



Temple Art of Badoli

Lokesh Gunjal

Researcher, Kota University, Kota, Rajasthan, India

Email: pehchaanngokota@gmail.com

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Abstract

At present, the existence of Bundi, which comes under Hadoti, did not exist in the pre-medieval period. In the beginning, the tradition of building temples started in the deserted forest-groves away from the place of residence and later in the middle of the settlements. For the purpose of peace, things of philosophy and religion were included in it. In the beginning, the sun, air, tree, moon, earth have been worshipped, but by establishing an idol in the temple in the form of a symbol, the work of establishing them in the form of human body started being done from the Gupta period. We get evidence of the worship of these sacred symbols from prehistoric times as well.

I. INTRODUCTION

At present, the existence of Bundi, which comes under Hadoti, did not exist in the pre-medieval period. During the Buddhist period, Madya and Shurasen Mahajanapadas existed in the north of the region, while Chedi Mahajanapadas existed in the south-east. The Bundi region was under the Malav district. To the south was the Avanti Mahajanapada. The Malava district also had to contend with the Satavahanas. Mention of Malav tribe is also found in Ramayana and Mahabharata. Apart from this, information about Malava Janpad and its place of residence is also found in Vishnu Purana and Brihat Samhita. Chandragupta would have ruled here during the Maurya period. Chandragupta II conquered Malavas. Some temple remains of its period have been found in Hadoti. After that the evidence of Hunas invasions and subsequent rule by Yashovarman is known. The temple remains of Hadoti region present the cultural, political and economic scenario of the time. The temple shows the early form of the craft and the gradual development in it. The development of temple culture was a result of symbolism. In this, the images of gods and goddesses began to be inscribed on clay and metal as symbols. With the inclusion of beauty and ornamentation in the expression, the stages

of their multifaceted development began to appear. Various symbols mentioned in Vedas, Shastras etc. like Swastika, Chakra, Tree, Lotus etc. started being engraved. Along with these, the practice of carving peacock, bull, lion, horse etc. There must have been a folk and artistic approach behind them. In the beginning, the tradition of building temples started in the deserted forest-groves away from the place of residence and later in the middle of the settlements. For the purpose of peace, things of philosophy and religion were included in it. In the beginning, the sun, air, tree, moon, earth have been worshipped, but by establishing an idol in the temple in the form of a symbol, the work of establishing them in the form of human body started being done from the Gupta period. We get evidence of the worship of these sacred symbols from prehistoric times as well.

Agnivedis, Swastikas, Peepal trees, Linga worship etc. are the evidence of the then faith, although in Ramayana, Mahabharata, Ashtadhyayi, Vedas etc., various mantras for gods and goddesses, their pronunciation and worship method etc. have been explained in detail, but the temple architecture Evidence of these is not found. Agni was considered to be the mediator for all these deities and sacrifices were made for them in the Yagya through

various mantras. During the Buddhist period, various stupas were built for symbol worship, probably due to the following of these symbol worship, temple or temple construction started.

Initially, the temple architecture was not in such an advanced state, from the Gupta period, various schemes started being included in it. Temple architecture started and various parameters were included in it. Various styles of temple construction emerged. Nagara style was prevalent in the Himalayas and Vindhya region. In the proposed research paper, architectural study of Barauli temple of Hadoti has been done. Barauli is situated about 5 kms from the confluence of Chambal and Bamini rivers. The temples of Barauli remained the center of Shaiv worship because the idols of the deities of the Shiva family are installed here. The temples of Barauli are situated in a group complex. These temples are situated in two groups. Temples one and three are located near a small reservoir. Other temples are located in a walled compound. Ghateshwar Temple is the main temple in it. These temples were first discovered by James Tod in 1821. Col Todd has wrongly named them due to lack of complete knowledge of Indian culture. Ferguson made maps of these temples which were later revised by Burgess.

Although we do not get any evidence related to the builder of these temples, but from the records received here, information about their construction year and the construction of the temple through public cooperation is obtained. Based on archival evidence, the construction of these temples is believed to be between the eighth to the eleventh century.

In the order of numbering from the main to other temples, scholars have built temple number one and six around the ninth century and 4,5,6, the construction period of the temples is tenth century and temple number two, three and nine were built in the tenth, eleventh century. It is believed to be at the beginning of the century.

In the inscriptions here, there is a mention of the restoration of the Siddheshwar temple by Vikhuja on Samvat 981 Kartik Sudi 12. On the other hand, in other archival evidence, there is a mention of the construction of the Shambhu temple by Vidhaaj in Samvat 983 Chaitra Sudi 5. According to the inscription, the presiding deity of this temple is Jhareshwar, possibly because of the waterfall near the temple, it must have been named. Which is presently named as Ghateshwar Mahadev.

The use of stone has been more in the temples of Badoli. There is lack of these Mandira Jagti, Pradshiksha path. At the same time, these temples are of simplicity. There is no ornamentation on their inner walls. The sanctum sanctorum of all the major temples is of

Pancharatha type and the backs have simple bastions named Kapota, Kalash and Kumbh. There is also a difference. The altarpieces below the back also have inverted lotus and Jadyakumbh bastions. Architectural study of each temple is presented-

1.1 Temple number one

Shivling is installed in the sanctum sanctorum of this temple, hence it is a Shiva temple. The temple has a sanctum and an antarala. Even the peak of the temple is not found.

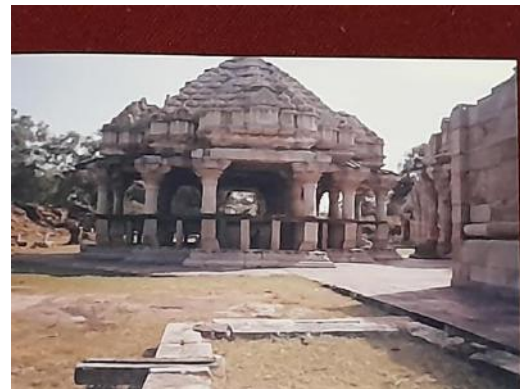


Photo by Dr. Nalini Pradhan

1.2 Temple number Two

This temple has sanctum sanctorum, antarala and ardhmandapa. The sanctum sanctorum in Talchhand is of Triratha type. Its entrance is Saptashakhit, which has all the other plains except the Padmashakha. Seshasayee Vishnu statue was installed in the temple, which is currently preserved in the Government Museum, Kota.

1.3 Temple number three

Bricks have been used in the construction of this temple. It is situated in the middle of a small reservoir

to which a narrow path has been constructed. Shivling is installed in the sanctum sanctorum of Pancharatha type. It has a lattice built in the entrance and wall in three directions. There are Chaityagavaks and Amalakas on Shishara too.

1.4 Temple number Four

The Mahesh idol of Shiva is revered in the sanctum sanctorum of this temple. In common people it is called Trimurti, hence the temple is known as Trimurti. Vishnu and Brahma are engraved with folded hands on either side of the idol of Mahesh. Its sanctum sanctorum is of Pancharatha type and the back, thigh and spire are also constructed in Ughvachhand.

Nataraja's idol is engraved on its entrance. The idols of Ganga-Yamuna and Pratihari are engraved on either side of the gate. They are seated on their vehicles with a urn in one hand and the other hand on their waist. Jewellery has also been engraved in the ear, the necklace, the kejur, the mekhla and the feet. At the same time, a Nagpurosha with lotus flowers and leaves is engraved with salutations. In the other niche, Shiva is engraved wearing a damaru and a trident. On the other hand khapar and snake are engraved.

In the other niche, Shiva is engraved wearing a damaru and a trident. On the other hand khapar and snake are engraved. Other sculptures have engravings of eunuchs playing instruments under two lotuses.

1.5 Temple number five

The ruins of this temple, in which only the sanctum sanctorum is in good condition. Around the tenth century, the installation of Ganesha idol with the main deity on the frontal was also prevalent in temples.

In this temple also Ganesh and Vamana idols are installed on the frontal image, hence it is called Vamana temple.

1.6 Temple number Six

The idol of Mahishasurmardini is installed in the sanctum sanctorum of this temple. The idols of Goddesses have been marked on the door, which are seated on Lalitasan. At the entrance of the temple, the idols of Maheshwari, Brahmani and Vaishnavi are engraved in the middle on a lotus seat in capricious arched arches.

1.7 Temple number Seven

This main temple is known as the temple of Ghateshwar Mahadev. The temple also has a Pancharatha type of sanctum, antarala, ardhmandapa and rangamandapa which is also known as Shringarchauri. In the sanctum sanctorum, five lingas are built on the vagina in Panchayatan style.

On the top side of the sanctum, the idol of Nataraja Shiva and the idols of Shaivite gatekeepers are engraved. The entrance of the sanctum has a few simple branches and the niches on the outside of the sanctum have the idols of Nataraja, Chamunda and Tripuratankari. The idols of Ganga-Yamuna are engraved on the base. The temple pavilion has a pylon and it is open in three directions, on which dancers and various musicians are depicted.

There are also idols of Kartikeya and Ganesha on Udumbar. The Ardhmandapa is situated on six pillars and is open. The theater is situated on 24 pillars. These pillars are ornate. The engraving of Apsaras on them is very attractive. The main features of the pillars of this temple are the marking of animals, in which a camel has been engraved near an Apsara.

1.8 Temple number eight

It has an idol of Lord Ganesha in the Triratha type sanctum sanctorum. In the ruins of this temple, only the sanctum sanctorum and the gap are left.



Photo by Dr. Nalini Pradhan

1.9 Temple number Nine

The sanctum sanctorum of the temple has engravings of Mahishasuramardini and Ganesha idols. The ruins of a temple are also located in the temple complex.

It is clear from the architectural study of all the temples that at that time Barauli must have been known as the main center of Pashupat Sampadraya.

CONCLUSION

The temple remains of Hadoti region present the cultural, political and economic scenario of the time. The temple shows the early form of the craft and the gradual development in it. The development of temple culture was a result of symbolism. In this, the images of gods and goddesses began to be inscribed on clay and metal as symbols. With the inclusion of beauty and ornamentation in the expression, the stages of their multifaceted development began to appear.

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