama-pūritam*
*nānā-vidha-latā-yuktam etam makara-toraṇam……..(Kāmikāgama 55,65)*

[109] In meditation practices triangle is considered as an important symbol.
[110] Stella Kramrisch in The Hindu Temple has discussed about the meaning of these basic forms related to temple.
[111] Dixit Rajesh, Kali- Upasana, p.57,58
[112] Pratimākośa, Vol.V, p.5, makaratoraṇa is explained with a verse from Kāmikāgama.

Those triad panels could be planned to depict the role of Goddesses of *daśanāḍī* (ten threads of senses under three main tread of senses) in human body.

The verse in Yogapāda (under *yamaniyamādinirūpaṇam*)[113] from Īśānaśivagurudevapaddhati explains *nāḍī* details in human body. (total 72000 *nāḍī, 28 nāḍī, 10 nāḍī,* 2 *nāḍī,* 1 main).

*tāsām ca daśa vai śreṣṭhā iḍādyāstāsvapi trayam*
*iḍā piṅgā suṣumnā ca gāndhārī hastijivhikā……62*
*suyaṣālambuṣā pūṣā kuhūścaiva ca śankhinī*
*etāsviḍā piṅgalā ca suṣumnā cottamāh smrutāh……63*
*tāsāmaya suṣumnākhyā brahmanāḍī parā smṛtā*
*iti nāḍīdaśakam*[114] *……..*

One main *Suṣumnā nāḍī,* two sub *nāḍī* named Iḍā and Piṅgaḷā, and other Gāndhārī, Hastijivhikā, Suyaśā, Alambuṣā, Pūṣā, Kuhū and Śankhinī. *Daśanāḍī* play important role in purification during meditation[115] who in totality help to reach *samādhī avasthā* or Śivapada which is considered as (the state of complete meditation).

Those triad panels are nine with the central Goddess showing major part which is taller than short Goddesses of same height in supportive role at both sides. Making *pradakṣiṇā* (walking around temple in clockwise direction starting from South to North), only 6th panel is with two Goddess of same tall height and the third is small and in supportive role. Here total count of tall Goddesses goes up to 10. (ten tall Goddesses in nine panels). Tenth triad panel is of Śiva or Bhairava which is at North. This is later addition in 2nd stage of temple.

The energy playing through *daśanāḍī* is helpful in normal human state (the primary stage of meditation). Here in Bhuleshwar temple it could be related to human needs or desires.

This is exactly opposite to the sequence of sculptures on *jaṅghā.* On *jaṅghā* the standing main image of Mahākāla is at South and Mahākāli is on North and they

[113] *yama niyama* (bodily practice with rules) are considered to follow in human stage or primary stage of meditator. So
[114] Īśānaśivagurudevapaddhatī, Yogapāda, p.626
[115] This is explained with detail meditation process in all texts particularly from 6th to 13th century AD. Tantrāloka by Abhinavagupta of Trik school of Kashmiri Śaivism has explained it in details.

are of same period to *yogi* on pillars. This is planned in **first stage** of a temple. It depicts *yogi* and *Paramahaṁsa yogi* gather to receive blessings from Mahākāla and Mahākāli to enter into the *samādhī state.* In mediation process it is explained the *dhyāna* of Śiva is incomplete without the blessings of Mahākāli. So both are placed in *pradakṣiṇā patha* exactly in opposite direction to complete the circle and process of blessings before starting meditation.

The purpose of sculptural theme changes with respect to period..

The Śakti form (feminine form) of Elephant headed God is the curious subject. This is the sculptural form found very rarely. Sometime it is found separately with Elephant headed God and sometimes it is in female form having features of Elephant headed God.

The evolution of Śakti form of Elephant headed God is considered from Tantric texts. It was the feature mainly found in temples during $6^{th}$ to $13^{th}$ century AD.

**Gajamukhī**

Three sculptures of Gajamukhī Śakti are in triad panels particularly on $4^{th}$ panel, $5^{th}$ panel and $9^{th}$ panel. In all three panels, Gajamukhī Śakti is on extreme left from viewer's perspective. The height of every image is approximately 45 cm, which is smaller than the central image of Goddess but is equal to the Goddess at extreme right. Each panel is decorated with *kirtīmukha* at centre on upper side, a creeper in semicircular form and two *makara* at both ends totally forms *makaratoraṇa.* The creeper has round forms with a yogi sitting in meditating pose.

All Goddesses are sitting in *siddhāsana* or *ardhaparyaṅkāsana* or *sahajāsana* with *vāhana* (the vehicle) at its base. The *vāhana* (vehicle) of Gajamukhī Śakti is *mūṣaka* (mouse) and can be easily identified. Every image of Gajamukhī Śakti is finely carved with ornaments and feminine features. The *mukuṭa* of all Gajamukhī Śakti images are of *kirīṭa* type. The trunk of every image turns to left and is broken in $9^{th}$ panel image.

The attributes of Gajamukhī Śakti (starting from lower left in clockwise direction) are as follows :

on Panel 4 : *danta* [116]*, paraṣū, mukula,* (broken)

on Panel 5 : *danta, paraṣū, mukula, bījapūraka*

on Panel 9 : *danta, paraṣū, mukula, bījapūraka* [117]*(broken)*





The forehead has slight round mark which could be the third eye. The sculpture of Gajamukhī Śakti is found very rarely. Sometimes it is found separately with Gaṇapatī and sometimes it is in female form having features of Elephant headed God.

This analysis tries to find out and study texts as well as sculptural representations of Gajamukhī Śakti and its context with the temple. It was the sculpture mainly shows its rare existence during 1st century BC to 13th century AD. The worship of this Goddess was in tradition but no similarities regarding its iconography are found. Also she was not worshipped separately but its worship was done in a group of Goddesses. The sculptural evidences or names of some images are found but its textual explanations are absent.

**Elephant headed Goddess sculptures and her different names discussed in texts**

An elephant headed Goddess (1st century BC-1st century AD) sculpted in terracotta plaque was found by K.N.Puri[118]. The text Baudhāyana Gṛhya-pariśiṣṭa describes Jyeṣṭhā-kalpa with Hastimukhā as elephant headed Goddess.

[116] *danta* (the tooth) and karāṭa for Gaṇeśa is the attribute given in Maitrāyaṇī Saṁhitā of Yajurveda noted by Prithvikumar Agrawal.
[117] Gajamukhī from Hingalājgadh, District Mandsor, Madhya Pradesh is holding this attribute.

*ityāvāhya*

*ihalokakīrtaye namaḥ, parālokākirtaye namaḥ, jyesṭhāyai namaḥ, satyāyai namaḥ, kapilapatnyai namaḥ, kapilahṛdayāyai namaḥ, kumbhāi namaḥ, kumbhinyai namaḥ, prakumbhai namaḥ, jyāyāyai namaḥ, vardāyai namaḥ,* ***hastimukhyāyai namaḥ****, vighnapārsadāyai namaḥ,*

*iti tarpayanti* [119]

Elephant headed *Mātṛkā,* Mathura 2nd century AD[120] is a fragmentary relief of late Kushana period shows three horizontal bands. The band on lower side contains five figures. At extreme right elephant headed female figure (among seven *Mātṛkā*). The tusk turned to right.[121] The sculpture is partially damaged.

**Vināyakā**, the Goddess with elephant- proboscis (*hastākāra-samāyuktam)* and one toothed (*ekadantām)* is stated in Buddhist Āryamanjuśrīmūlakalpa of 2nd century AD[122]. Vindhya region was considered as appropriate region for *siddhi* of Vināyakā.

**Gaṇapati -Hṛdayā** is a feminine aspect of Gaṇapati from Vajrayāna pantheon of Buddhist divinity. Dharma-kośa-saṃgraha denotes her features. The elephant headed youthful female is a personification of the Buddhist tantric *mantra 'Gaṇapatī hṛdaya' and known as Gaṇapatī hṛdayā.*[123] Textual details and exact period are not given yet the Goddess is given as in late Buddhist iconography.

For **Gaṇeśāni,** there are no textual references for this image but some iconic images are available in the northern as well as the southern parts of India. The emergence and worship of this form is assumed from concepts Tantrik ideas of Gāṇapatya Cult.[124]

**Vaināyakī-** Liṅga Purana has mentioned with this name in the list of divinities as *āvaraṇadevata.*[125] Viṣṇudharmottara Puraṇa , Matsya Purāṇa, Vāyū Purāṇa, Skanda Purāṇa, Harivaṁśa have listed Vaināyakī as Mātṛkā created by Śiva. This

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[118] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p5, p20. The author has noted details with the reference of book Excavations at Rairh by K.N.Puri.
[119] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p5, This verse (4) is noted from Baudhāyana Gṛhyasūtra
[120] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.ix, image,
[121] Ibid. p21
[122] Ibid. p12
[123] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p2, The author discusses as Gaṇapatī-hṛdayā is described in Indian Buddhist Iconography by B.Bhattacarya
[124] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p2
[125] Ibid, p.8

Mātṛkā form is emerged from the religious myths like folk Goddesses.[126] Some Jaina texts like Vidhimārgaprapā (1306 AD) has mentioned the form with the name Vaināyakī.[127] Here she is mentioned on 14th place among 64 yogini list.[128] This female form is also given in Agni Purāṇa and Āryamanjuśrīmūlakalpa. In many texts attributes of Vaināyakī are absent. Skanda Purāṇa concerning the meditation of Mahāvidyās, listed Vaināyakī in Aṣṭmātṛkā.

**Vināyakī** sculpture from Hingalājgarh, the fort of Goddess Hiṅgulāja, District Mandasor[129] is considered as a yogini from list of 64 yoginis.

**Gaṇeśvarī** is mentioned on 4th position among 64 yogini list in Jaina text manuscript Haṁsavijaya. In Jaina iconography her position is on 4th position. Gaṇeśvarī name is given as Mātṛkā in Padma Purāṇa and Vanadurgopaniṣad.[130] In Vanadurgopaniṣad Gaṇeśvarī is described as Śakti associated with Śiva. She is worshipped to protect the devotee on all sides with her *paraśu.* The purpose of her worship with *paraśu* (battle axe) is given as *Om namo bhagavatī Gaṇeśvarī paraśu-hastena sarvato mām rakṣa rakṣa* [131]

**Gajamukhā** is mentioned in the list of 1008 names of Goddess Lalitā in Lalitāsahastranāma of Nārada Purāṇa. **Gajamukhī** is discussed as Mātṛ (mother Goddess) in Skanda Purāṇa. It has the story telling how the Goddess Lakṣmī was rendered elephant headed by the curse of a Brāhmaṇa.[132]

**Lambodarī** is mentioned in the list of 50 Śakti of Rudra in Iśānaśivagurudevapaddhatī. In Śrikaṇṭhaḍī-nyāsa of Brahmāṇḍa- Purāṇa she is associated with Śiva's Eknetra.[133]

**Gaṇendrī** is described as Mātṛkā in ritual text called Vedaparikramā, from Islands of Bali[134]

**Gajānanā** with elephant face among the sixty four yoginis is mentioned in Skanda -Purāṇa (Kāśī-khaṇḍa,45,34). Here yoginis are with many animal-headed

[126] Ibid, p.9
[127] Rao K.Ramchandra, Pratima Kosh, Volume 1, p.159S.
[128] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.13
[129] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.13
[130] Ibid.
[131] Ibid., p.14
[132] Ibid.,p.7
[133] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.14
[134] Ibid. p.14

damsels. Thus Gajānanā mentioned here, may be is with different concept than Gaṇeśāni.[135]

**Mālinī**, the elephant headed Rākṣasī is mentioned in Haracarita (13th century AD) of Jayaratha from Kashmir. Her presence is to drink bodily impurities during the birth of five headed Gaṇapatī.[136]

Vratakhanda of Chaturvarga Chintamani has given the explanation of 64 *yoginī* but has not mentioned the name Vaināyakī in 64 *yoginī.* Also it could not be found in explanation of Saptamātṛkā. Kashyapashilpa *mātṛkā* has not mentioned Vaināyakī image.

**Sculptures of elephant headed Goddesses**

The inscribed yoginī sculpture in Chatuḥ-ṣaṣṭhī-yogini temple at Bherāghāṭ (known as Gauri-Śaṅkara temple near Jabalpur 1000 AD) does not include Vaināyakī. However, one of the sculptures there called **Ainginī** is identified with Vaināyakī.[137] She is identified as Śri-Ainginī with the inscription written on the pedestal of the sculpture at 41th position measures approximately 117cm X 181cm.[138] The elephant faced deity is sitting on higher place with left leg folded and right leg opened has four hands broken with *siṁhakaṭī* with various ornaments. Another elephant faced deity at the base is supporting her. [139] Four hands and proboscis are damaged. The special feature third eye on forehead is of contemporary feature in Northern India.

Chatuḥṣaṣṭhī-yogini temple at Hirapur(10th century AD) is with Gaṇeśānī. The sculpture is in black stone in standing position(1'9'' X 9") with two hands. Here this is identified as Mātaṅgī or Shitalā or Vaināyakī. In clockwise direction this is 38th form standing on *mūṣaka vāhana* (rat). She is with features of Elephant headed God with trunk, elephant ears and big stomach. Her trunk is broken but is in straight direction. She is with two broken hands, fewer ornaments with fine suggestion of cloth. Her hairstyle is decorative (*jaṭājūṭa)* with hanging ornaments. [140]

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[135] Ibid. p.157
[136] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.15
[137] Ibid.,p.159
[138] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.1, The author has given details referring the book The Haihayas of Tripuri and Their Monuments by R.D.Banerji. Measurements of sculpture given on p.28.
[139] Shri Ganesh Kosha, p.46
[140] Clear images of all 64 yoginis are available on www.onedrive.live.com

Fragmentary sculpture from Śiva temple (Purāṇā Mahādev- 10th century AD) at Harshagiri, near Sikar, Rajasthan is with thick vermilion red coating, left turned trunk, bulging belly, only one hand with bowl, lotus halo on back of head, *karaṇḍa mukuṭa*, garlands and ornaments are some existing features.[141]

Vināyakī from 64 Yogini Temple, Rānipūr Jhariyāl, Dist.Bolangir, Orissa (900AD) is in dancing pose (*catura*) on toes. She in a rare dance pose is wearing serpent as sacred thread and ornaments. She is wearing *jaṭāmukuṭa*, the characteristic of eastern Indian sculptures of Gaṇeśa and Śiva. Attributes in four hands are not clear but the marks show battle axe in her upper left hand.

Vināyakī sculpture from Hingalajgadh,[142] Dist. Mandasor, Madhya Pradesh (10th century AD) is finely carved but her hands, proboscis and right leg are damaged. She is wearing *karaṇḍa-mukuṭa,* a lotus halo is at back of head. Her left leg is crossed and right (broken) leg is suspended. The depiction of vehicle is not as rat, it is with features (paws and nails) of wild animal. Two female attendants are on both sides and two are on lotus seats flanking the halo. Goddesses at upper side are with four arms (lower right is *abhaya-mudrā).*The left figure is holding *bījapūrak* and *triśūla.* These features are with Śaivite context.[143] The temple does not exist today however she is identified as Yogini from 64 Yogini.

The elephant headed Goddess from Giryek, District Patna, Bihar (11th century AD) is a Pāla sculpture with mouse on pedestal. She is seated in *padmāsana* on lotus seat wearing sacred thread (*yajñopavīta).* She has four arms with staff, vase (*kamaṇḍalu*), battle axe (*paraśu),* conch shell *(śankha*). The textual reference or purpose could not be identified.[144]

The four armed Goddess with elephant head is dated around 800AD. She is sitting in *lalitāsana* with suggestion of clothes and beaded ornaments on wrist, neck, and head. The proboscis is turned to left reaching to the bowl of sweets in lower left hand. Upper left hand carries mace (kuṭa), paraśu (the battle axe) in front right and a serpent in upper hand. Here her *vāhana* (her vehicle) is mentioned as mouse.[145]

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[141] Agrawal Prithvikumar, Goddess Vainãyakī The Female Gaṇeśa, p.23-24
[142] The sculpture is in State Archaeological Museum, Bhopal
[143] Agrawal Prithvikumar, Goddess Vainãyakī The Female Gaṇeśa, p.27
[144] Agrawal Prithvikumar, Goddess Vainãyakī The Female Gaṇeśa, p.24,25
[145] Ibid. p.22

The elephant headed Goddess on slab (10th century AD) from Suhania, Morena District, Madhya Pradesh is in the frame of two pilasters. The Goddess is standing in *tribhaṅga* pose with clothes and ornaments. In her four arms she carries paraśu(the battle axe), lotus bud, dagger, bowl of sweets. The proboscis turned to left. Musicians and dancers are placed in surroundings.[146]

Though the Goddess is mentioned with elephant head in previous texts, all forms are not given with its attributes. She is neither mentioned as wife of Gaṇeśa in texts nor is worshipped as a separate Goddess. **Śakti** image refers to feminine form of the ultimate power or deity. In other words these may called as sub-powers of the one universal power. Usually its connection is considered to Goddess Pārvatī in Hindu religion or ParāŚakti (the ultimate divine power) in *yoga* or Mahātripurasundarī in Tantrism. The concept *yogini* refers to women who have achieved the powers in universe while practicing *yoga.* She is mainly shows the ultimate stage achieved by human body. Śakti or Goddess is considered as self divine power.

**Śakti** images of Gajamukhī in the Bhuleshwar Mahādeva Temple stylistically differ from **Yogini** image of elephant headed God from Bhedaghat, Hirapur, Bihar. Their iconographical depiction mainly differs with *lānchana and āsana.* **Śakti** images of Gajamukhī in the Bhuleshwar Mahādev temple is on the upper level like *yogi* sculptures on pillars of *maṇḍapa*. Here they are mainly meant to offer blessings and to help in meditation process. This placement may suggest the role of divine powers in the process of meditation and worship of Śiva.

In Bhuleshwar Mahādeva temple, all three Śakti images of elephant headed God are not depicted as *mātṛkā* form. It could have function as Śaktidevatā worshipped during meditation and worship of Śiva. Here Śakti images with its attributes show its connection with Śiva. These images with their attribute could have their existence as *yuddha devatā* (the warrior deity) to help and protect *sādhaka* practising meditation for *jñānasiddhi.*

**Bhairava** in Bhuleshwar temple are placed in triad on 10th triad panel and above abacus of pillars in *pradakṣiṇā patha*. Total 13 sculptures (6 on south and 7 on north) of Bhairava are there above abacus of pillars in *pradakṣiṇā patha* near *maṇḍapa.* Missing sculptures were used in restoration and reconstruction as those

[146] Agrawal Prithvikumar, Goddess Vaināyakī The Female Gaṇeśa, p.23

missing sculptures could be found on protecting wall at east, above pillar of *nandimaṇḍapa*. Third is still missing. The uppermost part in the same level of *yogi* in *maṇḍapa and Nandimaṇḍapa* is selected for placing Bhairava, (on 8 pillars on south in pair of four and 8 pillars on north in pair of four). There could be a plan to place 16 Bhairava as given in traditional texts. The description with *āyudha* could not be found in text to identify them.

Bhairava means terrifying, frightening making *bhaya rava* (terrifying noise) and it is adjective applied to Śiva in his fearful aspect. In Kashmiri Shaivism three letters, *bha (bharana=maintainance), ra (ravana*=withdrawal*), va (vamana*=creation of the universe, are taken in different manner.[147] Bhairava is considered as important form of Śiva. In Kashmiri Saiva concepts, Bhairava is explained[148] as the whole that bears all things and that is related to formation and deformation of universe. Bhairava is the one who saves the *jīva* from transmigration or rebirth. Bhairava is said to be Lord of powers and senses who with light helps *yogī* in pure meditation. Bhairava is considered as the form of vibrating force related to senses at microcosmic level.

The textual references of Bhairava can be seen in the Purāṇas. He is categorised in eight main types which gave rise to 16 forms and then 64 forms. The

In Tantra practices Bhairava is worshipped with *vāmāmārga* (with negative practices).

In Bhuleshwar temple sculptures of Bhairava are placed at the upper level in combination with Śakti forms in triad panels and *yogi* on pillars. The purpose could be to help meditator with blessings in pure meditation explained in trik philosophy of Kashmiri Śaivism.

**Nandī in Bhuleshwar temple** Two sculptures of Nandī are there in Bhuleshwar temple, one is in *Nandīmaṇḍapa* and the other in north side in *pradakṣiṇā patha* which is small and broken. It is said that one more nandī was carved for Bhuleshwar temple. Today it is in Morgaon Gaṇeśa temple. Morgaon is near and easily approachable from Bhuleshwar temple. There is a tale explaining the placement

[147] Explained in commentary of Manasara (pdf)
[148] Balte Bhavana, Bhairava through historical perspective, p.66, article in Sanskrit sources of Indian History Vol.3, Mar 2015

of Nandi at Morgaon.[149] The order was placed by the people with craftsman from some other village to carve an image of Nandi to place before Śivaliṅga in Bhuleshwar temple. It was being transported to Bhuleshwar after completion. The route passed through Morgaon. As soon as the cart in which the image was being carried came in front of this shrine, it broke down, dumping the image on the ground. All attempts to lift Nandi were failed. Ultimately the priests decided to chisel it down to a more manageable size. This was being considered as the wish of Nandi to be placed near Mayureshwara Gaṇeśa of Morgaon.

Nandī in *Nandīmaṇḍapa* is finely carved and it has accurate proportion and fineness. It is tall, proportionate and fine, comparing to Nandi of Morgaon.

**Yogi sculptures**

Mānasāra text has given the importance of sages in temple architecture. In chapter *munilakṣaṇam,*[150] it is noted that sculptures of Agastya, Kashyapa, Bhrugu, Vasishtha, Bhargava, Vishwamitra and Bharadvaja, seven sages should be carved.

*dvibhujam ca dvinetram ca jaṭājūṭena maṇḍitam*
*pītāmbaradharam caiva sarveṣāmapi munīnām ….....(v6,ch.munilakṣaṇam, Mānasāra)* (All sages should be depicted with two arms, two eyes, *jaṭā-jūṭa* kinds of matted hair and yellow garments.)

*sarveṣāmapi munīnām yajñasūtrottarīyakaih*
*daṇḍam ca savyahastena vāmahastena pustakam ….....(v8, ch.munilakṣaṇam, Mānasāra) athavā yaṣṭim vinā savye hastau sadṛśa(śau)munīnām*
*athavārādhyavatkuryādāsanānāntu(nam sthāna)kam tu vā (v9, ch.munilakṣaṇam, Mānasāra)*

( All sages should be adorned with the sacred thread and the upper garment *uttariya*, they should hold a staff in the right hand and a book in left hand, or there may be any staff in the right hand, both the hands being similarly disposed, they should be optionally made in the sitting or the erect posture in a worshipping pose.)

[149] Mate M.S., Temples and legends of Maharashtra, p.5
[150] Acharya PrasannaKumar, Architecture of Mānasāra, p.960, ch.*munilakṣaṇam*, 2011, New Bharatiya Book corporation, Delhi

Total number of *yogi* in Bhuleshwar temple is 68. Their attire, if observed in detail show different groups of meditation practices. Their position in Bhuleshwar temple represents their level of achievement in meditation.

1. Yogi above *garbhagṛha dvāraśākhā* - Highest level in meditation may be *Paramahaṁsa*

2. Triad yogi panels above *maṇḍapa dvāraśākhā* - second level in meditation of Gurū[151] who can give *dikṣā* or guide for meditation.

3. *yogi* on pillars - third level who are practicing meditation but higher than primary level. [152]

Also, no any stone carvings or evidence is found in the nearby region, which shows meditation practice of negative meditation of *vāmamārga*. Though *yogi*s with attire of Kāpālika sect are present, their purpose of presence could be for practicing pure form of meditation. So it could be the place to learn and practice for highest level meditation with quiet sitting without any material and describing *pūrṇānanda* as explained in their philosophical thoughts. These concepts described in Trik school of philosophy or Kashmiri Śaivism (8th century AD onwards) which teaches pure knowledge through *Śivatattva, Vidyātattva, Atmatattva.*[153] It mainly highlights *tri-tattva* with combination of triads to explain the relation between Śiva and Śakti through the verse *na Śivena vinā devī na devyā ca vinā Śivah.*[154] It means both Śiva and Śakti could not be completed without each other. All those sculptures indicate the gathering of various sects and its sub-branches at one peaceful place to learn divine knowledge through meditation. Bhuleshwar Mahādeva Temple on hill.

Yogi above pillars in *maṇḍapa* are in various positions with clear depiction. Most of them are in *siddhāsana or sahajāsana* (simple sitting position). They are sitting with closed eyes as if they are in deep meditation. Their hands are in various *mudrā* such as *anjalīmudrā, bhūmisparśamudrā, jñānamudrā, dhyānamudrā,*

[151] The term used for meditation teacher

[152] The position of all *yogi* sculptures is at upper level in the temple. So position of *chatuṣkī* could be planned at lower level to give *dikṣā* to primary stage devotees wishing to start meditation.

[153] Trik school philosophy and thoughts are explained in Viśvakoś (khanda II, p338-341)in easy words. Preface of Īśānaśivagurudevapaddhati explains the travel of Trik school thoughts up to Maharashtra and Gujarat region. In medieval period (around 8th century) the travel of Gurus from Kashmir and practice to be a disciple of them by contemporary rulers like Chalukya, Shilahara, Paramara and Yadava kings influenced whole society. Īśānaśivagurudevapaddhati described the building of temple in Kriyāpāda.

[154] Sanskṛtikośa, khanda 2, p.340

*vyākhyānamudrā* etc. Some of them are noticeable with their different positions. One in South East corner of *maṇḍapa* is sitting with folding legs raised and tied with *yogapaṭṭa.*[155](plate 60, y8 ), One in South West corner of *maṇḍapa* has cobra behind his head. Here cobra could be the symbol to denote the *yogī* of Vaishnava sect.(plate 61, y11) as the Viṣṇu is always depicted with relation to Śeṣanāga (the serpant God). Here the serpant behing *yogi's* head could have been used to describe the sect of *yogi*. Above the entrance pillars at *antarāla* one *yogi* is sitting with musical instrument *kingari* holding in hand. He represents Nātha sect. (plate 61, y13), One is sitting with legs crossed behind the neck. The *āsana* is known as *dvipādaśirṣāsana* in *haṭhayoga.*(plate 61, y18).

**Triad yogi panels in *maṇḍapa***

Three rectangular sculptural panels are above *dvāraśākhā* from inner side of walls. Each panel is with three *yogi* sitting in *siddhāsana* or *sahajāsana ardhaparyaṅkāsana* -an easy pose of meditation.

East triad *yogi* panel - **Kālāmukha**

Three *yogi* are sitting in *jñānamudrā, dhyānamudrā, bhūmīsparśamudrā.* They have round face with elongated ears without earings. They bear *rudrākṣamālā* around neck, wrist and arm. They have ornament near foot and plain stripe runs around their shoulder. East Panel shows *yogi* with *rudrakṣamālā* around neck, wrist and arm. This is a feature to identify as those *yogi* as of Kālāmukha sect. They are without *uttariya* (cloth covering body). They bear flat stripe going around neck and waist, similar to *yajñopavita.* It could be their sectorial attire.

South triad *yogi* panel - **Kāpālika**

In this panel *yogī* are sitting with gesture of hands as *jñānamudrā, dhyānamudrā, bhūmīsparśamudrā.* Their head is broken and they have big solid round earrings in ears. They have plain neck ornament and plain rings in arm and wrist. waist cloth [156]

North triad *yogi* panel- **Trik school or Samaya Tantra**

[155] The band of cloth that is used to hold the crossed legs in position
[156] Lorenzen David, the Kāpālikas and Kālāmukhas- Two lost Saivite sects, p.2,. The author has mentioned about the attire of Kāpālika and Kālāmukha sects.

In this panel *yogī* are sitting with gesture of hands *dhyānamudrā, bhūmīsparśamudrā, jñānamudrā.* The head of middle figure is broken. They have elongated ears without earings and neck ornament is absent. They have plain rings in wrist and arm. They have attire of a simple cloth around waist. Those three *yogi* are with simple attire. Those *yogī* could be in practice of Kashmiri Śaivism.[157]

Only *yogis* on *Nandimaṇḍapa* pillars are with beard. They could be Gurū and placed at the entrance. The purpose could to shower blessings on devotee entering in the temple for worship.

The influence of Trik philosophy and Tantra, later, transformed into Nātha cult was spreaded in the middle region of India.[158] In medieval period the concept of pure meditation is rooted in all over India by Nātha cult.[159] Maharashtra became the centre place for Nātha *yogi* during 10th to 13th century AD. They could be identified by their special attire. But it was the rule in preliminary stage during the period of *navanātha*, in later stage the attire got immaterial and only the process of mediation considered as main process.

The cave with temple at Bhuleshwar temple is famous as the cave of Nāthapanthī sage. Local people also discuss about some other caves in nearby region of Nāthapanthī sages. The sculpture of *yogī* above abacus of south pillar connecting to *antarāla* and *maṇḍapa* is with the musical instrument in hand. This instrument is known as *kingari*[160] which is considered important for *nāthayogi.*

**Triad panels of *yogi*** above *dvāraśākhā,* in *maṇḍapa* show *yogi* of three different sects. Each panel symbolizes one sect practice. Their attire describes their difference from each other. But they differ from the above mentioned text. Attires of *yogi* on pillars also differ from above mentioned text.

**Influence of Śaivite sects**

**Mattamayura** was the Śaivite sect, spread in 8th- 9th century AD, was the sub-sect of Iśānaśiva concept. A small village Kadwaha from Madhya Pradesh was the centre where *maṭha* was built. This sect known as *Mattamayura vaṁśa* (sub-sect) was

[157] Preface of Īśānaśivagurudevapaddhati has discussed about this. Preface of Īśānaśivagurudevapaddhatī, Part II, Īśānaśivagurudeva Mishra, edited by T. Ganapatishastri
[158] Dhere R.C., Nātha Sampradāyāchā Itihās, p.15
[159] Ibid. p.16
[160] Dhere R.C., Nātha Sampradāyāchā Itihās, p.39

settled all over central India from west coast to borders of Magadha. The concepts of this sect, were greatly respected and accepted by kings of Chedi, Paramara, Rashtrakuta, Chalukya lines and their Sāmantas.[161] Another branch of same line was settled in the seacoast of Konkan under rule of Rattaraja, the Shilahar prince in 1008 AD. Also Mularaja, the founder of Chalukya Dynasty of Gujarat, in 1090 AD, was disciple of Kumarashiva, Guru of Iśānaśiva concept.[162] Obviously the concepts of these practices could have been spreaded all over the rule through inter-relation of the rulers.

**Maharashtra, especially Pune being central place for later Chalukyan rulers could have been under the influence of Kashmiri Śaiva concepts. The concept of Bhuleshwar temple and its iconographic scheme could have been the structure for expression of Kashmiri Śaiva concepts.**

**Śaiva *yogi* spreaded their influence all over India during 9th, 10th and 11th century AD. The *yoga-sādhanā* or practicing the pure form of meditation are considered for *aṣṭasiddhi-lābha*** (gaining of eight divine powers)***, pāpa-nivāraṇa*** (freedom from all sins)***, sāmarthya-prāpti*** (gaining of all powers)***, amaratva- prāpti*** (reaching upto immortal state)***, kaivalya-mokṣa*** (liberation).

Yoga is considered with categories[163] named

***Karmayoga*** which explains considering daily deeds as the medium of worship.

***Mantrayoga*** which explains worship with chanting verses. Letters with its sound are considered as energy producing elements.

***Haṭhayoga*** which explains worship with gestures of body like *āsana, bandha, mudrā, prāṇāyām* etc. It mainly comprises with energy travelling through points in body for purification).

***Layayoga*** which explains worship with unification of Śakti in human body to Śiva in universe, it is also called as salvation and considered as the goal of human life in traditional texts.

***Rājayoga*** *(Pātaṅjala yoga)* is the type, considered as greatest type.

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[161] Preface of ĪśānaśivagurudevapaddhatĪ, Part II, Īśānaśivagurudeva Mishra, edited by T. Ganapatishastri

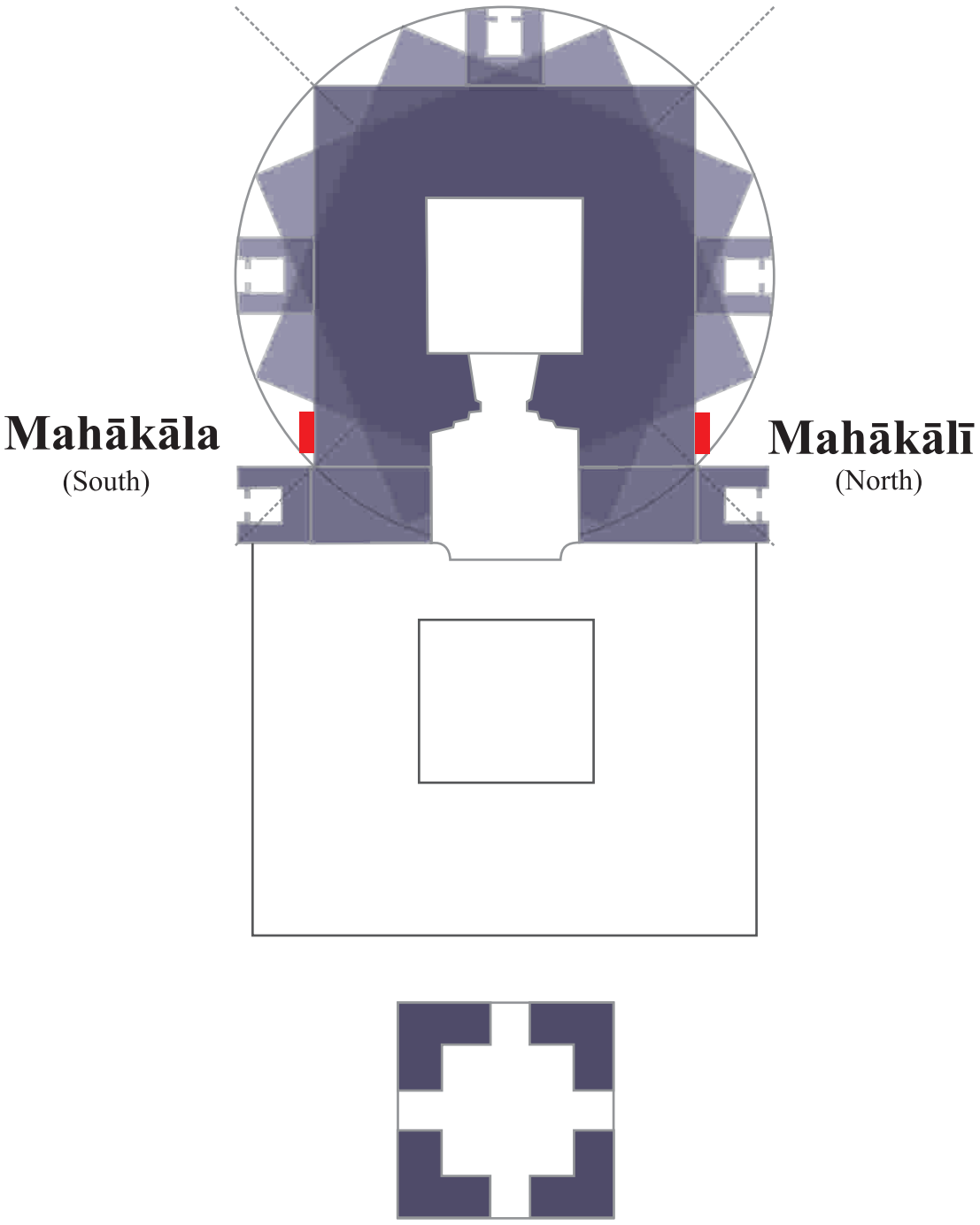
[162] Preface of ĪśānaśivagurudevapaddhatĪ, Part II, Īśānaśivagurudeva Mishra, edited by T. Ganapatishastri

[163] Bhaktikosha, Vol. III, Yogic Upāsanā, p.516

***Jñānayoga or Mahāyoga*** which is the highest state of meditation by practising under the guidance of Guru. This type is beyond any physical activity and purpose. It mainly comprises with the knowledge of relation between body and universe[164] with unification of Śakti in body and Śiva in universe.

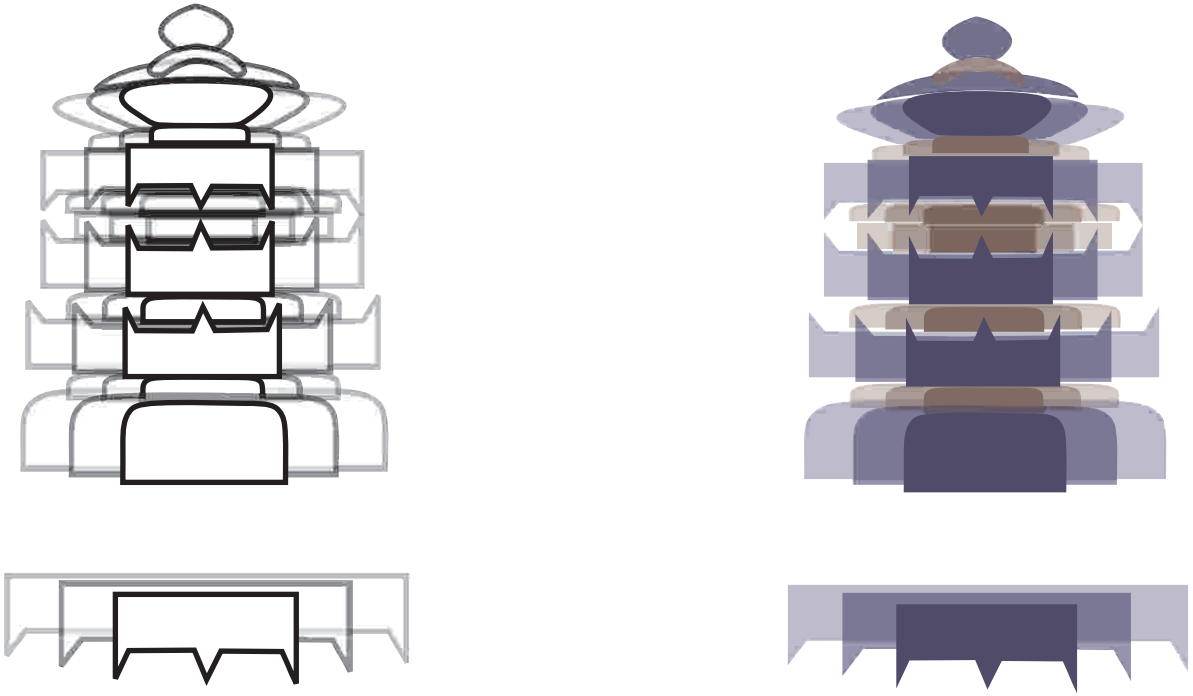
All *yogi,* in Bhuleshwar temple, though in various meditational pose, are not representing *Haṭhayoga* as all sitting positions are not mentioned in list of *āsana* in *Haṭhayoga*. They seem to be following the next stage of ***Mahāyoga* or *Jñānayoga*** where body gestures are not important but the unification of bodily Śakti and universal Śiva is important. It is considered to be achieved by simple sitting position with deep inner observation.

[164] Bhaktikosha, Vol . III, Yogic Upāsanā, p.519,520



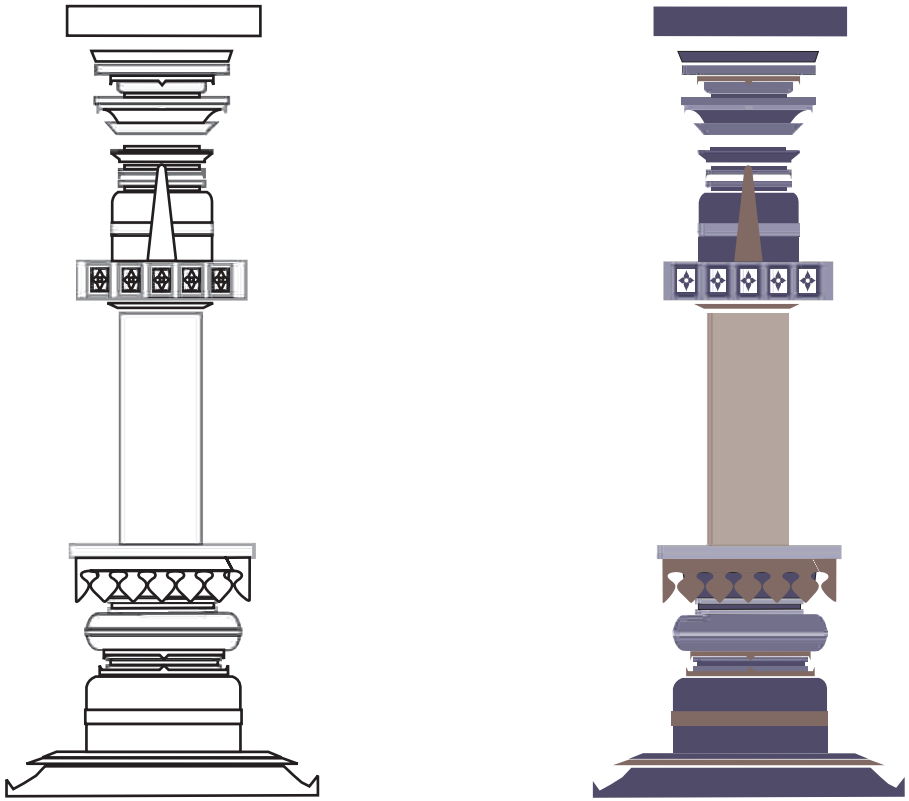

Sculpture of Mahākāla is placed at the starting of *pradakṣiṇā*
and sculpture of Mahākālī is placed at the ending of *pradakṣiṇā*.
This arrangement could have been planned
to complete the one circle of *pradakṣiṇā*
as in meditational practices worship of Mahākāla is considered as
incomplete without worship of Mahākālī.

plan 5



**The *laghuvimāna* pattern on *dvāraśākhā* of *garbhagṛha***

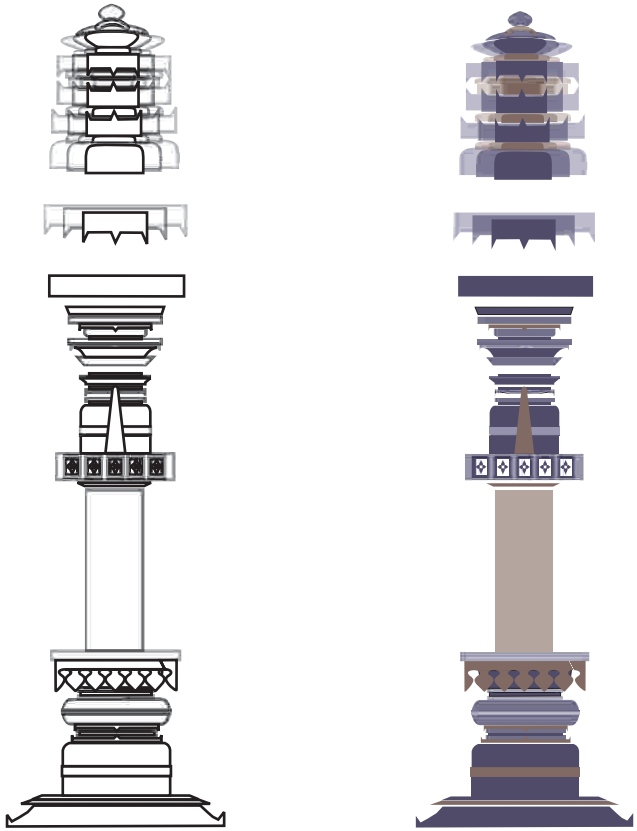
sketch 1



*mūlastambha*

# Developing conjectural structure of *śikhara* of *garbhagṛha* with help of *laghuvimāna on dvāraśākhā of garbhagṛha*

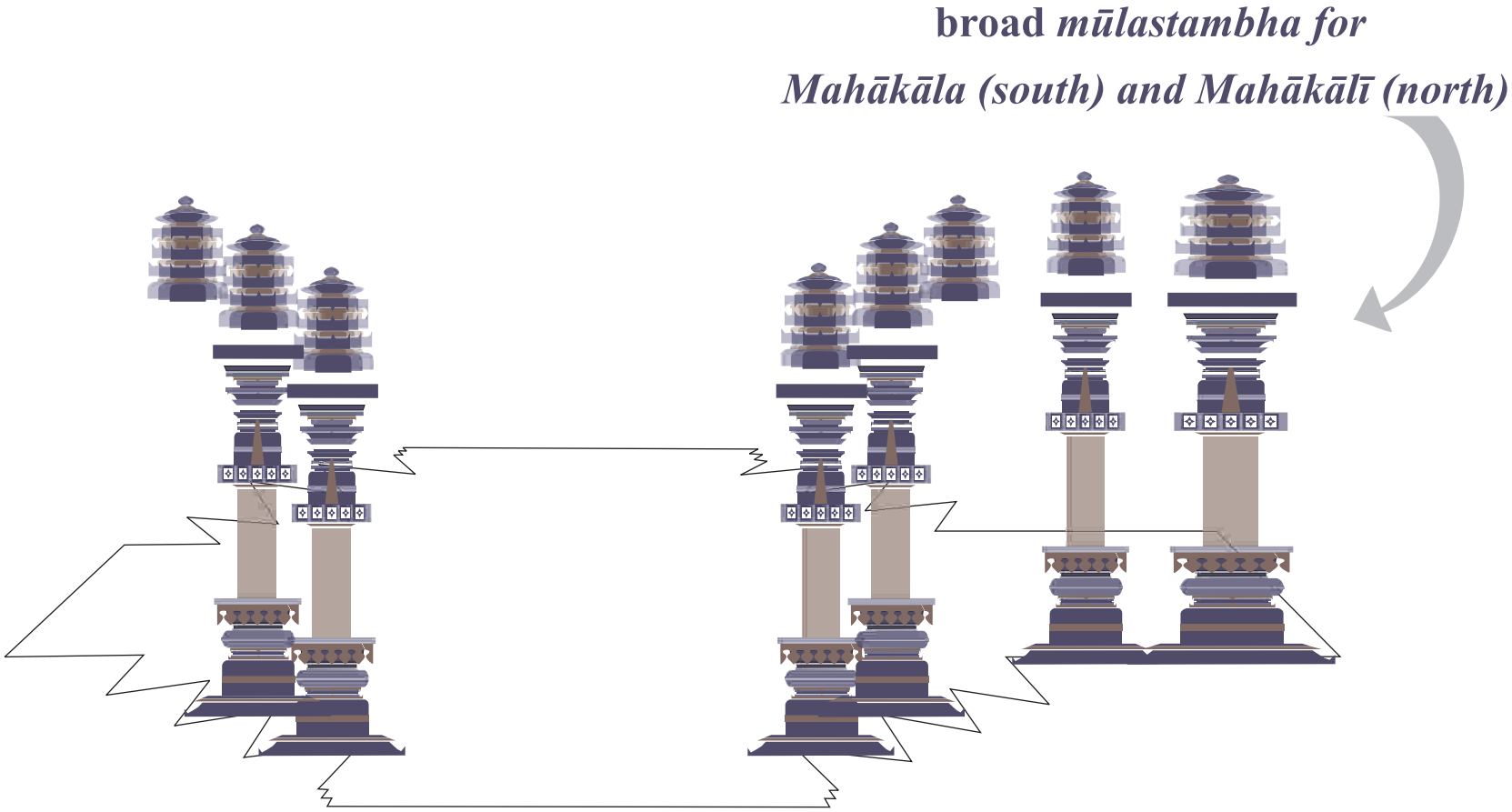
sketch 2



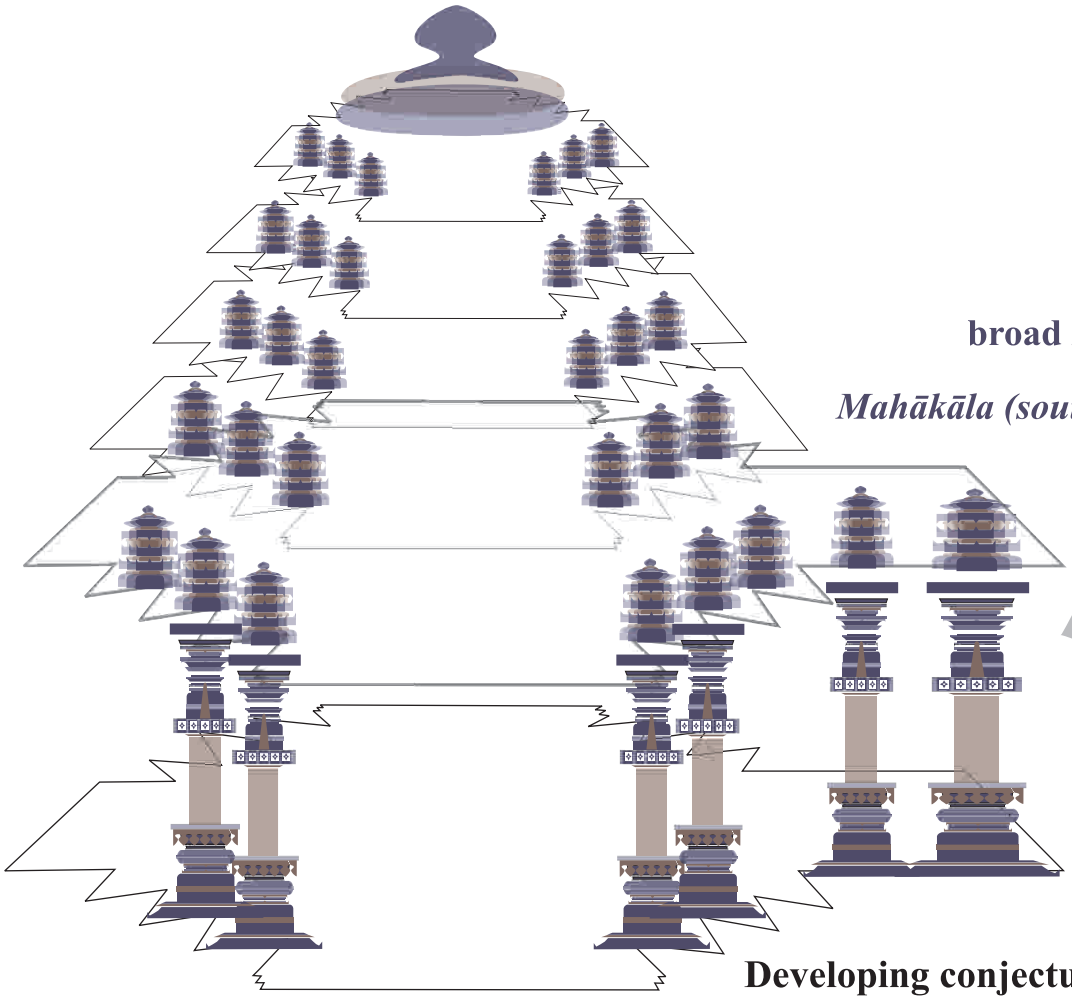
*mūlastambha with laghuvimāna*

**Developing conjectural structure of *śikhara* of *garbhagṛha***
**with help of *laghuvimāna on dvāraśākhā of garbhagṛha***

sketch 3

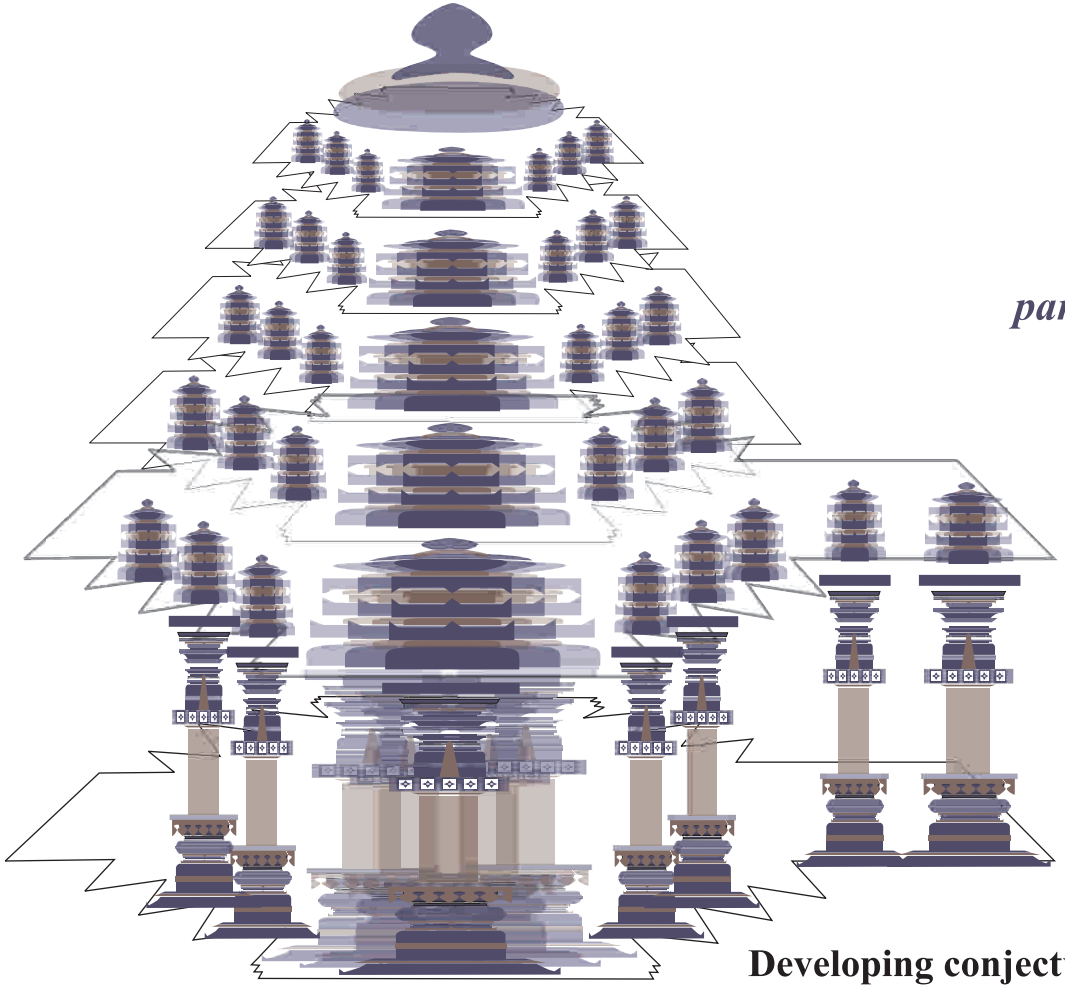



**Developing conjectural structure of *śikhara* of *garbhagṛha***
**with help of *laghuvimāna on dvāraśākhā of garbhagṛha***
sketch 4




**Developing conjectural structure of *śikhara* of *garbhagṛha***
**with help of *laghuvimāna on dvāraśākhā of garbhagṛha***

sketch 5



***paṅcabhauma* - five *bhūmi***

**Developing conjectural structure of *śikhara* of *garbhagṛha***
**with help of *laghuvimāna on dvāraśākhā of garbhagṛha***

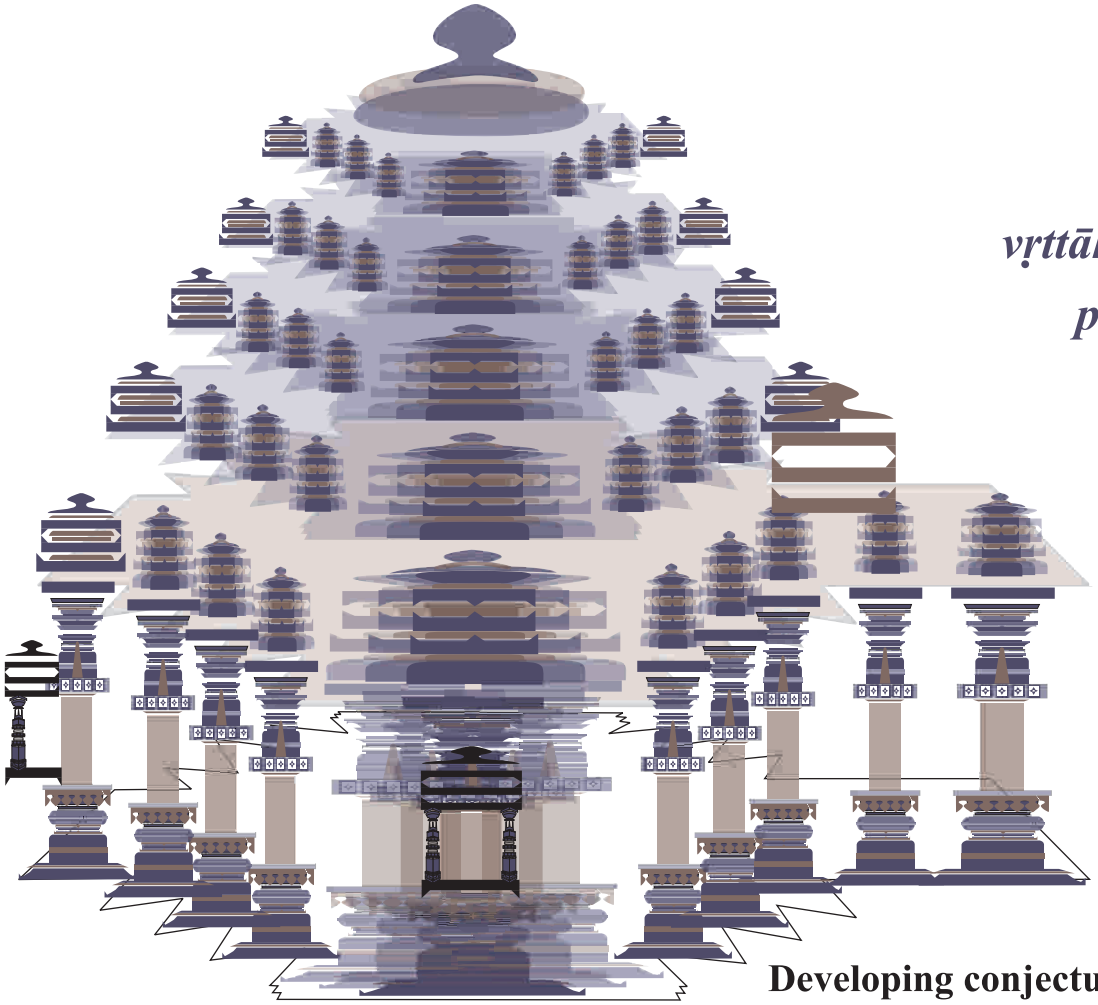
sketch 6



**adding *śukanāsī* and *devakoṣṭha***

**Developing conjectural structure of *śikhara* of *garbhagṛha***
**with help of *laghuvimāna on dvāraśākhā of garbhagṛha***

sketch 7

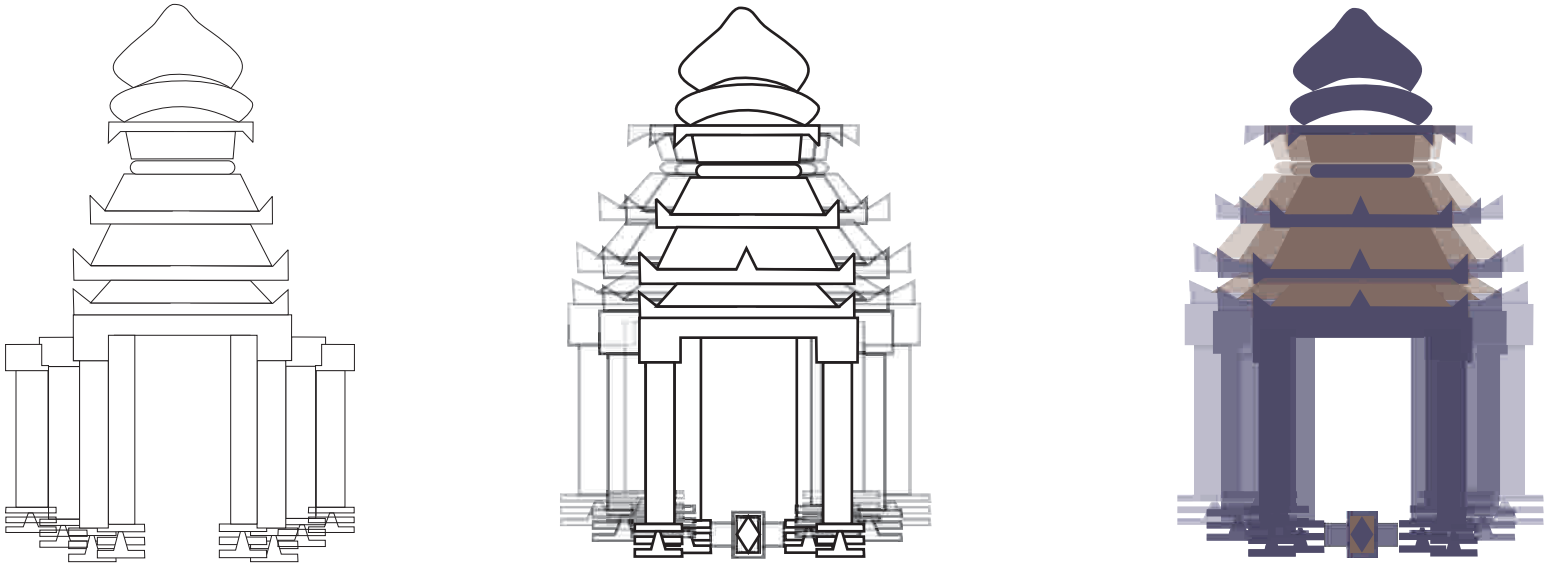


***vṛttākāra* with stellete plan**

***paṅcaratha* temple**

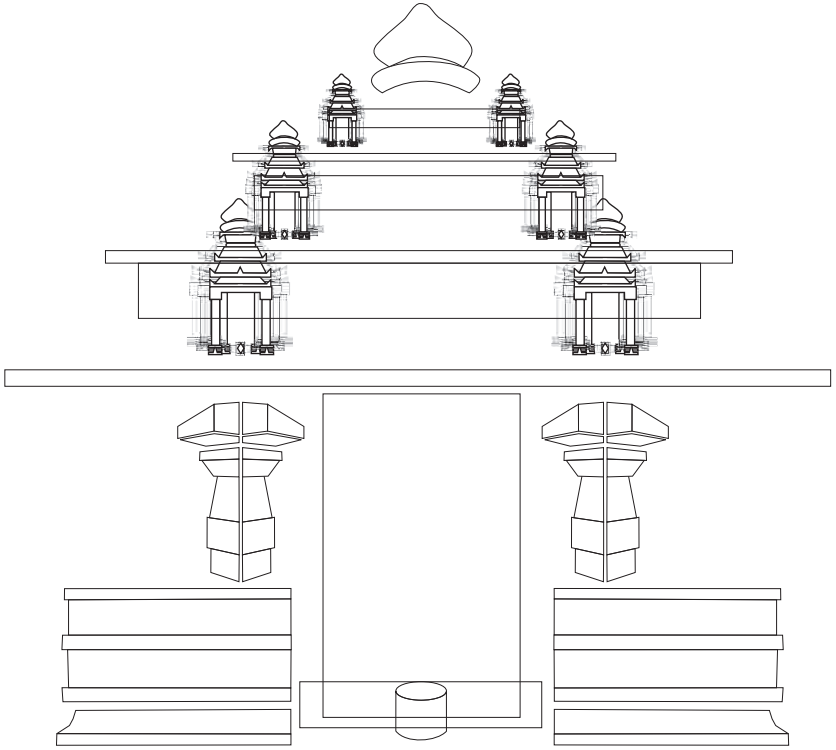
**Developing conjectural structure of *śikhara* of *garbhagṛha***
**with help of *laghuvimāna on dvāraśākhā of garbhagṛha***

sketch 8



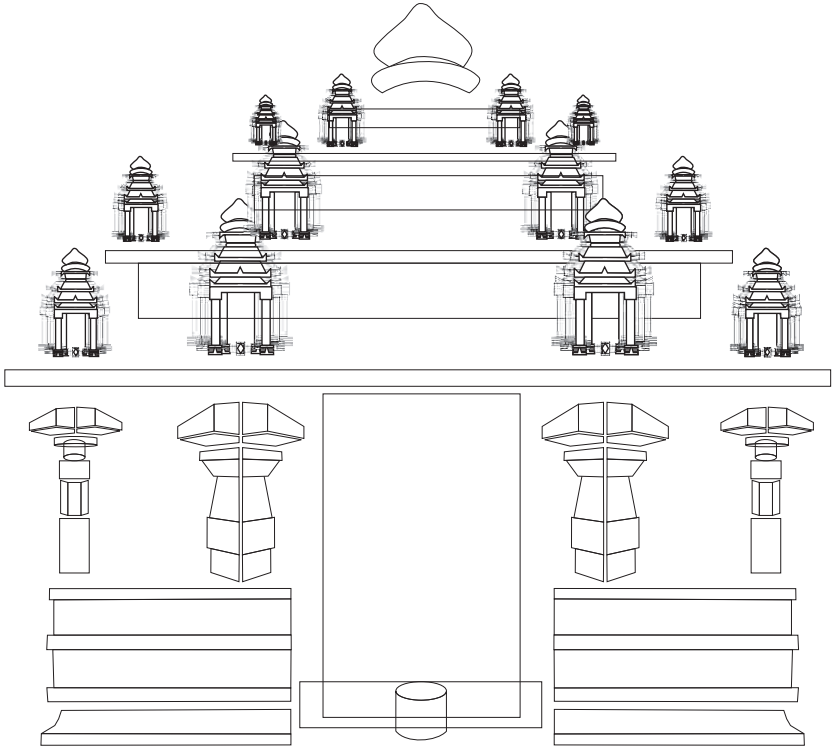
**The *laghuvimāna* pattern on *dvāraśākhā of maṇḍapa***

sketch 9



Developing conjectural structure of *śikhara* of *maṇḍapa*
with help of *laghuvimāna* on *dvāraśākhā* of *maṇḍapa*

sketch 10



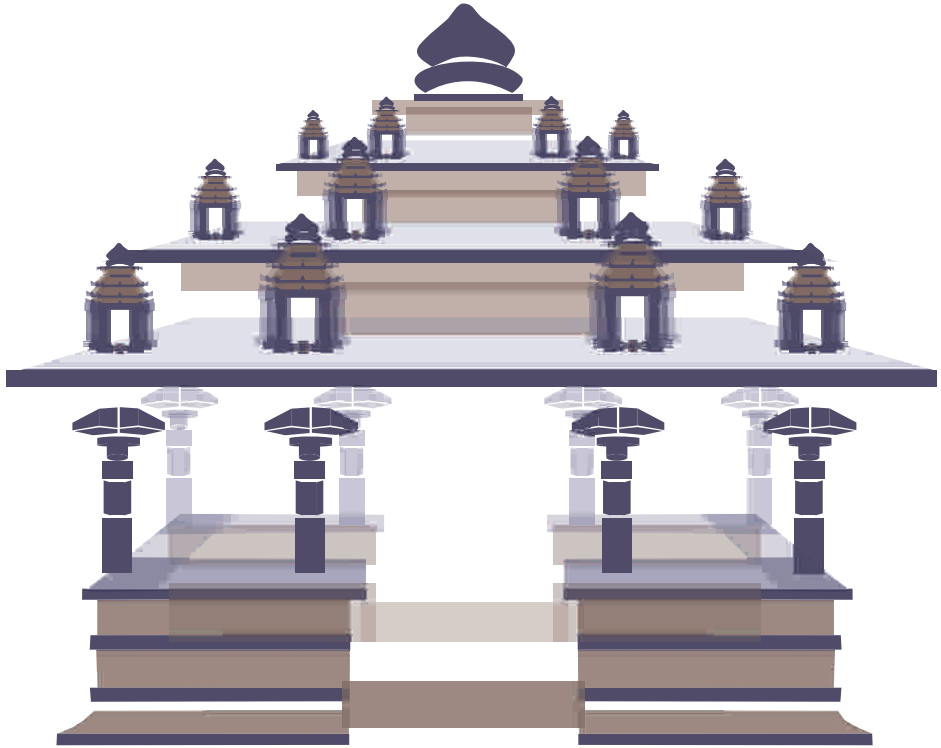
Developing conjectural structure of *śikhara* of *maṇḍapa*
with help of *laghuvimāna* on *dvāraśākhā* of *maṇḍapa*

sketch 11



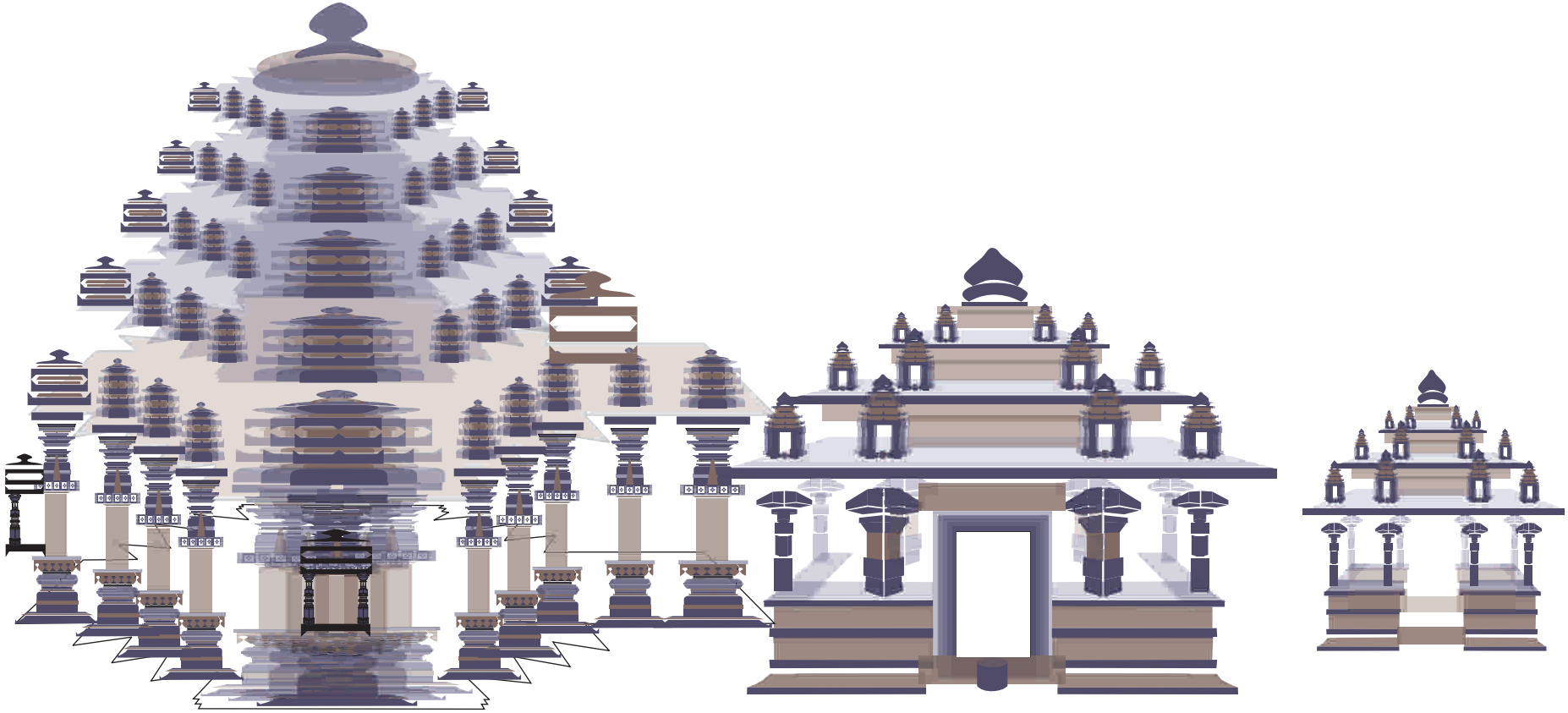
Developing conjectural structure of *śikhara* of *maṇḍapa*
with help of *laghuvimāna* on *dvāraśākhā* of *maṇḍapa*

sketch 12



Conjectural structure of *śikhara* of *Nandimaṇḍapa*
with help of *laghuvimāna* on *dvāraśākhā* of *maṇḍapa*

sketch 13



**Bhuleshwar Mahādeva Temple - conjectural structure of original temple**

sketch 14

## Chapter 6

# Conclusion





The Bhuleshwar temple could be originally constructed in 11th century AD, contemporary to Amruteshwar temple, Annigeri, Dist. Dharwad. (The 1st stage of temple). This period goes prior to structure Amreshwar temple, Ambarnath.

The inscription with *śaka* 1203 on ground of *maṇḍapa* shows the 2nd stage of construction.

The probable *śikhara* style shows **the earlier or prior stage of Bhumija style** (with *latā* on it), developed in 11th century AD.

The Bhuleshwar temple, its primary stage construction could have been started under the conceptual influence of both Badami Chalukya and Kalyani Chalukya ruler in Pune region. The original construction could have been started in between 9th-11th century AD. In 1st stage of construction, the temple could have appearance open to sky on huge rock on top of bare hill like Malegitti Shivalaya, Badami. The location could have been selected as a sacred, peaceful and lonely place away from noise which is the basic need of meditation.

During 6th to 15th century AD, Maharashtra was under rule of early Chalukya, Rashtrakuta and later Chalukya, Yadava kings. Chalukya left their main influence of values, religious traditions and activities on society. They found temple architecture as a strong media of expression and connection to society with their own values and traditions. As their royal practice, they continued the temple building tradition not only in Karnataka but also in Maharashtra with their own influence. This particular tradition is followed by Yadava rulers.

It strongly shows the medieval type of ***maṭha and gaḍhī sthāpatya*** (gathering place for pilgrims) which had **medieval influence of Śaiva concepts.**

**The plan of temple is *vṛttākāra* with stellete pattern with *pañcaratha* type. The *pīṭha* of temple majorly shows North traditions of temple architecture whereas its *jaṅghā* has the stylistical influence of South traditions (with equal size *kūṭastambha* except one). The styles of original *śikhara* could have been as follows:**

**1. Original *śikhara* of *garbhagṛha*** has stellete type circular pattern of Drāviḍa style with *laghuvimāna* on each *bhūmī* in continuation of *mūlastambha.*

**2. Original *śikhara* of *maṇḍapa*** has Phāṁsaṇa style with perpendicular planes with *laghuvimāna* on each *bhūmī* in continuation of dwarf pillars on both sides of *dvāraśākhā.*

**3.Original *śikhara* of *Nandīmaṇḍapa*** has Phāṁsaṇa style with perpendicular planes with *laghuvimāna* on each *bhūmī* in continuation of dwarf pillars.

In totality, the Bhuleshwar temple is of **Dravidian style with Nāgara influence.** (major influence of Dravidian style)

Sculptures in Bhuleshwar temple could not be identified as the description of combination of *āyudha* could not be found in traditional texts. Still there are some clues which in whole explain the function and theme of Bhuleshwar temple.

The temple has sculptures of Śakti form refers to feminine form of the ultimate power or deity. In other words these may be called as sub-powers. Usually its connection is considered to Goddess Pārvatī in Hindu religion or Parāśakti (the ultimate divine power) in *yoga* or Mahātripurasundarī in Tantrism.

The concept *yogini* refers to the women who have achieved the powers in universe while practicing *yoga.* But Bhuleshwar temple has Śaktidevatā which could have their importance in meditation stage of *śuddha vidyā tattva.* The one more unique feature of temple is triads of *yogi* and Śaktidevatā. Those triad of sculptures show influence of trik concepts in meditation which later are explained in texts by *Nātha siddhas.*

In Bhuleshwar temple, all three Śakti forms of Gajamukhī (elephant headed Goddess) are not depicted as *mātṛkā* form. It could have function as Śaktidevatā worshipped during meditation. Śakti form of elephant headed God mostly has connection with Śiva.

The construction of temple could have probably done as explained in Īśānaśivagurudevapaddhati, in its third part, Kriyāpāda which has described the building of temple activity as one of the practices related to meditation. But its actual function is explained as the fourth part, Yogapāda of Īśānaśivagurudevapaddhati.

The temple could have been built with the purpose of worship of Śiva and Śakti which has its purest roots in Trik philosophy and consequently in Samaya tantra. The spread of concept of Īśānaśivagurudevapaddhati, its acceptance by medieval

dynasties Rashtrakuta, Shilahar, Paramara, Chalukya and their *Samanta,* influence the society to percept true concept of Kashmiri Śaivism. Chalukya rulers were followers of sub-sects like *Mattamayūra vaṁśa,* came into form in Madhya Pradesh. It could have been the main cause of spreading sectarian thoughts of *śuddha jñāna sādhanā* (pure knowledge through meditation) in Maharashtra during Chalukyan rule.

The temple could have the place for *Paramahaṁsa-sabhā* (the place for meeting of sages, achieved highest state in meditation) "*Paramahaṁsa* - the highest stage in asceticism. A *Paramahaṁsa* is believed to have attained such a stage of Supreme Truth with self-knowledge that routine distinctions, observations and observances of the routine world are not binding on him. He is believed to be so pure and perfect in self-control that nothing can fluctuate him. He becomes so holy that nothing can contaminate him. Even the doctrinal differences between Śaivism and Vaiṣṇavism stand dissolved in him as he gets involved in Supreme bliss." David Lorenzen has commented that those are ascetics either Śaiva or Vaiṣṇava who particularly denote levels of spiritual advancement rather than sectarian affiliation. Bhuleshwar temple with plenty of *haṁsa* images could have purpose to fulfil this point.

Sculpture of *Vidyādhara* on square panel of pillars of *maṇḍapa and catuṣkī,* the story panel Teachings by *Ācarya* on South beam and sculptures of *yogi* symbolizes **the importance of *śuddha-jñāna*** for practicing meditation which could get only by *anugraha* or compassionate blessings by *Gurū* or *Ācarya.* This could be the main purpose to arrange triad panels of *yogi* and triad panels of Śaktidevatā in same upper level. According to *Tantrāloka* text, blessing of *śuddhavidyā* by *Gurū* or *Ācarya* is helpful for progress in meditation levels, up to *nirvikalpāvasthā* or *samādhī* (highest level in meditation).

The temple is adorned with sculptures of animals, common people, *yogi and Ācārya, Vidyādhara, Surasundari,* Gods and Goddeses and mainly **Mahākāla and Mahākāli with relation to *haṁsa***. In totality it keeps forth the theme of temple. It mainly suggests, meditational practices are open for all levels of *jīva* and *jīva* can reach to *nirvikalpāvasthā* or state of *samādhī* by practicing *śuddha-jñāna* to *Mahāyoga.*

The temple structure later in protection wall with *devakulikā,* its alternate arrangement highlights the meditation purpose in peaceful and protected environment. It also could have been a strong protection against the evil eye of the iconoclast.

The stellete type temple plan shows influence of Drāviḍa style and *prākāra* (protecting wall) shows Jain arrangement as in Gujarat and Rajputana. Sculptures and design style, its pattern and glaze strongly show later Chalukyan influence.

Todays structure of Bhuleshwar temple has its reconstruction done in 1737AD by Brahmendraswami.

The Bhuleshwar Mahādeva temple could have been built under the influence of mainly Badami Chalukya, Kalyani Chalukya and Yadava rulers with some sculptural style contribution of Shilahara, Paramara rulers. The acceptance and exchange of political values, religious concepts left their impact through art practices. Temple architecture was main medium of expression. The Bhuleshwar Mahādeva temple could have been constructed as sacred monument which could have been meant for meditation and a sacred place of gathering of all *yogī* or sages of various sects, as depicted through sculptures like Trik schools, Samaya tantra, Kālāmukha, Kāpālika, Nāth cult, Vaiṣṇava sect, Haṭhayogi etc.

**The main purpose of the Bhuleshwar Mahādeva temple could be to teach and practice *Mahāyoga,* the pure form of meditation under the guidance of *Gurū* or *Paramahaṁsa* to experience spiritual advancement *'the nirvikalpa avasthā.***

## Further scope of studies

Further studies can be made considering aspects as follows:

* Temple architectural practices in Maharashtra during medieval period ($8^{th}$ – $14^{th}$ century AD), still are unstudied. The study can be done by undertaking specific temple or group of temples in one region. Comparative studies on architectural qualities of temples of Maharashtra need to be done to know various experiments done in temple architecture of medieval period.

* Relation between construction of temples and contemporary sects in Maharashtra is also an important subject which is not studied yet. Every temple has specific function with respect to architecture and iconography. Their plan, outer

architectural part and sculptures, as a whole, have hidden meaning. This meaning differs according to its function and it also changes according to concept of sect.

* Mughal powers, during 14th to 18th century AD, influenced the temple architecture of Maharashtra. During this period, new combined pattern of temple architecture was developed which had influence of Islamic architecture on Hindu temples. It was majorly the period of reconstruction of temples. Experiments with new style were done especially during reconstruction of *śikhara* on temples of early medieval period (9th-14th century AD). Most of the reconstruction in Maharashtra was majorly done by Brahmendraswami through his own set up for construction. New combined style was recognized as Maratha style. The study of Maratha style architecture of temples can be an important and essential addition in architectural study.

* Temples of Maratha style were adorned with deity sculptures especially in stucco. The sculptural style shows similarity with contemporary painted murals. Study can be done with interrelation between Maratha style sculptures and Maratha style painted murals.

* During medieval period (9th -18th century AD) religious concepts were also changing with respect to changing powers. Many sects and sub sects were formed and it influenced the concept and practices in temple architecture. The relative and comparative study can be done on influence of concept of sects and temple architecture.

## How this study is helpful for society

This study of Bhuleshwar temple is one of the attempts to preserve heritage. It keeps forth the graph of concepts of mankind over the period of time. It mainly shows the tradition continued about curiosity of the relation between *jīva* (being) and *Parama* (the infinite).

It mainly tries to throw light on the life beyond physical being. It could help to view wider while living normal life which is necessary in today's life. As mentioned in traditional texts, the concepts told through Bhuleshwar temple could help to support in loneliness, misery and calamities. It could help in difficult period by

knowing self in conscious and beyond conscious. In whole, it opens joyous aspect of every moment. The practices suggested through Bhuleshwar temple could sharpens the ability of concentration needed in each and every work. It could regulate the function of brain and other bodily activities. It teaches the concept of true religion.

The concepts reflected through Bhuleshwar temple can prevent society from false religious practices which are harmful for being.

The Bhuleshwar temple majorly reflects meditation practices or *śuddha sādhanā,* purification of concepts and body with respect to inner-condition of a being. These practices under the guidance of Guru, are considered as helpful in every stage of human life. These practices are considered to improve concentration level of being, healing of body and mind. It majorly deals with joyous path to lead the life which is explained as *śuddha ānand,* in further state *Paramānanda* (the ecstacy). It teaches to see the positive side of every incidence of life. Ultimately it reveals the relation between *jīva* (being), Śakti (energy) and *Parama* (the infinite or the Supreme Principle). By following regular duties, the concepts reflected through Bhuleshwar temple teaches purified inner freedom and real purpose of life.

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* Konarde Pradnya, Evolution of Matsya : A Study, 2010, TMV

# Glossary





**abhayamudrā* : hand gesture of assurance or protection

**adhiṣṭhāna* : moulded basement (in South India, moulding below wall-frieze.

**akṣamālā* : rosary

**āmalaka* : myrobolan fruit; crowning part of Nāgara temples

**antarāla* : space in front of sanctum door

**aṣṭadikpāla* : eight guardians of the directions

**āsana* : sitting position, yogic posture

**bhūmī* : earth, level, storey

**catuṣkī* : structure with four pillars and roof upon

**chādya* : roof

**devakoṣṭha* : niche on Dravidian temple wall

**draviḍa* : south Indian temple type

**dvāraśākhā* : doorjamb, band of ornamented doorframe

**garbhagṛha* : shrine

**gaja-vyāla thara* : the band of elephant-lion running around the temple

**ghaṇṭā* : bell

**haṁsa* : goose

**haṁsamālikā* : band of goose

**jālavātāyana* : window carved with mesh design

**jaṭāmukuṭa* : crown of matted locks

**kakṣāsana* : seat back, back rest

**kapota* : roll cornice

**karaṇḍamukuṭa* : a type of crown

**kirīṭamukuṭa* : a type of crown

**khūra :* moulding at base **kīrtimukha* : a face of glory

**kumbha* : pot, a type of moulding

**kumuda* : torus moulding

**kūṭa* : square aedicule

**lalāṭabimba* : crest figure, central symbol on door lintel

**latā* : creeper, vertical band of *śikhara*

**latina* : North Indian *śikhara* type with curved vertical bands

**liṅga* : Śiva's phallic pillar

**makara* : crocodile

**makara-toraṇa* : arch emanating from *makara*

**maṇḍapa* : hall, generally with columns

**maṭha* : monastery

**mātṛkā* : mother goddesses

**naramuṇḍamālā* : garland of skulls

**Nandī* : Śiva's bull, name of Śaiva *dvārapāla*

**Nandī-maṇḍapa* : pavilion for Śiva's bull

**pañcaratha* : with five offsets

**patraśākhā* : a band of doorjamb adorned with foliage

**phāṁsanā* : tiered, pyramidal roof type

**pradakṣiṇā patha* : circumambulatory path

**śankha* : conch

**saṁvarṇa* : tiered pyramydical roof type

**siddha* : celestial ascetic

**śikhara* : upper part of temple

**stambha* : pillar

**stambhaśākhā* : a band of doorjamb adorned with pillar

**śukanāsīkā* : antefix of above the roof of kapili

**tīrtha* : sacred spot

**tribhaṅga* : triple bend of human figure

**triśūla* : trident

**udumbara* : threshold

**vidyādhara* : flying celestial figure

**vimāna* : structure of temple from top to bottom

**vṛttākāra* : circular

**vyālaśākhā* : a band on doorjamb decorated with lions

**vyākhyānamudrā* : hand posture of exposition

**yogapaṭṭa* : band tied around knees for yoga

**yogī* : meditator



**Bhuleshwar hill view from Solapur highway**



**Bhuleshwar temple on hill**

**plate 1**



**Bhuleshwar temple**



**View of whole temple site**

**plate 2**

# Structures seen from path towards temple

(medieval to recent structures)



Hanuman temple



Cuboid musjid



Idgāh



Structure with rooms



Mhasobā temple

Datta mandir





**plate 3**

## Mountain and way towards temple

(It could be artists' quarry in early and late medieval period.)





## Structure with rooms at steps near parking area





**plate 4**



Maṅgalgaḍ or Daulatmaṅgal Fort



South bastion



Entrance gate of Maṅgalgaḍ



North bastion



West bastion

plate 5





**View from entrance gate of fort**



**Idgāh**

(reconstructed image with whole structure is given in the thesis of Brahmendraswami by P.L.Saswadkar, DCPRI library)

**plate 6**

## Steps towards temple







## Inscriptions in later Devnagari script are on steps





## Natural water sources

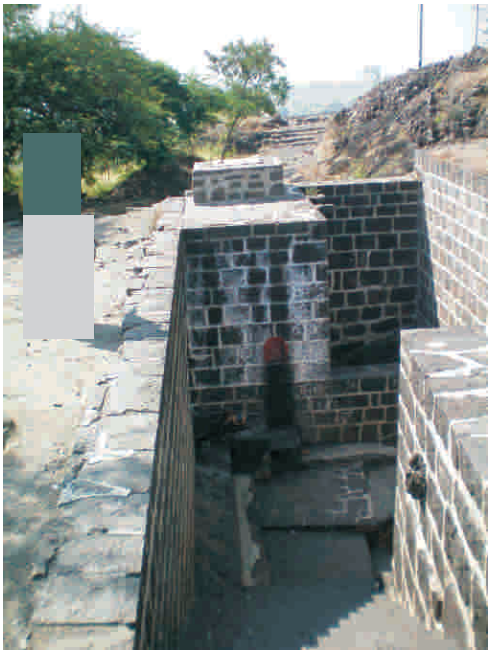




## Reconstructed water tank by Brahmendraswami



**plate 8**





**Details of reconstructed water tank by Brahmendraswami**



**plate 9**



Yogi near tank built by Brahmendraswami
(sculptural panels of original temple used during reconstruction)



steps on hill - could be the old path used in medieval times



**plate 10**

## Sculptural remains in surrounding area of temple













plate 11

## Structural remains of main temple in surrounding area















**plate 12**

## Jānubāi temple near south bastion



## Steps showing old approach





**plate 13**

**Entrance of Jānubāi temple**



**Sculpture similar to *gaja-vyāla* in main Bhuleshwar temple**



**Inner view of Jānubāi temple with two types of pillar**



**plate 14**

figures in meditating pose



part of pillar from main temple



Sculpture of Jānubāi



Panel similar to triad Śaktī panels in Bhuleshwar temple







plate 15

**The panel of *aṣṭadikpāla* in *maṇḍapa***

(could be carved for original Bhuleshwar Mahādeva temple)



**Sculpture of *yogī* on *lalāṭabimba* facing inside**



**Pillars in *maṇḍapa* Jānubāi temple**

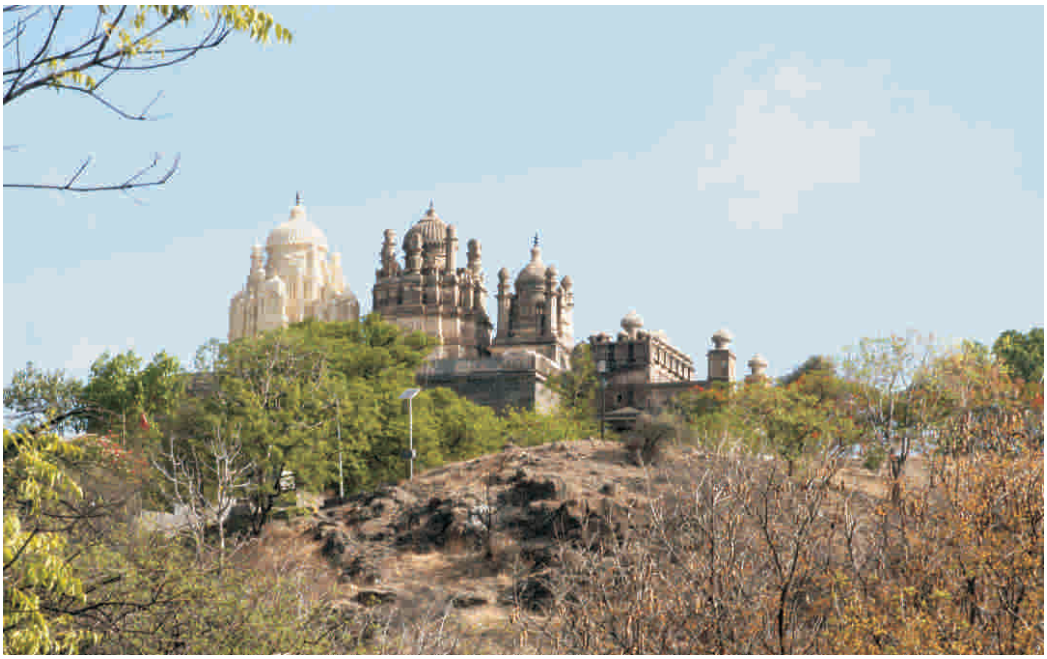




**plate 16**

## Reconstruction by Brahmendraswami

### View of todays *śikhara* and *nagārkhānā*



### The *samādhī mandīr* and rooms on plateau



**plate 17**

**The *samādhī mandir* in front of Bhuleshwar temple**









**Inner view of cave temple natural water source inside**





**plate 18**

## Rām *mandir* in front of Bhuleshwar temple







## Main deity panel inside





**plate 19**

**The *samādhī mandir* with inside view near steps on plateau**





**Inner view**







**The *samādhī mandir* on plateau**



**plate 20**

**Steps from plateau towards higher *adhiṣṭhāna***



**The *catuṣkī* near temple on *adhiṣṭhāna***



**plate 21**

View from *adhiṣṭhāna*



Bell on *adhiṣṭhāna*









**details of two *dvārapāla gaṇa***
**with *naramuṇḍamālā***
**at steps towards *adhiṣṭhāna***





**plate 22**

## Sculptures at steps towards *adhiṣṭhāna*







**The *dīpamālā* in front of temple**



**plate 23**

## Details of *catuṣkī*



## Sculptures of Vidyādhara on pillars of *catuṣkī*













**plate 24**

## Passage behind *nagārakhānā*





### Sculptural panels in protecting wall behind *nagārakhānā*




## Sculptures at entrance of *nagārakhānā*







**plate 25**

## Steps to approach frontal area from *adhiṣṭhāna*







**plate 26**

## Details around protecting wall of temple



## *jālavātāyana* with sculptures of *haṁsa*





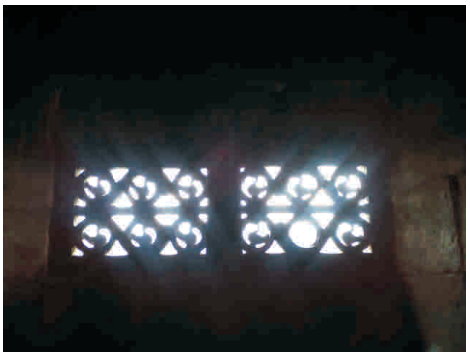




**plate 27**

## Outer details of *nagārakhānā*



North side



South side

## Inner details of *nagārakhānā*







**plate 28**

## Stucco construction

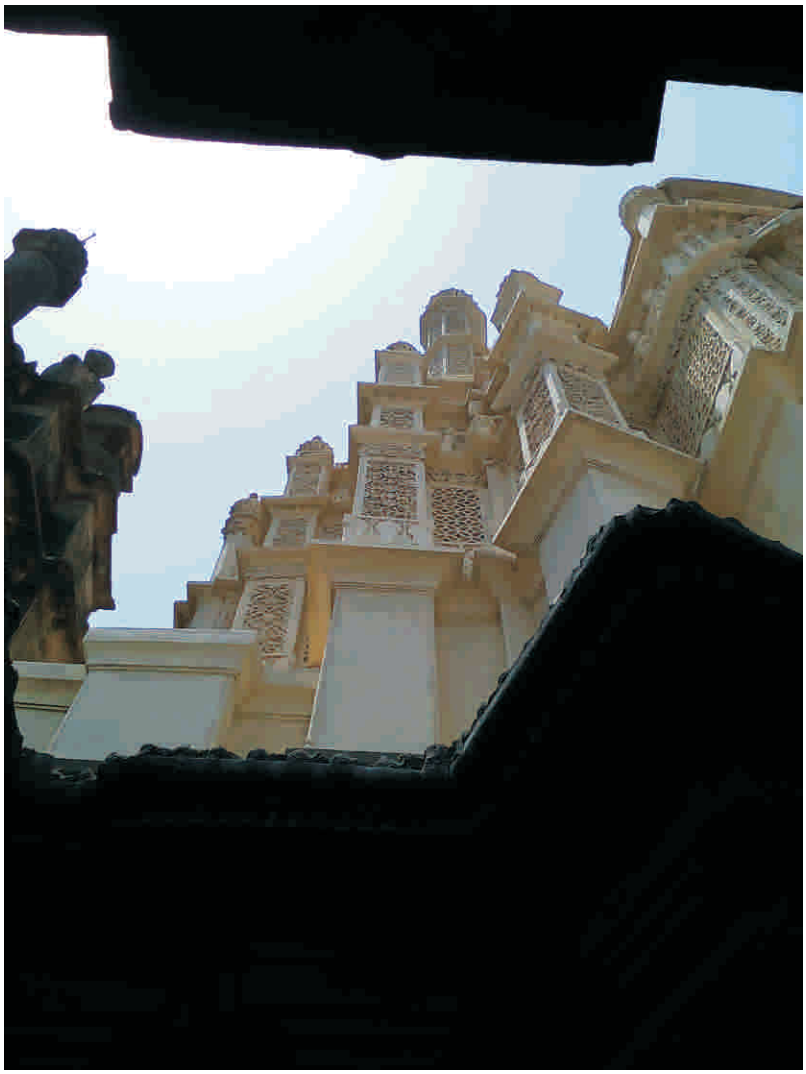






**plate 29**

**Decorative pattern on *śikhara* of *garbhagṛha***



**Bands of bells and *haṁsa* at edge of roof**





**plate 30**

## Stucco sculptures with contemporary colors

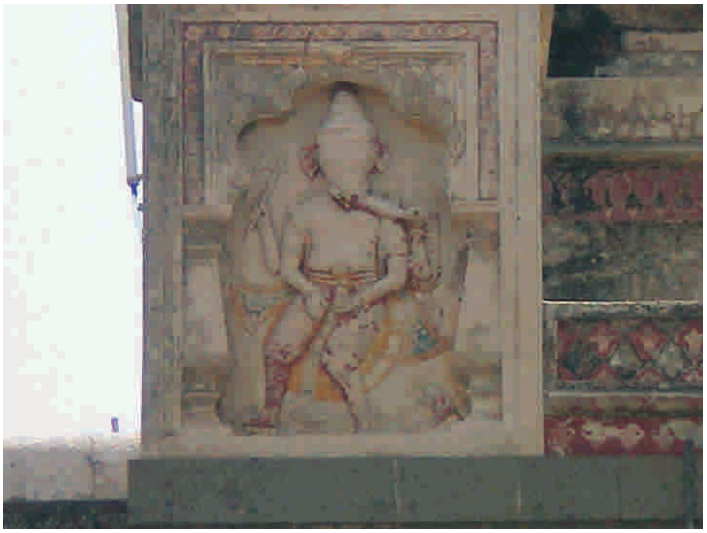














plate 31

## Stucco sculptures with contemporary colors







**plate 32**

## Details of *nagārakhānā*

**north door** **entrance door** **south door**





## Inner view of *nagārakhānā*

***kāvaḍa* (water container) used for *abhiṣeka* in *Śrāvaṇa Pālakhī festival***




**The main entrance of temple with old wooden door with *aśvanāla***

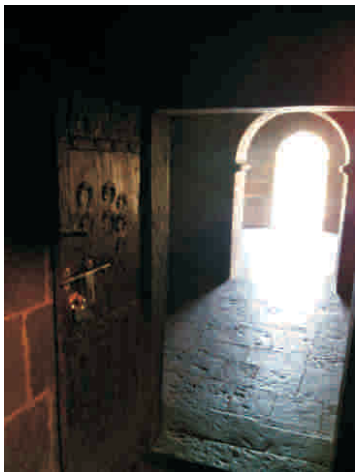
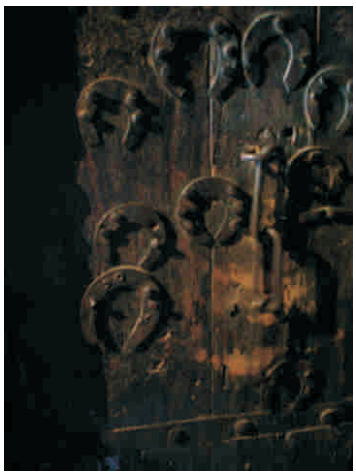



**plate 33**

## The *dvāraśākhā* of main entrance of temple

**on lower floor**





**Gaṇapatī**

***on lalāṭabimba***



## Details of *dvāraśākhā* with five *śākhā*



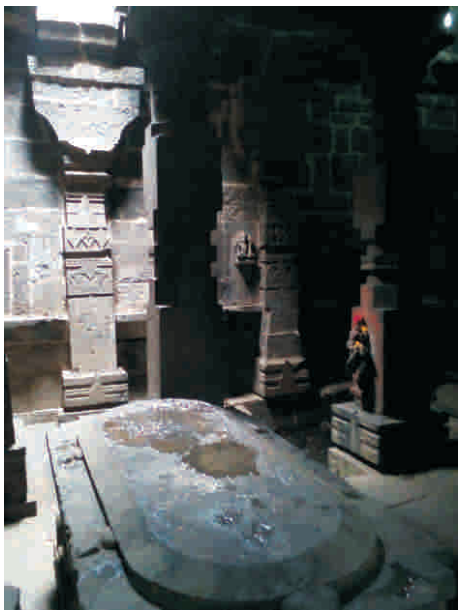




**plate 34**

## Entrance to temple floor

north entrance



south entrance



Inscriptions in devnagari script are carved on steps







## The *kūrmacitī* in front of Viṣṇu *kakṣa*



plate 35

**Sculptures on pillars at entrance to temple floor**











**plate 36**

## Details of *Nandīmaṇḍapa*



## *gaja and vyāla thara* of *Nandīmaṇḍapa*





## Pillars of various style



**plate 37**

# Nandī



Nandī's head is carved slightly tilted to allow the light
from backside window to reach directly on Śivaliṅga



**plate 38**

## Inner view of *Nandīmaṇḍapa*





## Sculptural panels at the edge of *Nandīmaṇḍapa*

















plate 39

**Panels of *yogī* at upper part of pillars of *Nandīmaṇḍapa***









**plate 40**

**Panels of *yogī* at upper part of pillars of *Nandīmaṇḍapa***









**plate 41**

## Panels of *yogī* at upper part of pillars of *Nandīmaṇḍapa*









**plate 42**

## Panels of *yogī* at upper part of pillars of *Nandīmaṇḍapa*





**Elephant above abacus of pillar**



**plate 43**

## Sculptures of Vidyādhara on pillars of *Nandīmaṇṇapa*









**Sculptures below abacus**





**plate 44**

## Bhuleshwar Mahādeva in *garbhagṛha*





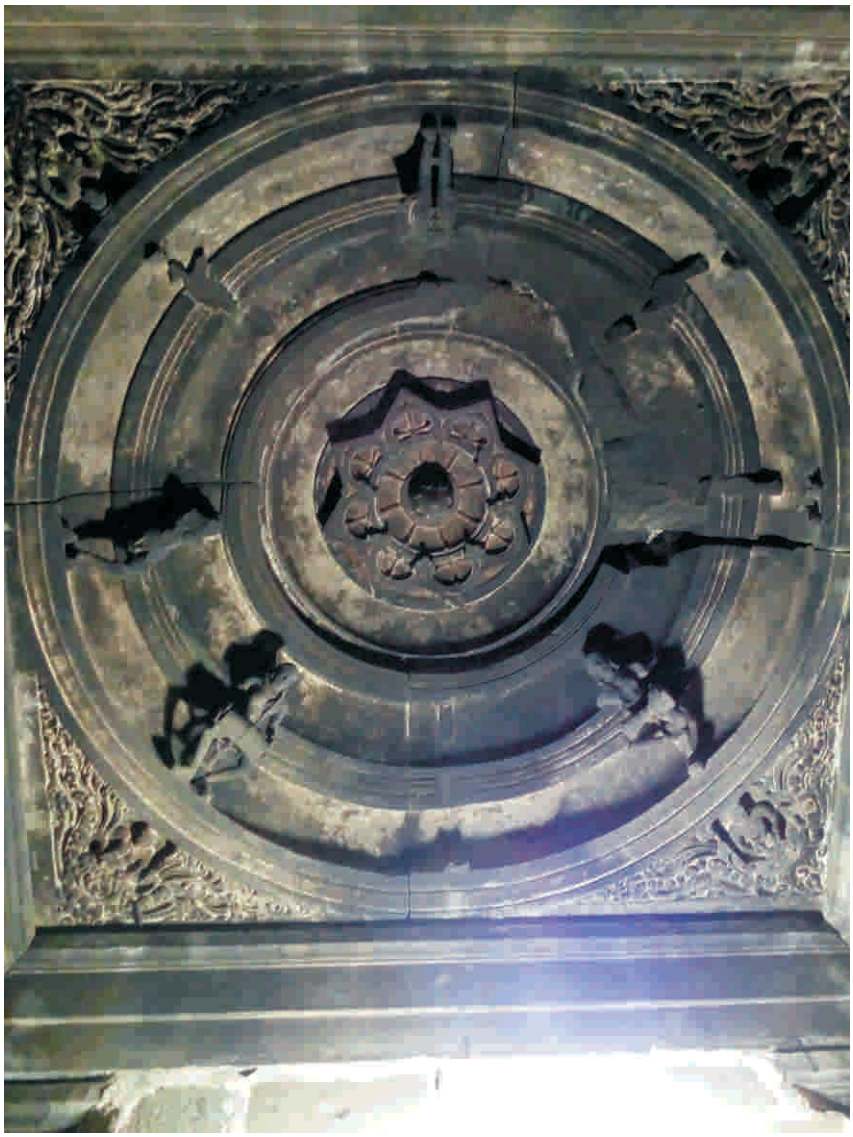
## Quarter pillar in *garbhagṛha*





**plate 45**

## Central ceiling of *maṇḍapa*



## The corner of ceiling of *maṇḍapa*



**plate 46**

# Pillars in *maṇḍapa*

## original pillars in *maṇḍapa*





## 4th pillar in *maṇḍapa* - later addition



## Panels of *yogī* on upper side of pillars of *maṇḍapa*





## plate 47

## Sculptures at entrance of *antarāla*









## Round pillar with lotus base





**plate 48**

## Unique sculptural elements in *maṇḍapa*

### Repetition of *haṁsa* image



***haṁsa* on pillar**



***kīrtimukha***



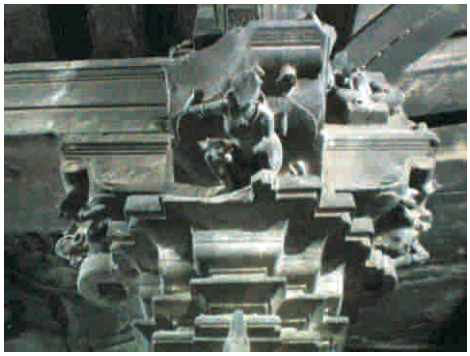
### Lotus facing downward





**plate 49**

**Sculptures below abacus of pillars in *maṇḍapa***





**Sculpture of Hanumāna in *pradakṣiṇā patha***



***gaja-vyāla thara* of *maṇḍapa***









**plate 50**

## East *dvāraśākhā* of *maṇḍapa*

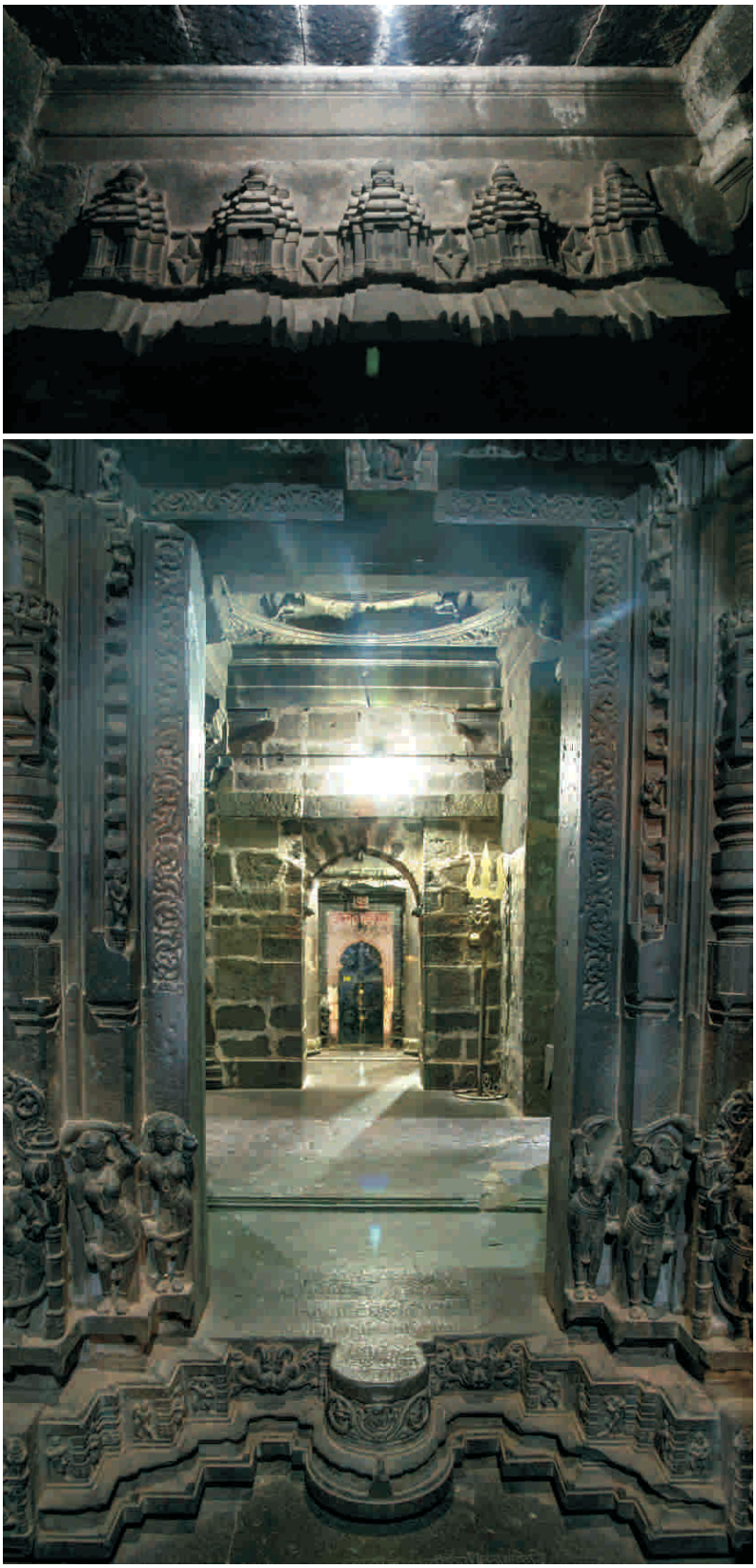


**plate 51**

**Triad *yogī* panel above east *dvāraśākhā* of *maṇḍapa***
***kālāmukha***



plate 52

## South *dvāraśākhā* of *maṇḍapa*



**plate 53**

**Triad *yogī* panel above south *dvāraśākhā* of *maṇḍapa***

***kāpālika***



**plate 54**

## North *dvāraśākhā* of *maṇḍapa*



**plate 55**

**Triad *yogī* panel above north *dvāraśākhā* of *maṇḍapa***

**trik school or *samaya tantra***



**plate 56**

## The *dvāraśākhā* of *garbhagṛha*




**plate 57**

**Panel above *dvāraśākhā* of *garbhagṛha***
***Paramahaṁsa***

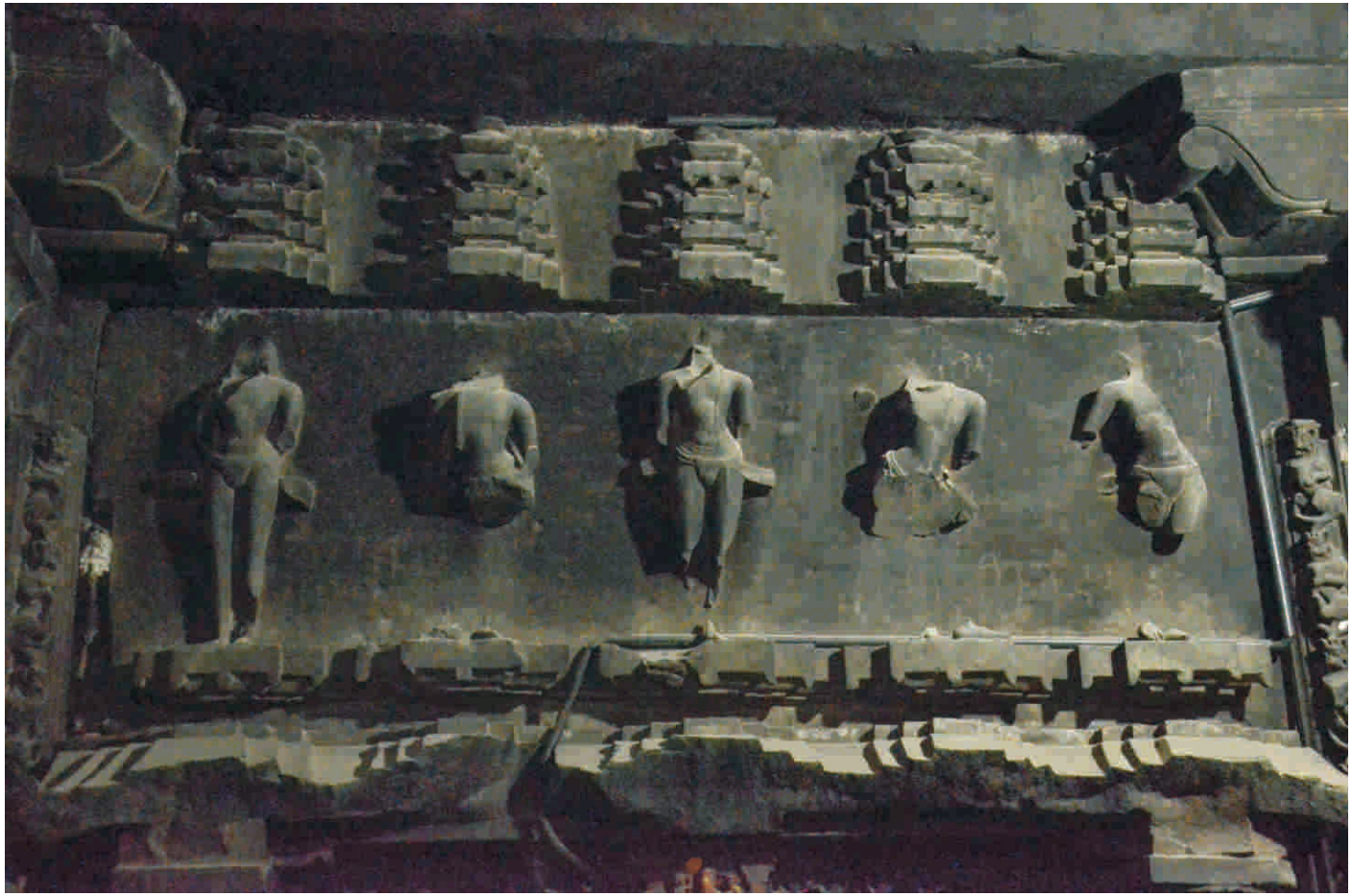


**plate 58**

## Structure of *udumbara*



**Elephant head at end of *śākhā***



**Sculptures on *naraśākhā***



## Balarāma and Kṛṣṇa sculptures on *udumbara*





**plate 59**

## Sculptures of *yogī* above abacus of pillars in *maṇḍapa*

y1





y2

y3



y4



y5





y6

y7



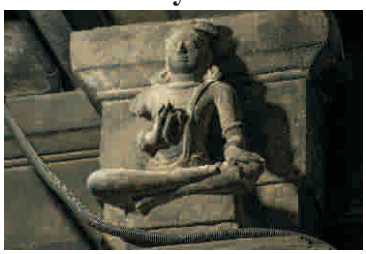
y8



**plate 60**

## Sculptures of *yogī* above abacus of pillars in *maṇḍapa*

y9





y11



y10

y12



y14



y13



y15





y17



y16

y18



**plate 61**

## Sculptures of *yogī* above abacus of pillars in *maṇḍapa*

y20



y19



y21





y22

y23

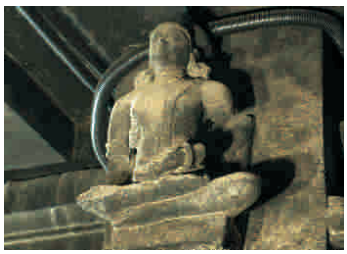


y24



y25





y26

y27



y28

no image

**plate 62**

## Sculptures of *yogī* above abacus of pillars in *maṇḍapa*

y29





y31



y30

y32



y33





y35



y34

y36



**plate 63**

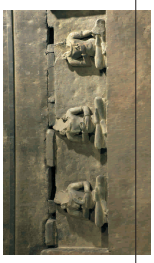
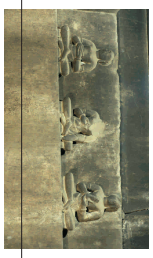
# Plan of triad *yogī* panels in *maṇḍapa* and Bhairava in *pradakṣiṇā patha*

West

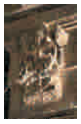




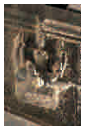




*maṇḍapa*











East

**plate 64**

## Bhairava above abacus of pillars in *pradakṣiṇā patha*



s1



s2

s3

s4

nil



# south front

**plate 65**

## Bhairava above abacus of pillars in *pradakṣiṇā patha*



s5

nil

s6

s7



s8



# south back

**plate 66**

## Bhairava above abacus of pillars in *pradakṣiṇā patha*



s9



s10

s11



s12



# north front

**plate 67**

## Bhairava above abacus of pillars in *pradakṣiṇā patha*

two of missing images are used elsewhere,
1.above the abacus of pillar of *nandimaṇḍapa*
and 2.in the east side protecting wall
near the steps opening in temple
third image is still missing

nil

**s13**

nil

**s14**

**s15**



**s16**



# north back

**plate 68**

# Triad *Śaktī* panels in *pradakṣiṇā patha*

**Panel 1**




**Panel 2**




**plate 69**

# Triad *Śaktī* panels in *pradakṣiṇā patha*

**Panel 3**



**Panel 4**



**plate 70**

# Triad *Śaktī* panels in *pradakṣiṇā patha*

**Panel 5**



**Panel 6**



**plate 71**

## Triad *Śaktī* panels in *pradakṣiṇā patha*

**Panel 7**



**Panel 8**



**plate 72**

## Triad *Śaktī* panels in *pradakṣiṇā patha*

**Panel 9**



## Triad Bhairava panel

**Panel 10**



**plate 73**

## Story panel on south beam in *pradakṣiṇā patha*

## Teachings by Ācharya







**plate 74**

## Story panel on north beam in *pradakṣiṇā patha*

## Worshipping scene







**plate 75**

## Story panels on beam near *Nandīmaṇḍapa*

### *Māricavadha*



### *Samudramanthan*



**plate 76**

## Story panels on outer wall of *kakṣāsana*









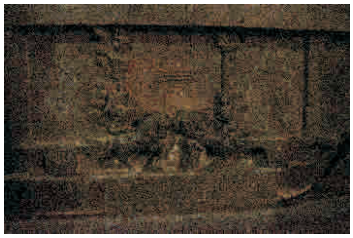




**plate 77**

# Architecture of Bhuleshwar temple

















**plate 78**

# Architecture of Bhuleshwar temple





**plate 79**

## Sculptures on *jaṅghā*







**plate 80**

## Sculptures on *jaṅghā*

## Mahākāla on south wall




**plate 81**

## Sculptures on *jaṅghā*





**plate 82**

## Sculptures on *jaṅghā*

## Darpaṇā




**plate 83**

## Sculptures on *jaṅghā*





**plate 84**

**Sculptures on *jaṅghā***

**Mahākālī on north wall**




**plate 85**

# Details of sculptures on *jaṅghā*





















**plate 86**

plate 87

## Sculptures on *kumbha*



1



2



3



4



5

6



7



8



9



10



plate 88

## Sculptures on *kumbha*



11



12



13



14



15



16



17



18



19



20

plate 89

## Sculptures on *kumbha*



21



22



23



24



25



26



27

# Structure of *devakoṣṭha* on temple walls

## South side





## West side



## North side





**plate 90**

## Structure of *devakoṣṭha* on outer protecting walls






## Broken sculpture in north *devakoṣṭha*





**plate 91**

## In *pradakṣiṇā patha*

**Place of Triad *Śaktī* panels**

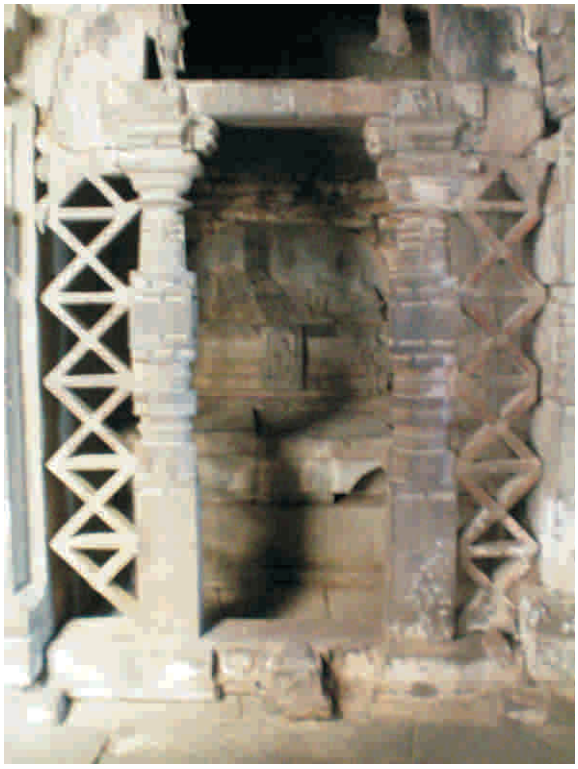


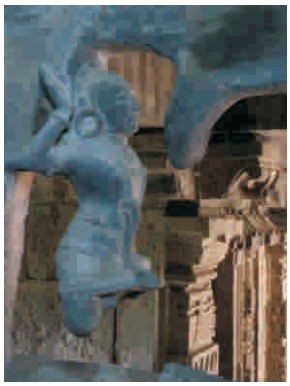
**Standing elephants above half pillars**

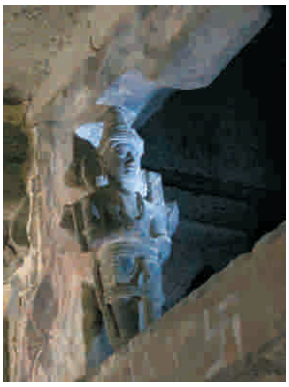


**plate 92**

# Viṣṇukakṣa in north west corner







**Sculptures and drawings on inner wall to depict scene of sea**









**plate 93**

## Viṣṇukakṣa in north west corner



Sculpture of *yogaśayana* Viṣṇu in Viṣṇukakṣa with Daśāvatāra carved in borber

plate 94

## Structure of *devakulikā* in protecting wall around temple





## Bhairava on *lalāṭabimba* of *devakulikā*





## Sculptures inside *devakulikā*





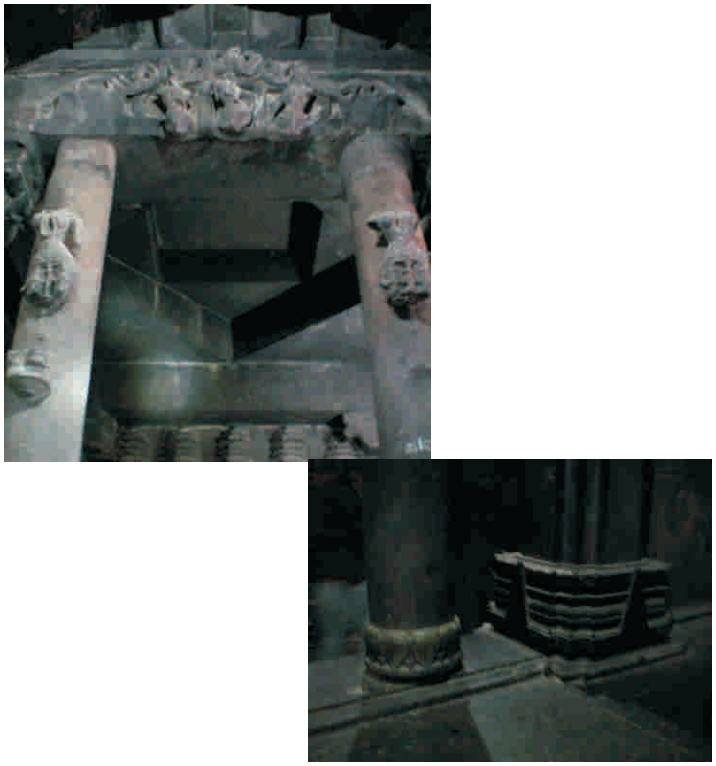




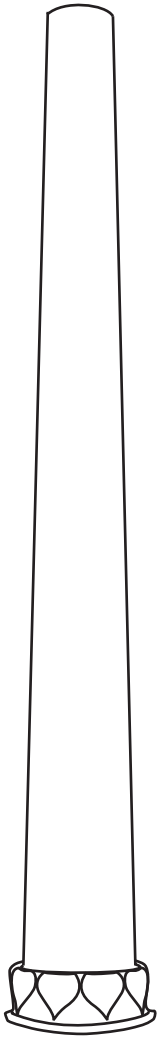
**plate 95**

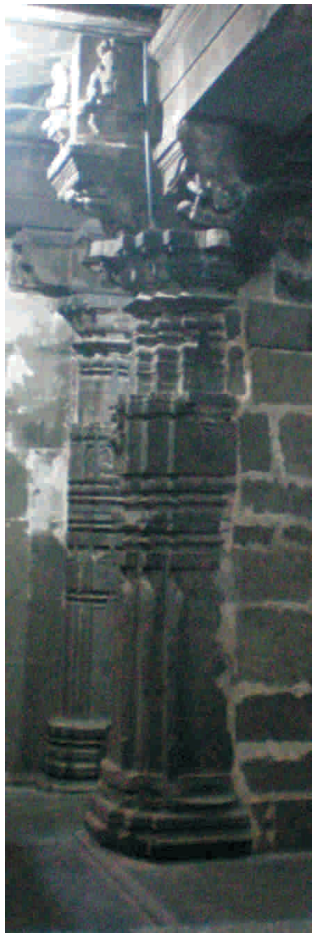
**Pillars in Bhuleshwar temple**

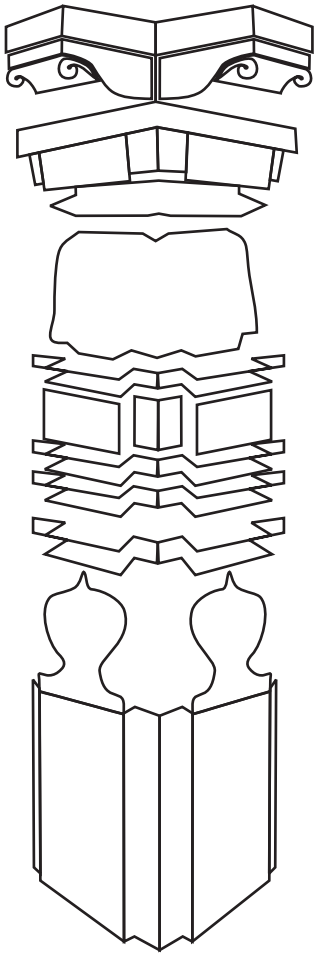
8 types of pillars
original and later additions



**The pillar of *antarāla***
whole 11th-12th century AD



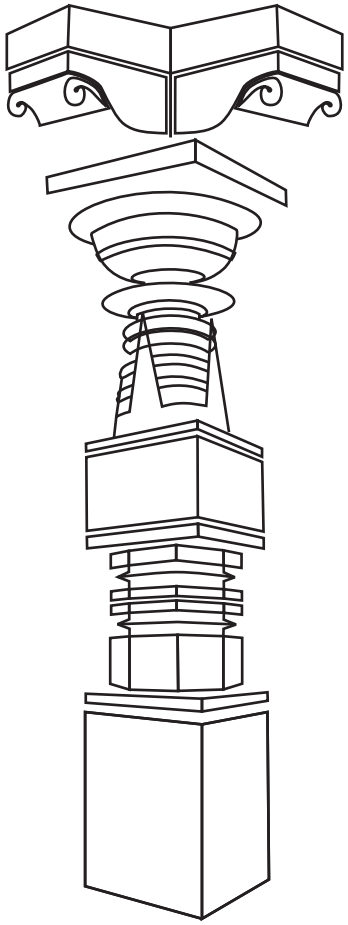


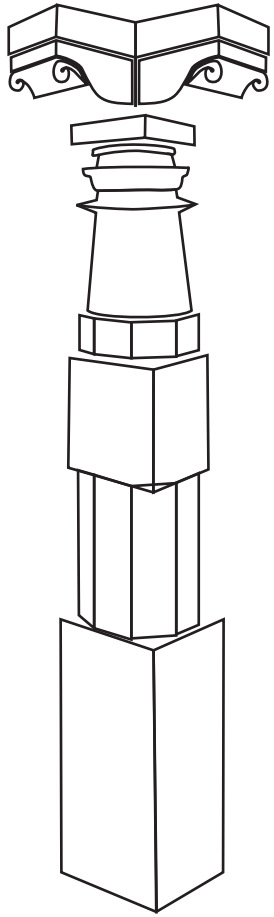


**The original pillar of *maṇḍapa***

11th-12th century AD

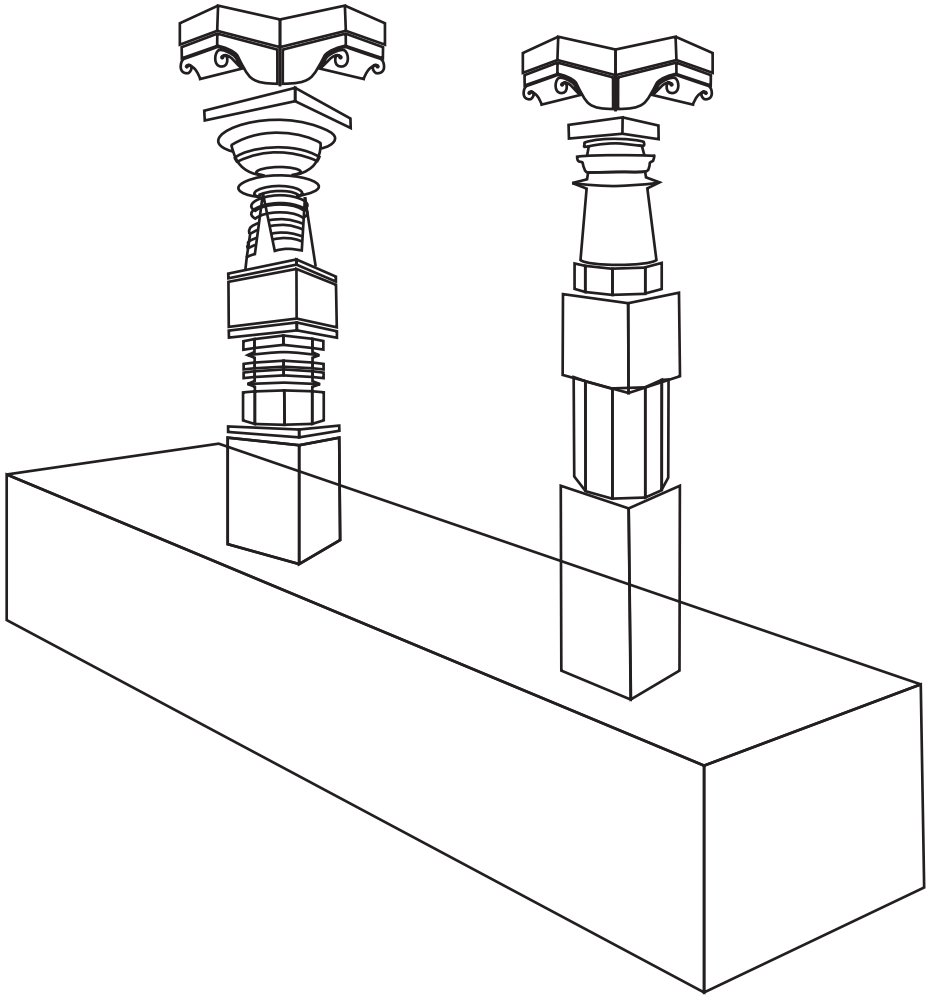




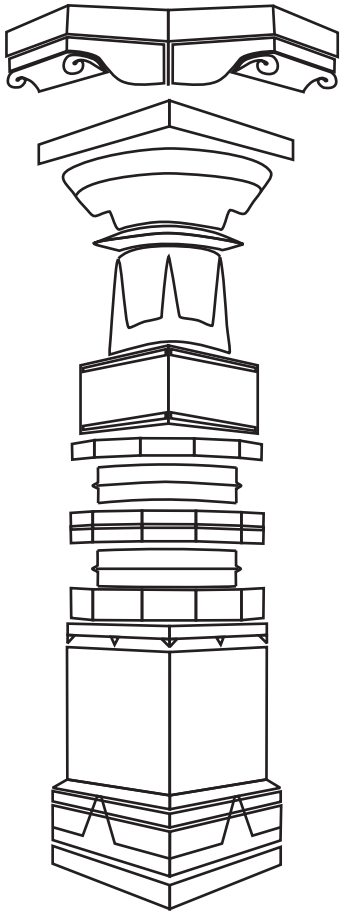


## The pillars of *nandīmaṇḍapa*

pillars from half wall of ***nandīmaṇḍapa***:
2/3rd height from floor
original 11th-12th century AD
later 13th-14th century AD





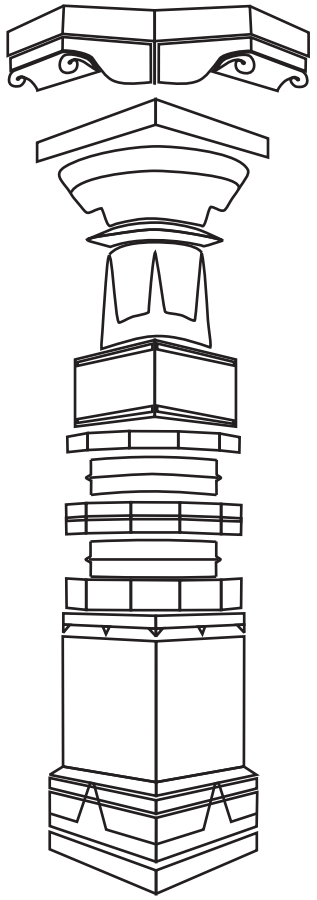


**The pillar in *pradakṣiṇā patha***

left and right side of temple

13th-14th century AD



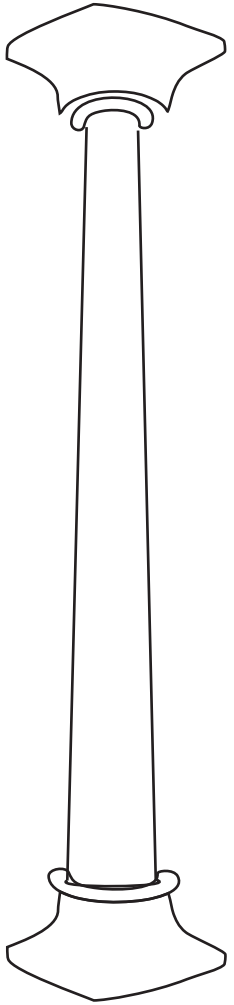


**The pillar in *pradakṣiṇā patha***

Backside of temple

13th-14th century AD



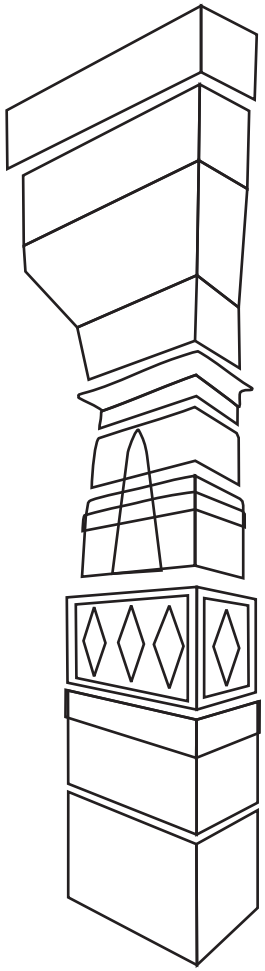


**The *ardhastambha* of *maṇḍapa* at *kakṣāsana***

later addition (could be of 16th-17th century AD)







**The *ardhastambha*** (East side)

14th-15th century AD







14th pillar at backside with sculpture panel in ***pradakṣiṇā patha***
for support and is comparatively thin
later addition (could be 14th-15th century AD)

निरातङ्के निरालम्बे निराधारे निरामये।
योगी योगविधानेन परे ब्रह्मणि लीयते ॥ १९५
यथा घृते घृतं क्षिप्तं घृतमेव हि जायते।
क्षीरं क्षीरे तथा योगो तत्त्वमेव हि जायते ॥ १९६

गोरक्षसंहिता

*Yogi*, with collective efforts of meditation, gets dissolved in Parabrahma (the Supreme Principle) which is fearless, fluctuationless (stable), supportless (independent), and flawless. *Yogi* become the Supreme Principle as if when ghee mixed with ghee become whole ghee and milk mixed with milk become whole milk.