

CHAPTER 10

SCULPTURE AND TEMPLE ARCHITECTURE OF RAJASTHAN

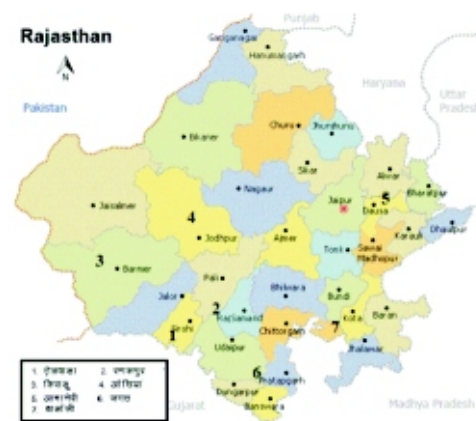
The history of sculpture and temple architecture in Rajasthan is quite ancient and rich. Sculpture and temple architecture art are intimately interrelated. The development of both the art forms was guided by religious feelings embellished with cultural characteristics.

The first traces of the development of sculptures dated 4500 old were discovered at Kalibanga region (district Hanumangarh). Toy-like artefacts resembling those of Kalibanga were also found at Ahad near Udaipur during excavations. Besides these, the artistic characteristics of ancient river valley civilization are visible in the sculptures found from Banas valley civilization. Mainly small metal sculptures have been discovered from these regions.

There was substantial progress in the field of sculpture in Rajasthan during Maurya and Post-Maurya period. Many terracotta figurines and coins have been found at Tonk which include beautifully sculpted figurines of *Matradevi*, *Shiva-Parvati* and toy figures. These sculptures have distinct artistic values in costumes, ornaments and unique rendering of limbs and parts of the body.

During Shunga period, sculptures in Rajasthan followed a novel course which reflected the interest and religious feelings of public. Subjects like Mahatma Buddha, Mahaveer Swami, Krishna, Vasudeva, Vasundhara and flora and fauna etc. with the integration of their artistic qualities have been used for adorning the architectural art (temples and stupas etc.). Amongst the chief regions of Shunga period sculpture were Madhyamika, Rangmahal, Noh, Nand, Malavnagar, Viratnagar, Lalsot, Sangar, Bhandpur, Nagar, Sambhar, Peernagar, Adhyapur, etc. can be included. Madhyamika (near Chittorgarh) was the most important place to render verve to the subjects related to Buddhism and Vaishnava religions through sculptures.

Several sculptures of *Ek mukhi* (single-faced) *Shivalinga*, animals, ornaments and male and female figurines have been found at Rangmahal. Sculptures of *Yaksha-Yakshis* (demigods) and a massive four-faced statue have been found at Noh (Bharatpur). A statue of *Shivalinga* has been found at Nand (near Ajmer) where the depiction of Vaishnava Gods at its bottom makes it exceptional. Many figurines of Buddha and Bodhisattva from Kushana period have been found at Bharatpur. During the Gupta age Rajasthani sculpture became more enriched than before and in context of India this age is known as the golden period of sculpture.



MAP OF RAJASTHAN

The chief centres of art during this period were Rangmahal, Bharatpur, Viratnagar, Kalyanpur, Dungarpur and Reda. Sculptures of Shiva, Vishnu and Yakshi have been chiefly found at these places. Many metal (iron) sculptures of Shiva from later Gupta period are available. A large collection of these can be seen at Dungarpur museum and besides this at the National Museum (New Delhi) and at other museums in the world. Mewar (Udaipur) and Wagad (Dungarpur, Banswara) areas are rich sources of these sculptures. Amongst the most ancient dated temples of Rajasthan, Shitalleshwar Mahadeva temple of Chandrabhaga (Jhalawad) is very famous. Middle age was quite rich for its sculptures. From pre- middle age (600A.D.-800 A.D.) to post-middle age the art of sculpture was at its pinnacle. The various idols of Gods during this age were sculpted in accordance with the classical norms. The centres of middle-age sculptures were Abhaneri, Abu, Atru, Kiradu, Badoli, Osian, Nagda, Chittore and Sikar. The Harshatmata temple situated at Abhaneri (Dausa Distt.) is famous for its distinct *mudras* (poses). The sculpture of Parvati in Shiva temple of Atru (Hadoti) is exceptionally beautiful with artistic values. Beautifully expressive sculptures related to Jainism can be seen at Nadol (Pali), Ladnu (Nagaur), Osian (Jodhpur), Delwara (Sirohi), Ranakpur (Pali), Pallu (Hanumangarh), Jhalarapatan (Jhalawad), Keshavraipatan (Bundi) etc. regions.

Constructed during the modern Indian sculpture era (12th century to the present), the *Kirtistambha* (Chittore) is also known as the encyclopaedia of Indian sculpture. Jagdish Temple situated in Udaipur has a beautiful statue of Lord Jagdish. Jagat Shiromani Temple and Sheela Devi temple are situated in Amer. Sheela Devi temple houses the Statue of Sheela Devi belonging to Pal era brought by Raja Mansingh from Bengal. The Statues of Shrinathji at Nathdwara, Dwarkadhish at Kankroli, Mathureshji at Kota, Govind Dev Ji at Jaipur and Ratna Bihari in Bikaner are installed.

From the point of view of temple sculpture Rajasthan occupies an important place in Northern India. Only the ruins are left of the temples erected in Rajasthan before the 7th century. After that between 7th to the 10th century many temples were constructed here and several regional styles also developed the examples of which are Neelkantheshwar Temple (Kekind, Merta) and Someshwar Temple (Kiradu Barmer) are foremost.

A few temples different from the Gurjar-pratihara style are namely Ambika Mata temple (Jagat, Udaipur), Saas-Bahu Temple (Nagda, Udaipur), and Shiva Temple (Badoli Chittore). Situated in Southern Rajasthan, diversity of stylistic elements and influence of Gujarat can be seen in these temples.

The temples of late middle age in Rajasthan are ornate and more in numbers. These temples have been constructed in Maru-Gurjar style. The temples of this style possess decorative entrances, ornate columns and high podiums. The Sachiya Mata temple at Osian and Samindhreshwar Temple of Chittore are examples of this style. The Jain temples of Rajasthan are world famous for architecture. The construction of these Jain temples is in accordance with the worship method, belief, set and ideas of Jain religion which are superior from the point of view of surface planning, composition and decoration.

Among these Jain temples the Delwara Temple is most famous. The temples of Ranakpur, Osian and Jaisalmer are artistically superior. Amongst other noteworthy Jain temple gateways are at Ghanerao and Sevadi (Pali), Varman (Sirohi), Chandkhedi and Jhalarapatan (Jhalawad), Keshavaipatan (Bundi) and Shri Mahavirji (Karauli).

DELWARA-

This place is located about 2 kms away from Mount Abu (Distt. Sirohi, Rajasthan). The Jain temples here are famous for their temple architecture and sculptures. The five temples in this category are- 1. Vimalvasahi Temple, 2. Lunavasahi Temple, 3. Parshwanath or Chaumukha (four faces) Temple, 4. Pittalhar Temple and 5. Mahaveer Swami Temple. Vimalvasahi and Lunavasahi Temple are artistically

superior to the other temples of Delwara. These were erected by the ministers of Solanki rulers of Gujarat between 11th and 13th centuries. There is a variety of subjects at Delwara Temple. Themes like lotus flowers, queued lions, dancers and musicians, swan, *Yakshika* (demigod), *Mahavidhya*, *Gajalakshmi*, Jain *Shravaks* and *Shravikas*, and *Krishna Leela* have been brought alive in the temples with exceptional sculpting. The Jain *Tirthankars* were venerated with all due importance and spiritual reverence installed in the inner sanctum of the temples and other places. The Solanki (Chalukya) sculpture style of Rajasthan-Gujarat is clearly visible in these temples. Here the walls festooned with flowers and petals, trellises, carved niches, decorated pillars and domes etc. are centres of attraction for the visitors. Along with Jain religion the mythological narratives of Hindu religion have also been sculpted here. There is a beautiful rendering of *Raga-Raginis*, musicians, dancers, *Yaksha-Yakshi* (demigods) and muses of knowledge. The sculptures of Jain Tirthankars like Adinath, Neminath, Parshwanath and Mahavir Swami's are installed in the inner sanctum of the temple and have round and small faces with sharp features. Excessive adornment and repetition of figures can be considered a major architectural fault in these temples.

Vimal Vasahi Temple-

Vimal Vasahi temple is the oldest in the group of five Temple at Delwara (Plate-1). Vimal Shah constructed the Vimal Vasahi Temple in 1031 A.D, who was the minister of Bhima Dev I, the Solanki ruler of Gujarat. Approximately 19 crore rupees were spent on the construction of this temple and it took 1200 labourers, 1500 artisans and a time span of fourteen years to create this stunning piece of architecture.



PLATE 1- VIMAL VASAHİ TEMPLE

The marble used in the construction of these temples was loaded on elephants at Ambaji (Gujarat) and brought here. This temple was dedicated to lord Rishabhdev (Adinath), who was the 1st Jain *Tirthankar* and a figurine of lord Adinath carved in white marble is enshrined in the inner sanctum of the temple. The luxurious architecture of this temple attracts the tourists. It can be divided chiefly into three parts- 1. Inner sanctum (*garbhagriha*) 2. Ranga mandapa and 3. The *Pradakshina Path* (Perambulation path). The inner sanctum of this temple houses a statue made with white marble of the first Jain *Tirthankar* Adinath which is about 2 metres high. In the statue, *Tirthankar* has been depicted in an *asana* pose with spiritual vitality with *nasagra drishti* (a focussed sight), *shrivatsa* symbol, *ajanubahu* (who has arms reaching his knees) and with *Kuntal Kesh Vinyasa* (spiral hair style).

The perambulation path of the temple has 57 chambers or *Dev kulika* each containing idols of Tirthankaras. The entrance of each cell in the temple is marked by double carved roofs that are beautifully carved. These carvings depict lion, dancer-musician, lotus flower, Gajalakshmi, Krishna frolicking in water, and events related to the lives of Tirthankars. The figurines of Mahamanasi, Rohini, Apratichakra, Saraswati and Mahalakshmi etc. in the perambulation path are worth mentioning. The octagonal Rang Mandap



PLATE 2- ORNAMENTATION (DELWARA)

is one of the most popular features of this temple. It was constructed by Prithvipal in 1149. The Rang mandapa is a grand hall supported by 12 decorated pillars and nicely carved out arches with a breathtaking central dome. The dome ceilings feature eleven centralized rings with engraved designs of elephants, swan, horses and dancers. On the pillars are carved female figurines playing musical instruments and 16 *Vidhyadevis*, or the goddesses of knowledge, each one holding her own symbol. The pillars of Rang Mandapa are decorated with the carvings of female figures playing musical instruments.

Luna Vasahi Temple-

This temple was constructed by Vastupal and Tejpal who were the ministers to Solanki King Bhim Dev II of Gujarat in 1232 A.D. Approximately 12.5 crores were spent and it took 2500 labourers a span of 15 years to erect this temple. It is made on the same structural pattern as Vimal Vasahi Temple but is smaller. This is the second most important temple amongst the temples of Dilwara. The sanctum sanctorum or garbha griha has the idol of Lord Neminath that is carved out of black marble. The entrance to the inner sanctum has two niches at the door jambs which are unique in architecture that enshrine Adinath and Shantinath idols.

Its circumambulation path has 52 cells with carvings of different Tirthankars and the ceilings of this temple are festooned with patterns of petals, flowers, elephants, horses, palanquin, swan, Ambika devi, dancers, soldiers and events from the life of Lord Neminath.

The main hall of the temple is known as Ranga Mandap. This hall comprises a central dome with a carved pendant. On the pillars are carved 16 *Vidyadevis*, or the goddesses of knowledge. There is a depiction of events related to Indra and *Krishna Leela* in the Rang Mandapa which are very attractive. The figures of Tirthankars are carved on the ceiling of mandapa (PLATE 2).

Pittalhar Temple (Rishabhdev Temple)-

Built by Bhima Shah of Gujarat between the years 1374 A.D. to 1433 A.D., this temple is dedicated to Rishabdeo or Adinath, the first Jain Tirthankara. The image of Rishabdeo is made of five metals but most of the statues are built using 'Pittal' (Brass Metal) which is why this temple is known as Pittalhari Temple.

Parshvanatha Temple- Built by Mandlik and his family in 1458-59 A.D., this temple is a three storied building. It is dedicated to Lord Parshvanath, the 23rd Jain Tirthankar. There are four big halls on all the four sides of the inner sanctum and facing it is an enshrined marble statue of Parshvanath. Made with sandstone, the exterior walls are imprinted with striking carvings of *Yakshinis* (demigod), *Dikpal* (regent or guard), *Vidyadevi* (Goddess of knowledge) and female figures.

Mahavir Swami Temple- It was constructed in 1582 A.D. This temple is relatively small and ordinary in the group of five Jain temples of Delwara. This temple is dedicated to the last Tirthankar Mahavir Swami.

RANAKPUR-

One of the five major pilgrimage sites of followers of Jain religion is Ranakpur. It is located at a distance of 8 kms from Sadri town in the Pali district of Rajasthan. It was named Ranpur after the provincial ruler Rana Kumbha. The ancient Jain



temples here are world famous for their architecture and sculptures. Architecture received special encouragement and patronage during the rule of Maharana Kumbha and it was during his rule (15th century) that these magnificent temples with adorned columns were constructed (PLATE-3). One 8th century sun temple is also situated at Ranakpur. The foremost among these is the Chaumukha Temple. Two small temples of Parshvanath and Neminath are also situated here.

Adinath Temple or Chaumukha Temple-

The foundation of this temple was laid in 1439 A.D. and it took a span of more than 50 years for its construction. It is estimated that it took approximately 99 Lakh rupees of expenditure for the construction of this attractive and massive (48400 square feet) temple. Inspired by Acharya Somsunder Surji, this temple was constructed by two brothers named Dharna Shah and Ratna Shah. Designed by Depak *Shilpi*, this temple was completed in Vikram era 1496 after long years of hard labour of thousands of skilled craftsmen. Sonana stone was used for its walls and Sevadi stone for flooring and stone was ordered from outside for some special figurines. Chaumukha temple is also known as Adinath Temple, *Trelokya Deepak*, *Tribhuvan Vihara*, *Djaran Vihara*, museum of pillars etc.

This three storied temple building has four entrances opening into *Sabha Mandapa* and *Meghnad Mandapa*. There are 24 Mandaps, 85 domes supported by 1444 pillars, each of them so intricately and artistically carved that leave a lasting impression on the spectator. This temple is dedicated to the first Tirthankara Adinath. The sanctum has four faced white marble image of Lord Adinath. Therefore this temple is also known as Chaumukha Temple. The temples in Ranakpur are quite unique in style and design. The intricately decorated *Toran* (gateway), artistically designed Mandapa and the chambers housing the attractive idols in the interior endow the temple with a divine appearance which is why this temple is also known as “*Trelokya Deepak*”.



PLATE 4 CARVING (RANAKPUR)

The circumambulatory path of this temple has chambers housing sculptures of exquisite beauty, *mudras*, sharp brows, large eyes, attractive hairstyle, slim waist, charming poses, hand gesticulations, transparent clothes, and artistic ornaments which are extraordinarily sculpted and seem to be bearing life in lifeless stones. The different Gods and Goddesses including Vishnu, Saraswati and birds-animals and flowery designs carved in the circumambulatory path are fine examples of stunningly expressive artworks (PLATE 4). Female figures have been rendered engaged in plaiting *Veni* (flowery ornament), tying *Ghunghroo* (a musical anklet) to her feet, pulling out thorn from feet, lost in music, playing with child and wearing ornaments etc. with marvellous expressions.

The gateway of Rang Mandapa and its ceiling and dome has been carved with great intricacy. On the circular part of dome are carved female figures with varied expressions and poses playing instruments and dancing. The ceilings of the temples are carved with fine, lace-like foliate scrollwork and geometric patterns. The stone chandeliers hanging from the ceiling of Mandapa have enhanced the beauty of the hall manifold.

The 1444 pillars of this temple are testimony to the skill and dexterity of the sculptors in carving such intricate patterns and designs. The best feature about these pillars is that no two pillars are alike in design and

are placed in such a way that they do not pose any hindrance in viewing venerated idol of Adinath. Not only the pillars but almost every surface is carved with exceptional intricacy.

There is a wide variety in subjects and themes in this temple. Besides Jain Tirthankars there are renderings of other Gods and Goddesses, demigods, apes, *Kinnars* (mythical celestial beings), dancers and scenes related to Jainism. The female forms have been rendered charmingly in varied poses. The queues of peaks on top of the temple present a breathtaking view of exquisite architecture and carving. A few rooms were made in the basement of temple for safety reasons. The exterior of the temple does not possess any sculpture.

Sculptures similar to the ornamental carvings of Khajuraho can be seen on the exterior walls of the smaller temple of Parshvanath.

Complex poses of female figures have been rendered in the sculptures of this temple which seem a bit exaggerated.

KIRADU-

This place is situated at a distance of 40 kms from Barmer. The temples of Kiradu are a group of temples also known as the Khajuraho of Rajasthan. According to the researchers the temple was built around 11th century and was built by King Dushalraja who was from the Paramar clan and his successors (PLATE 5). Kiradu was earlier called 'Kiratkoop'. Presently, the remains of five temples which are in ruins are seen at Kiradu. The scattered ruins of the temples are sufficient to tell that Kiradu was once an important centre of sculptures and a prosperous hub of trade and culture. There are Vaishnava and Shaiva temples in the group of five temples of which mostly are ruins. Of these, the Someshvara Temple is the biggest, most notable and dedicated to Lord Shiva. Made in Maru-Gurjar style, this temple has a sanctum, assembly hall (*Sabha Mandapa*), gateway hall (*Dwar Mandapa*) and the base chamber (*Mool Prasada*). The ceiling rests on eight carved pillars but today only the remnants can be seen. These pillars are octagonal, long and carved with *Ghat Pallava*, *Makarmukh*, *Patrapalli* and *Kirtimukha* with skilled expertise. The major part of the inner sanctum is still intact.



PLATE 5- KIRADU

There are idols of Hindu Gods and Goddesses in various parts of this temple. The carvings of elephants, horses and women in different poses on black and blue stone are a testimony to the artistic superiority and expertise of this temple. There is an abundance of motifs on walls and pillars.

The Vishnu temple at Kiradu is notable. This temple is smaller in size compared to 'Someshvara Temple' and dedicated to lord Vishnu. It is quite rich in sculptures and carving.

The themes and subjects at Kiradu temple include Hindu Gods and Goddesses, episodes from Mahabharata and Ramayana, elephants, horses, women in different poses, doorman, *Shivagana*, *Trideva*-Brahma, Vishnu, Mahesha, Ganga-Yamuna and artistic forms that have been given importance. The idols of Brahma- Savitri, Uma-Maheshwari, and Lakshmi-Narayana are very appealing.

OSIAN-

This place is situated at a distance of 57 kms. from Jodhpur in South-West direction. The Jain and Brahmin temples are famous for outstanding architecture and sculpture. Osian is regarded as a prominent

pilgrimage site for Oswal Jain community. During the 8th and 9th centuries this was an important centre for traders and followers of Jainism and Vaishnavites. There are ruins of approximately 16 Hindu and Jain temples. Made in Gurjar-Pratihara style, the temples of Shiva, Vishnu, Surya, Brahma, Ardhnarishvara, Mahishmardini, Navagraha, Krishna, Harihara, Sachiya Mata, Lord Mahavira, Peepla mata and Dikpal etc are most important. One can get a glimpse of religious unity and harmony in the Vaishnava, Jain and Shakta temples. This temple is centred at two places. The temple of 8th and 9th century at Osian and that of 10th and 11th century situated east to Osian on a hill.

Sachiya Mata Temple- Sachiya Mata Temple was built by Parmara ruler Upendra in 1178 A.D. Sachiya Mata was the *Kuldevi* (prime Goddess) of the Parmara rulers and followers of Oswal Jain religion. This temple is situated near Osian village on a hill. Sachiya Mata Temple can be entered through a series of wonderfully sculpted nine arches which are dedicated to the nine forms of *Shakti*. Many Vaishnava temples surround this temple. The temples of Goddess Chandi, Amba Mata Temple and Surya Temple in the premises of this temple are worth visiting. The images of Ganesha and Durga attract the spectators and devotees.



PLATE 6- SACHIYA MATA TEMPLE

There is an idol of Sachiya Mata in black stone in the inner sanctum of the temple, a *Havan Kund* (fire-pit) in the Mandapa facing the sanctum and a golden *Kalasha* (pinnacle) and flag on the top of the temple. There is a depiction of mythological and folk narratives on the doors of the temple. Made in Maru (Gurjar-Pratihara) style, this temple is an important pilgrimage site for both Hindu and Jain communities (PLATE 6).

Peepla Mata Temple- Made in 10th-11th Century, this Shakt temple is situated near the Surya temple. The idols of Mahishmardini and Kuber are carved on in its inner sanctum. There is a hall of 30 pillars here and the topmost part of its pinnacle is in ruins. This temple is made on a raised platform.

Jain Temple- The Mahavira Temple is considered as an important pilgrimage of Jains. In 783 A.D, the Jain Temple was built by Pratihara King Vatsa (770-800 A.D.). This temple is dedicated to the last Jain Tirthankara Mahavira Swami. The sanctum encompasses the gilded idol of Lord Mahavira (32 inch) in *padmasana* and on its side two idols of Parshvanath in black marble. There is an assembly hall and open mandapa in front of the sanctum. The gateway of this temple is stunningly carved and grand. There are carvings of Jain Tirthankaras, gods and goddesses and demigods in various parts of the temple. Made in sandstone, the temple is celebrated for its brilliant architecture and is the finest of all temples at Osian.



PLATE-7 JAIN TEMPLE OSIAN

Vaishnava Temple- Amongst the Vaishnava temples at Osian, the Harihara and Sun Temple are the most important.

Harihara Temple- It is a group of three temples dedicated to Harihara. Harihara is the composite form of Lord Vishnu and Shiva. Two of these temples were made in 8th century and the third in 9th century.

These temples are erected on a high plinth. These temples have retained their own place amongst the Osian temples for their architecture.

Sun Temple- The most notable parts of this temple are sanctum, central space, circumambulatory path, assembly-hall and the gateway. As is evident from the name, this temple is dedicated to the Sun God but there is no idol in the sanctum of the temple. The gateway to the sanctum is carved with images of Lakshminarayan, Brahma, Shiva, Ganesh, and Kuber. There are notable sculptures of Mahishmardini, Sun and Ganesh outside the sanctum. The ceiling has carvings of snakes coiled around lotus flowers. There is an open hall consisting of pillars in front of the sanctum. There are chiefly carvings of figures related to Shaiva and Vaishnava communities. This temple rests on a raised platform and sandstone has been used in its construction.

ABHANERI-

Abhaneri is a small village in the north of Sikandra town of Dausa district and seven kilometres away from Bandikui. Its ancient name was 'Abha nagar' (shining town). It was a prosperous centre of art during the Gurjar-Pratihara period. Based on the ruins found by the Archaeological department, the history of Abhaneri is 3000 years old. Mihir Bhoj is also known as Raja Chand who commissioned many magnificent and



PLATE 8- CHAND BAVDI (STEP-WELL)



PLATE 9- A SCULPTURE OF ABHANERI

charming sculptures, a few remains of which are preserved in the museums of Jaipur and Amer and the rest are at their original site. The most famous are the Harshad Mata Temple and Chand Bawdi (water tank) belonging to 8th-9th century. Harshad Mata temple was constructed in 8th-9th century by Chauhan ruler Raja Chand. This temple was destroyed by the invasion of Mehmud Gaznavi (1021-1026 A.D.). Presently, only the ruins and remnants of the sculptures and architecture are available and the present form of the temple has been reconstructed with the remnants. According to popular belief, there was a six feet high idol of Harshat Mata (Goddess of pleasure) enshrined in the temple. It was stolen in the year 1968. This temple has been constructed on a high platform and no cement or limestone has been used in its erection which is exceptional from the point of view of architecture. All over the brackets in *Jagti*, scenes from religious and worldly life are carved.

The different parts of the temple house the sculptures of Mahishmardini, Durga, Parvati, *Ardhnarishvara*, Shiva, Vishnu, Sun, Bhairava, demigods, *Naga-Nagin*, Rati Kamdeva, lover couple and *Samudramanthan* (churning of the ocean). The decked idol of goddess Durga is preserved at the Amer

museum. This sculpture depicts the goddess beholding self in the mirror, putting vermillion and adjusting her anklet.

This temple is facing Chand Bavdi which denotes that according to the Indian tradition and culture an individual would purify oneself physically by taking a bath and then head to the temple for the purification of soul.

Chand Bavdi (Step-Well)- Its construction was commissioned by Raja Chand (Mihir Bhoj) in 9th century and thus it was named Chand Bavdi. It is a stunning piece of architecture and is the deepest bavdi or step-well in the world which has concrete stairs from top to bottom (PLATE 8). It is 35 metres wide and is 19.5 metres deep. There are 13 storeys and 3500 steps in this bavdi. These steps are equivalent on three sides of the bavdi and on the fourth side a three storied structure is constructed. The dance halls in the buildings of step-well are noteworthy. There are two brackets on the lowest floor of the step-well where the images of Ganesh and Mahishasurmardini are carved. There is a 17 km long secret tunnel and there are square pillared verandahs on all the four sides of the bavdi.

This step-well is also known as darkness and light because when illuminated on a full moon night, scene of magical splendour can be seen.

The Mahamaru style is visible in the carvings of the temples and sculptures of Abhaneri.

The themes of Hindu Gods and Goddesses and worldly life have been given importance here (PLATE 9). The different figures with various expressions of goddesses are beautifully carved here. The bavdis of Abhaneri are magnificent examples of architecture and unique in the world.

JAGAT (UDAIPUR)-

Situated approximately 50 kms South of Udaipur is the historical village of Jagat. This village is home to Ambika Mata Temple which is known for its artistic splendour. Ambika Mata Temple was constructed during the same time period as the Lakshman Temple at Khajuraho. Dedicated to Goddess Durga, this temple seems like a treasure of sculptures and thus it is also known as Khajuraho of Rajasthan. According to an edict in the assembly hall of the temple it was restored in Vikram era 1017 by the son of Valluka whose name was Samvapura during the reign of Guhila ruler Rawal Allat or his son Rawal Narvahana. The temple premises are surrounded by a massive rampart. There is a large and a small temple in the premises. There is an entrance hall 50 feet east of the main temple. There are carvings of *Samudramanthan* (churning of the ocean) and figurines of goddesses on the entrance pillars.



PLATE 10- SCULPTURES OF GODS (JAGAT, UDAIPUR)

There are also carvings of a lover couple on the exterior of the entrance hall or mandapa and it is decorated beautifully which gives a distinct identity to this temple. The entrance hall is approximately 15 feet high and there are carvings of *Dikpala* and *Apsaras* right in front of it. This entrance hall is held by six circular pillars and is carved with figures of Goddess *Varahi*, Dancing *Shiva*, lotus flowers, *Kirtimukha*, *Ghat-Pallava*, *Samudramanthan* scene and the different forms of goddesses. *Varahi* has been depicted with four arms carrying fish and weapons. The outer walls of the assembly hall and sanctum are carved with large sculptures of gods and goddesses with importance to the different forms of Goddess Durga. The exterior of assembly hall is carved with animate renderings of *Dikpala*, *Apsaras*, *Veerdharini* *Saraswati* and different

forms of Goddess Durga (PLATE 10). The posterior parts of the temple possess sculpture of Mahishmardini, the left side has dancing Ganpati, and the northern and southern walls have the carvings of Goddess Ambika in different poses and gesticulations. In the sculpture Mahishmardini, Goddess Durga has been depicted slaying Mahishasur demon. The goddess is armed with weapons and cuts off the head of Mahishasur who is in the form of buffalo.

BADOLI-

Badoli is situated 50 kms away from Kota near Rawatbhata in Chittor district. The temples from 8th to 12th century are present as a group here. There are nine temples in this group the chief of which are Shiva, Vishnu, Trimurti, Mahishmardini, and Ganesha temples. These temples were brought to light by James Todd (1821 A.D.). All these temples are devoid of *Jagti* and circumambulatory path. These temples can be divided into sanctum, central space and the peak. There is a lack of any adornment on the interior walls of these temples. On the basis of the study of architecture and decoration, these temples can be divided into three groups-

- The first group with the temples constructed in the 9th century are temple number 1 and temple number 8,
- The second group with the temples constructed in the 10th century are temple number 4, 5, 6 and 7 and the third group comprising of temples erected in the 10th and 11th century are temple number 2, 3 and 9.

Amongst the nine temples, 8 temples stand in two groups and one temple is half a kilometre away in North East. Ghateshwar Shivalaya is the most famous and important of these temples (PLATE 11).



PLATE 11-GHATESHWARA TEMPLE

According to the inscriptions, this temple is of Jhareshwara and its Apabhramsa form emerged as Ghateshwar. It is also possible that it was named Ghateshwar because the Shivalinga form resembled a pot or a pitcher. This temple is the most famous of all Badoli temples. This temple can be divided into sanctum, *Ardhamandapa*, the central space and Rang Mandapa or *Shringara Chauri*. There are five Shivalingas in this east-facing temple.

The top of the gateway of the sanctum has a carving of Shiva Nataraja and both sides of the gateways have sculptures of Shaiva doorkeepers. The main brackets of the outer walls of the sanctum have sculptures of Nataraja, Chamunda and Triprantaka. All these evidences point to this temple being dedicated to Shiva.

IMPORTANT POINTS

1. In Rajasthan, Madhyamika, Rangmahal, Noh, Nand, Malav nagar, Abhaneri, Atru, Ladnu, Osian, Delwara, Ranakpur, Kiradu, Jagat, Badoli, Pallu etc. are important sites from point of view of sculpture and architecture.
2. Amongst the group of five Jain temples at Delwara, Vimal Vasahi and Luna Vasahi temples are foremost.
3. The Chaumukha Temple of Ranakpur is dedicated to Adinath or Rishabhdeva.

4. The remnants of Kiradu temples indicate that five temples were constructed here in Gurjar-Maru style amongst which Someshwar Temple is the most important.
5. There are many temples related to Jainism and Vaishnava religion at Osian which were constructed between 8th to 11th centuries. The chief temples at Osian are the Sachiya Mata Temple and Mahavira Temple.
6. The Harshat Mata Temple and Chand bavdi at Abhaneri were constructed by Raja Chand in 9th century.
7. There is Ambika Mata Temple situated in Jagat village of Udaipur district in which the goddess sculptures have been carved majorly.
8. There are nine temples related to Shaivism in Badoli (near Rawatbhata) which were constructed between 8th and 12th centuries. Amongst these, temple number 7 (Ghateshwara Temple) is the foremost.
9. There are only ruins of temples constructed before 7th century. After that mainly Gurjar-Pratihara or Maru-Gurjar regional style temples were constructed. Decorated pillars and raised platforms are the characteristics of such construction.

EXERCISE QUESTIONS

Very short answer type questions

1. Where is the Harshat Mata Temple situated?
2. To whom is the Chaumukha Temple dedicated?
3. The gateway of the sanctum of which temple has two brackets of *Derani* and Jethani on side?
4. Which is the most important temple amongst the Badoli temples?

Short answer type questions

1. Write down the chief characteristics of Chand Bavdi.
2. Into how many groups can the temple of Badoli be divided on the basis of the characteristics its architecture and carvings?
3. Write down the main artistic characteristics of Jagat Temple.
4. Give a brief introduction of the architecture of Kiradu Temple.
5. Write a brief commentary on the 'Mahishmardini' sculpture of Ambika Mata Temple.
6. Where is the Ghateshwar Temple Located? Throw light on its characteristics.

Essay type questions

1. Giving a brief introduction of the Jain temples of Delwara describe in detail the sculpture and architecture of any one temple.
2. Describe the Chaumukha Temple at Ranakpur in detail.
3. "One gets a glimpse of religious tolerance and unity in the Vaishnava, Jain and Shakta temples of Osian." Write your views in this context.