Temple Architecture
of the Marathas
in
Maharashtra

Volume One: Text

Ashutosh Sohoni

A thesis submitted in partial fulfilment of the requirements
for the Degree of
Doctor of Philosophy

April 1998

De Montfort University
Leicester
Contents

Volume One

Maps

Abstract.................................................page 3

Acknowledgments....................................................page 5

List of Illustrations............................................page 6

List of Plates.........................................................page 12

1 Introduction.................................................page 20

2 Historical Context of the Maratha Tradition............................................page 36

3 Architectural Sources.............................................page 46
4 Basic Characteristics of Maratha Temples...............................page 69

5 Early Phase...............................................................................page 94

6 Middle Phase.............................................................................page 107

7 Late Phase................................................................................page 129

8 Temples of Nagpur.................................................................page 145

9 Nature of the Maratha Tradition.................................................page 157

Conclusion......................................................................................page 178

Appendix

Gazetteer of Select Maratha Temples...........................................page 181

Bibliography.................................................................................page 207

Glossary.......................................................................................page 211

Volume Two: Illustrations and Plates
Live Temple traditions in 17th/18th century.

Sources of Islamic architectural influences.
Abstract

Temple Architecture of the Marathas in Maharashtra.

Volume 1: Text
Volume 2: Illustrations and Plates

ASHUTOSH SOHONI

The temple tradition of the Marathas flourished between the 17th and 19th century, evolving in three phases corresponding to the major political developments. Products of a disrupted tradition, the Maratha architectural vocabulary developed two temple types. The ‘Indigenous’ type temples are an original contribution of the Marathas to the mainstream of temple traditions in India. They developed out of an early ‘hands on/unselfconscious’ approach of Maratha architects, leading to a deliberate mixing of disparate vocabularies of Yadava and Indo-Islamic architectures. The ‘Revivalist’ type temples resulted out of the patron’s desire for grand stone temples as built by their ancestors and comparable to those in other parts of India.

This study is the first to treat Maratha monuments as part of a tradition. It provides a systematic record of the architectural characteristics of the temples and discusses the principles underlying their compositions and the symbolism embodied in them.
Developments in the architecture are illustrated through drawings and photographs, and are substantiated through a detailed historical analysis of the tradition. A summarised account of the monuments is given in the form of a Gazetteer of Select Maratha Temples.

The chapter on the Nature of the Maratha Tradition discusses the significance of the two temple types and develops theories behind the creation of forms, elements and their compositions. It is shown that the morphological transformations within the Maratha temples were influenced by contemporaneous culture and political ideologies of the patrons. It is argued that the mixing of different styles led to an architectural sophistication comparable to other temple traditions in India. In conclusion, Maratha temples are another manifestation of a cultural phenomenon typical of India, where strands of survival and revival of the past traditions co-exist within the layers of India’s cultural identity.
Acknowledgements

Thanks are due to Adam Hardy for his inspiration and supervision which has made this study possible, and to professor M. A. Dhaky for his expertise and knowledge of Indian architecture. I am grateful for their kindness and warmth that has seen me through this study. The list of scholars whose views and appreciation were instrumental to the research is endless. Thanks to Sita Ramamurthy for proof reading. The early part of this study was carried out at the University of Central England in Birmingham under the supervision of Adam Hardy. PRASADA and the Charles Wallace Trust provided financial support when it was most needed. I offer deepest appreciation to my family and friends for their support and encouragement during the years of this study.

Thanks to Adam Hardy for Plates Y1 - Y21 and Illustrations I/1 - I/4.
Illustrations I/5 - I/9 have been taken from Henry Cousens’s *Architecture in the Deccan*.
Illustrations I/22 - I/24, I/31 - I/37 and I/130 - I/132 have been taken from *Indian Architecture* by Claude Batley.
Other illustrations and photographs are the author’s.
List of Illustrations

Yadava temple architecture in Maharashtra

I/1: Bhumija temples - typical elevation showing kuta composition and cardinal band.
I/2: Shekhari temples in the Yadava tradition.
I/3: Plan geometry of uniform stellate sanctuary.
I/4: Plan geometry of semi-stellate sanctuary.
I/5: Yadava temples in Maharashtra - plan.
I/6: Yadava temples in Maharashtra - plan.
I/7: Yadava temples in Maharashtra - plan.
I/8: Bhumija temple elevation - Gondesvara, Sinnar.
I/9: Bhumija temple elevation - Balsane temple II.
I/10: Cardinal bands and gavaksha elements in bhumija shikhara.
I/11: Cardinal bands and gavaksha elements in bhumija shikhara.
I/12: Kuta elements and wall mouldings in Yadava temples.
I/13: Kuta elements and wall mouldings in Yadava temples.
I/14: Plinths and wall mouldings in Yadava temples.
I/15: Typical moulded plinths of Yadava temples.
I/16: Column types in Yadava temples.
I/17: Column types in Yadava temples.
I/18: Decoration in Yadava temples - carved stone panels in Ambernath temple.
I/19: Carved stone panels and grills in Yadava temples.
Islamic architecture in Maharashtra

I/20: Gol Gumbad - Plan type at two levels.
I/21: Gol Gumbad - section.
I/22: Plan and elevations of a Bijapur tomb.
I/23: Plan, section and patterns of decoration in Deccani Sultanate buildings.
I/24: Plan, section and elevations of a Bijapur tomb.
I/25: Charminar - view and composition of surface decorative elements.
I/26: Ibrahim rauza, Bijapur - elevation.
I/27: Facade of Bijapur tomb.
I/28: Elevation - symmetry and intense decoration.
I/29: Mihitar Mahal - elevation.
I/30: Roof plan - composition.
I/31: Decoration in Deccani Islamic architecture - examples of stone panels and stucco work.
I/32: Decorative schemes of walls and ceilings in Deccani Islamic buildings.
I/33: Bijapur buildings - construction details.
I/34: Details of stone eaves and brackets.
I/35: Elevation composition and eaves detail.
I/36: External decorative stone work in Deccani Islamic architecture.
I/37: Islamic kuta in Sultanate buildings.

Maratha temples in Maharashtra

I/38: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/40: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/41: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/42: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/43: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/44: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/45: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/46: Maratha temples: Indigenous type - typical features of composition, decoration and structure.
I/47: Mahadev temple - Bahadurwadi.
I/48: Ramling temple - Bahe, plan.
I/49: Bahuleshvar temple - Bahule, plan.
I/50: Mahadev temple - Bavdhan, plan.
I/51: Mahadev temple - Bopardi, plan.
I/52: Group of Jyotirlinga temple - Devrashtre, plan.
I/53: Dhomeshvar temple - Dhom, plan.
I/54: Atibaleshvar temple - Mahabaleshvar, plan.
I/55: Temple near panchganga - Mahabaleshvar, plan.
I/56: Khandoba temple - Pali, plan.
I/57: Vriddheshvar temple - Pune, plan.
I/58: Nageshvar temple - Pune, plan.
I/59: Narsimha Sadashiva temple - Pune, plan.
I/60: Tulsibaug temple - Pune, plan.
I/61: Belbaug temple - Pune, plan.
I/62: Bhairoba/Bhairavdev temple - Sangam Mahuli, plan.
I/63: Kashi Vishvanath temple - Sangam Mahuli, plan.
I/64: Mahadev temple - Sangam Mahuli, plan.
I/65: Mahadev temple - Shikhar Shingnapur, plan.
I/66: Shivarajeshvar temple - Sindhudurg, plan.
I/67: Ganesha temple - Tasgaon, plan.
I/68: Ghoteshvar temple - Toke, plan.
I/69: Rameshvar temple - Toke, plan.
I/70: Rajdhani temple, side shrines - Toke, plan.
I/71: Siddheshvar temple - Toke, plan.
I/72: Trimbukeshvara temple - Trimbukeshvar, plan.
I/73: Vateshvar temple - Vategaon, plan.
I/74: Dholya Ganesha temple - Wai, plan.
I/75: Kashi Vishvanath temple - Wai, plan.
I/76: Mahalaxmi temple - Wai, plan.
I/77: Uma Maheshvar panchayatana temple - Wai, plan.
I/78: Vishnu temple - Wai, plan.
I/80: Sangameshvar and Vateshvar temple - Saswad, roof plan and elevation of shikhara.
I/81: Mahadev temple, Kshetra Mahuli - roof plan and elevation of shikhara.
I/82: Dholya Ganesha temple, Wai - roof plan and elevation of shikhara.
I/83: Shiva temple, Bahadurwadi - roof plan and elevation of shikhara.
I/84: Grishneshvara temple, Ellora - roof plan and elevation of shikhara.
I/85: Temple near Tulsibaug, Pune - roof plan and elevation of shikhara.
I/86: Tulsibaug temple, Pune - kuta composition.
I/87: Kashi Vishvanath temple, Sangam Mahuli - roof over nandi mandapa.
I/88: Kashi Vishvanath temple, Sangam Mahuli - roof plan and elevation of shikhara.
I/89: Kashi Vishvanath temple, Wai - roof plan and elevation of shikhara and antarala.
I/90: Omkareshvar temple, Pune - roof plan and elevation of shikhara.
I/91: Shiva temple, Bavadhan - roof plan and elevation of shikhara.
I/92: Rajdhani temple, Toke (star shaped side shrine) - roof plan and elevation of shikhara.
I/93: Shiva temple, Bopardi - roof plan and elevation of shikhara.
I/94: Shiva temple, Bavadhan - roof plan and elevation of shikhara.
I/95: Shiva temple, Bavadhan - roof plan and elevation of shikhara and antarala porch.
I/96: Rajdhani temple, side shrine, Toke - roof plan and elevation of shikhara.
I/97: Shiva temple near Shukravari lake, Nagpur - roof plan and elevation of shikhara.

I/98: Kashi Vishvanath temple, Sangam Mahuli - roof plan and elevation of shikhara.

I/99: Jyotirlinga temple, Devrashtre - roof plan and elevation of shikhara.

I/100: Rameshvar temple, Toke - roof plan and elevation of shikhara.

I/101: Ghoteshvar temple, Toke - roof plan and elevation of shikhara.

I/102: Buti Murlidhara temple, Nagpur - roof plan and elevation of shikhara.

I/103: Shiva temple, Bopardi - roof plan and elevation of shikhara.

I/104: Shiva temple, Bavdhan - roof plan and elevation of shikhara.

I/105: Rukmini temple, Nagpur - sanctuary and mandapa plinths.

I/106: Plinths - Tarabai Buti and Murlidhara Buti temples, Nagpur.


I/110: Plinths - Indigenous type temples in heartland Maharashtra.

I/111: Plinths - Indigenous type temples in heartland Maharashtra.

I/112: Plinths - Indigenous type temples in heartland Maharashtra.

I/113: Plinths - Shiva temple in Kadbi Chowk, Nagpur and Jain temple complex, Ramtek.

I/114: Decorative details on the facade of Saint Zyaneshvar temple, Alandi.


I/116: Wall and plinth mouldings in the Revivalist temples: Tarabai Buti and Murlidhara Buti temples, Nagpur.


I/120: Cardinal bands and their treatment in Nagpur temples.
I/121: Cardinal bands and their treatment in Nagpur temples.

I/122: Eaves detail and mouldings: Kashi Vishvanath temple, Wai and Dhomeshvar temple, Dhom.

I/123: Temple near Ambala lake, Ramtek and garuda mandapa in the Rukmini temple complex, Nagpur.

I/124: Cardinal bands and gavaksha motif: Revivalist temples of Nagpur and Ramtek.

I/125: Eaves detail and decoration: Uma Maheshvar panchayatana temple, Wai and Ganesha temple, Tasgaon.

I/126: Group of Jyotirlinga temples, Devrashtre.

I/127: Details of Indigenous temples in heartland Maharashtra.


I/129: Kuta and wall mouldings: Rukmini temple, Nagpur and crowning element over shikhara of the twin temples in Jain temple complex, Ramtek.

I/130: Plan and sectional elevation: Temple and kund, Trimbukeshvar.

I/131: Details: temple and kund, Trimbukeshvar.

I/132: Plan, section and elevations of temple near kund, Trimbukeshvar.
List of Plates

_Yadava temples in Maharashtra_

PLATE Y1: Shiva temple, Anwa
PLATE Y2: Shiva temple, Anwa
PLATE Y3: Gondeshvara temple, Sinnar
PLATE Y4: Gondeshvara temple, Sinnar
PLATE Y5: Gondeshvara temple, Sinnar
PLATE Y6: Gondeshvara temple, Sinnar
PLATE Y7: Shiva temple, Jodghe
PLATE Y8: Shiva temple, Jodghe
PLATE Y9: Shiva temple, Jodghe
PLATE Y10: Shiva temple, Jodghe
PLATE Y11: Shiva temple, Jodghe
PLATE Y12: Shiva temple, Jodghe
PLATE Y13: Shiva temple, Jodghe
PLATE Y14: Temple No 1, Balsane
PLATE Y15: Ayeshvara temple, Sinnar
PLATE Y16: Ayeshvara temple, Sinnar
PLATE Y17: Temple No 10, Anjaneri
PLATE Y18: Shiva temple, Anjaneri
PLATE Y19: Shiva temple, Jodghe
PLATE Y20: Temple No 2, Balsane
PLATE Y21: Shiva temple, Vaghli

Maratha temples in Maharashtra, Early Phase; 1650 - 1719

PLATE M1 (Top): Saint Zyaneshvar temple complex, Alandi
PLATE M1 (Bottom): Saint Tukaram temple complex, Dehu
PLATE M2: Saint Tukaram temple complex, Dehu
PLATE M3: Shiva Rajeshvar temple, Sindhudurg
PLATE M4: Ganesha temple, Theur
PLATE M5 (Top): Ganesha temple, Theur
PLATE M5 (Bottom): Moroba Gosavi temple, Chinchwad
PLATE M6: Ramling temple, Bahe
PLATE M7: Ramling temple, Bahe
PLATE M8: Ramling temple, Bahe
PLATE M9: Ramling temple, Bahe
PLATE M10: Jyotirlinga temple complex, Devrashtre
PLATE M11: Jyotirlinga temple complex, Devrashtre
PLATE M12: Jyotirlinga temple complex, Devrashtre
PLATE M13: Jyotirlinga temple complex, Devrashtre
PLATE M14: Khandoba hill temple, Jejuri
PLATE M15: Nageshvar temple, Pune
PLATE M16: Khandoba temple, Pali
PLATE M17: Khandoba temple, Pali
PLATE M18: Khandoba temple, Pali
PLATE M19: Khandoba temple, Pali
PLATE M20: Khandoba temple, Pali
PLATE M21: Khandoba temple, Pali
PLATE M22: Shiva temple, Shikhar Shingnapur
PLATE M23: Shiva temple, Shikhar Shingnapur
PLATE M24: Shiva temple, Shikhar Shingnapur
Maratha temples in Maharashtra, Middle Phase; 1719 - 1763

PLATE M25: Sangameshvar & Vateshvar temple, Saswad
PLATE M26: Sangameshvar & Vateshvar temple, Saswad
PLATE M27: Sangameshvar & Vateshvar temple, Saswad
PLATE M28: Sangameshvar & Vateshvar temple, Saswad
PLATE M29: Sangameshvar & Vateshvar temple, Saswad
PLATE M30: Sangameshvar & Vateshvar temple, Saswad
PLATE M31: Sangameshvar & Vateshvar temple, Saswad
PLATE M32: Sangameshvar & Vateshvar temple, Saswad
PLATE M33: Sangameshvar & Vateshvar temple, Saswad
PLATE M34: Omkareshvar temple, Pune
PLATE M35: Omkareshvar temple, Pune
PLATE M36: Kashi Vishvanath temple, Sangam Mahuli
PLATE M37: Kashi Vishvanath temple, Sangam Mahuli
PLATE M38: Kashi Vishvanath temple, Sangam Mahuli
PLATE M39: Kashi Vishvanath temple, Sangam Mahuli
PLATE M40: Kashi Vishvanath temple, Sangam Mahuli
PLATE M41: Kashi Vishvanath temple, Sangam Mahuli
PLATE M42: Kashi Vishvanath temple, Sangam Mahuli
PLATE M43: Kashi Vishvanath temple, Sangam Mahuli
PLATE M44: Kashi Vishvanath temple, Sangam Mahuli
PLATE M45: Kashi Vishvanath temple, Sangam Mahuli
PLATE M46 (Top): Rameshvar temple, Sangam Mahuli
PLATE M46 (Bottom): Kashi Vishvanath temple, Sangam Mahuli
PLATE M47 (Top): Vishnu temple, Sangam Mahuli
PLATE M47 (Bottom): Vithoba temple, Sajjan Gad
PLATE M48: Mahadev temple, Kshetra Mahuli
PLATE M49: Mahadev temple, Kshetra Mahuli
PLATE M50: Mahadev temple, Kshetra Mahuli
PLATE M51: Mahadev temple, Kshetra Mahuli
PLATE M52: Grishneshvara temple, Ellora
Maratha temples in Maharashtra, Late Phase; 1763 - 1818

PLATE M53: Grishneshvara temple, Ellora
PLATE M54: Grishneshvara temple, Ellora
PLATE M55: Grishneshvara temple, Ellora
PLATE M56: Stepped wells/kund, Ellora
PLATE M57: Bhairoba temple, Sangam Mahuli
PLATE M58: Shiva temple, Bahadurwadi
PLATE M59: Kashi Vishveshvara temple, Wai
PLATE M60: Kashi Vishveshvara temple, Wai
PLATE M61: Kashi Vishveshvara temple, Wai
PLATE M62: Kashi Vishveshvara temple, Wai
PLATE M63: Atibaleshvar temple, Mahabaleshvar
PLATE M64: Atibaleshvar temple, Mahabaleshvar
PLATE M65: Sundar Narayan temple, Nasik
PLATE M66: Sundar Narayan temple, Nasik
PLATE M67: Trimbukeshvara temple, Trimbukeshvar
PLATE M68: Trimbukeshvara temple, Trimbukeshvar
PLATE M69: Trimbukeshvara temple, Trimbukeshvar
PLATE M70: Trimbukeshvara temple, Trimbukeshvar
PLATE M71: Sundar Narayan temple, Nasik
PLATE M72: Trimbukeshvara temple, Trimbukeshvar
PLATE M73: Trimbukeshvara temple, Trimbukeshvar
PLATE M74 (Top): Kund/bathing tank, Trimbukeshvar
PLATE M74 (Bottom): Side temple of kund/bathing tank, Trimbukeshvar
PLATE M75: Naro Shankar temple, Nasik
PLATE M76: Naro Shankar temple, Nasik

PLATE M77: Shiva temple, Gosavipura, Pune
PLATE M78: Shiva temple, Gosavipura, Pune
PLATE M79: Shiva temple, Bopardi
PLATE M80: Shiva temple, Bopardi
PLATE M81: Shiva temple, Bopardi
PLATE M82: Shiva temple, Bopardi
PLATE M83: Dholya Ganesha temple, Wai
PLATE M84: Mahalaxmi temple, Wai
PLATE M85: Mahalaxmi temple, Wai
PLATE M86: Temple near Tulsibaug, Pune
PLATE M87: Temple near Tulsibaug, Pune
PLATE M88: Tulsibaug temple, Pune
PLATE M89: Tulsibaug temple, Pune
PLATE M90: Tulsibaug temple, Pune
PLATE M91: Tulsibaug temple, Pune
PLATE M92: Tulsibaug temple, Pune
PLATE M93: Temple near Panchganga, Mahabaleshvar
PLATE M94: Bhairavdev temple, Sangam Mahuli
PLATE M95: Bhairavdev temple, Sangam Mahuli
PLATE M96: Vishnu temple, Wai
PLATE M97: Uma Maheshvar panchayatana temple, Wai
PLATE M98: Uma Maheshvar panchayatana temple, Wai
PLATE M99: Uma Maheshvar panchayatana temple, Wai
PLATE M100: Shiva temple, Bavadhan
PLATE M101: Shiva temple, Bavadhan
PLATE M102: Shiva temple, Bavadhan
PLATE M103: Rameshvar temple, Toke
PLATE M104: Rameshvar temple, Toke
PLATE M105: Vateshvar temple, Vategaon
PLATE M106: Vateshvar temple, Vategaon
PLATE M107: Vateshvar temple, Vategaon
PLATE M108: Rajdhani temple, Toke
PLATE M109: Rajdhani temple, Toke
PLATE M110: Rajdhani temple, Toke
PLATE M111: Rajdhani temple, Toke
PLATE M112: Rajdhani temple, Toke
PLATE M113: Rajdhani temple, Toke
PLATE M114: Rajdhani temple, Toke
PLATE M115: Rajdhani side temple, Toke
PLATE M116: Rajdhani side temple, Toke
PLATE M117: Rajdhani side temple, Toke
PLATE M118: Rajdhani side temple, Toke
PLATE M119: Dhomeshvar temple, Dhom
PLATE M120: Dhomeshvar temple, Dhom
PLATE M121: Dhomeshvar temple, Dhom
PLATE M122: Dhomeshvar temple, Dhom
PLATE M123: Dhomeshvar temple, Dhom
PLATE M124: Dhomeshvar temple, Dhom
PLATE M125: Dhomeshvar temple, Dhom
PLATE M126: Dhomeshvar temple, Dhom
PLATE M127: Ganesha temple, Satara
PLATE M128: Ganesha temple, Satara
PLATE M129: Ganesha temple, Satara
PLATE M130: Ghoteshvar temple, ghats, Toke
PLATE M131: Ghoteshvar temple, Toke
PLATE M132: Ghoteshvar temple, Toke
PLATE M133: Ghoteshvar temple, Toke
PLATE M134: Gopura entrance, Ganesha temple, Tasgaon
PLATE M135: Gopura entrance, Ganesha temple, Tasgaon
PLATE M136: Gopura entrance, Ganesha temple, Tasgaon
PLATE M137: Ganesha temple, Tasgaon
PLATE M138: Ganesha temple, Tasgaon
PLATE M139: Ganesha temple, Tasgaon
PLATE M140: Ganesha temple, Tasgaon
PLATE M141: Ganesha temple, Tasgaon
PLATE M142: Kala Ram temple, Nasik
PLATE M143: Kala Ram temple, Nasik
PLATE M144: Parvati hill temple, Pune
<table>
<thead>
<tr>
<th>Plate Number</th>
<th>Image Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M145</td>
<td>Belbaug temple, Pune</td>
</tr>
<tr>
<td>M146</td>
<td>Belbaug temple, Pune</td>
</tr>
<tr>
<td>M147</td>
<td>Narsoba temple, Sadashiva peth, Pune</td>
</tr>
<tr>
<td>M148</td>
<td>Vriddheshvar temple, Pune</td>
</tr>
<tr>
<td>M149</td>
<td>Vriddheshvar temple, Pune</td>
</tr>
<tr>
<td>M150</td>
<td>Temples around Ambala lake, Ramtek</td>
</tr>
<tr>
<td>M151</td>
<td>Temples around Ambala lake, Ramtek</td>
</tr>
<tr>
<td>M152</td>
<td>Twin temples, Digambar Jain complex, Ramtek</td>
</tr>
<tr>
<td>M153</td>
<td>Digambar Jain complex, Ramtek</td>
</tr>
<tr>
<td>M154</td>
<td>Digambar Jain complex, Ramtek</td>
</tr>
<tr>
<td>M155</td>
<td>Shiva temple, Shukravari lake</td>
</tr>
<tr>
<td>M156</td>
<td>Shiva temple, Shukravari lake</td>
</tr>
<tr>
<td>M157</td>
<td>Shiva temple, Shukravari lake</td>
</tr>
<tr>
<td>M158</td>
<td>Shiva temple, Jagnath Budhvari</td>
</tr>
<tr>
<td>M159</td>
<td>Shiva temple, Jagnath Budhvari</td>
</tr>
<tr>
<td>M160</td>
<td>Murlidhara Buti temple</td>
</tr>
<tr>
<td>M161</td>
<td>Murlidhara Buti temple</td>
</tr>
<tr>
<td>M162</td>
<td>Tarabai Buti temple</td>
</tr>
<tr>
<td>M163</td>
<td>Tarabai Buti temple</td>
</tr>
<tr>
<td>M164</td>
<td>Tarabai Buti temple</td>
</tr>
<tr>
<td>M165</td>
<td>Shiva temple (A), Rukmini temple complex</td>
</tr>
<tr>
<td>M166</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M167</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M168</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M169</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M170</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M171</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M172</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
<tr>
<td>M173</td>
<td>Shiva temple (B), Rukmini temple complex</td>
</tr>
</tbody>
</table>

*Maratha temples in Nagpur; 1740's - 1853*
PLATE M174: Shiva temple (B), garuda mandapa, Rukmini temple complex
PLATE M175: Shiva temple (B), garuda mandapa, Rukmini temple complex
PLATE M176: Shiva temple (B), garuda mandapa, Rukmini temple complex
PLATE M177: Ganesha temple, Kelibaug Road
Chapter 1

Introduction

Temple architecture of the Marathas in Maharashtra

At least since the days of early Buddhist rock-cut architecture at Ajanta and Ellora, the part of the Deccan that lies in Maharashtra has been a centre of architectural activity. A tradition of carving from the living rock was active up to the 9th century. A prolific phase of temple building began in the 11th century under the Yadavas and their feudatories, which was only in general terms related to the tradition of rock cut architecture in the Deccan. This tradition of structural temple building in stone flourished until the early 13th century when the Yadavas were supplanted by the Muslim invaders from northern India. Indigenous temple traditions in Gujarat and Rajasthan survived Muslim invasion, and indeed readily adapted itself to the requirements of the Muslim patronage. However, in Maharashtra, after initial persistence of Yadava patronage in the 14th century, the impression is of a wholesale importation of Islamic architecture from outside the region.

Islamic rule in the Deccan was challenged by the rising powers of the Marathas. Under the leadership of Shivaji, the Marathas revolted against the Deccani Islamic powers and gradually established their rule in the region. The Marathas ruled over most of Maharashtra from the mid 17th to the early 19th centuries. Their religious
activity took full shape and soon the skyline of Maharashtrian towns was dominated by the rising temple spires. Old forms returned with this 'renewal' of Hindu architecture, infused by Sultanate and later the Mughal tradition.¹

Most temples in India built before the Muslim invasion are products of 'organic' traditions that developed out of their own internal forces. The temple tradition of the Marathas differs from such organic traditions whose course of development remained undisrupted in the absence of an alien, political and religious force like Islam. The Maratha temple tradition is therefore 'discontinuous' in nature, being a reinstatement of Hindu temple construction after 300 years of Islamic domination. This is the basis of Maratha temple tradition, forming a single framework of the research theory. While focusing on the understanding of the architecture of Maharashtrian temples, the study investigates the impact of the two preceding traditions of architecture in Maharashtra.

Maratha temples in Maharashtra are the product of a tradition in which certain forms underwent transformation while some new forms were created, stemming from the earlier traditions in the region. This study is the first to treat Maratha monuments as a part of a tradition. The aims of this study are to record the formal characteristics of the temples at the various stages of development, in order to understand the evolution of the temple architecture. Broader areas of patronage, political perceptions and ideological views of this turbulent period in Indian history have been looked into. Along with these influences, Maratha temple architecture was created through the revival and survival of skills and the hybridisation of the Indian temple and Islamic architectures.

There are various reasons that encouraged the study of this later tradition in Indian architecture. In the past, historians and students of Indian architectural history have concentrated their efforts on the grand temple traditions in the country. In the Islamic period, attention has been focused and exhaustive work been produced on the architecture of the great Mughals in the North and other famous sites. Only recently some western studies in the field of Deccani art and architecture have been published.

¹ Renewal of temple building activity and not the Yadava tradition.
A short span of 150 years between the fall of the Mughal empire and the rise of the British, exhibits a colourful history of the smaller states of Hindus or Muslims in various parts of India. The emergence of these States under the local power lords (who were until then loyal to the Muslim rulers like Mughals) has been a phenomenon typical of the 16th and 17th century. The art and architecture of many of these States in Rajasthan, Gujarat and elsewhere remains understudied. The rise of the Marathas took place in the same period but is different in its nature and size and it was the most important dynasty in the country during those periods. However, according to popular belief, Marathas were too busy with warfare and had little or no time for artistic and cultural pursuits.

**Relationship to previous work**

While the temple tradition of the Yadavas from the 11th - 13th centuries has not been studied as thoroughly as other traditions of the same period, extensive documentation was carried out early this century by the Archaeological Survey of India (ASI). Under Henry Cousens of the ASI, descriptions and measured drawings were made of many important monuments of the period (Cousens 1931) and the ASI reports list other sites. Further examples have more recently been photographed by the American Institute of Indian Studies (AIIS) and are available at their archives at Varanasi. Krishna Deva (1975) first identified the *bhumiya* form of temple, the predominant type built by the Yadavas and discussed several Maharashtrian examples.² Another important work on Yadava temples is that of A.V. Naik (1947), published in the *Journal of New Indian Antiquary*. Adam Hardy’s survey (1997) in Macmillan’s *The Dictionary of Art* is the only recent overview. Other works on Yadava temples describing the various aspects of their style are also available, and form a part of the bibliography. However extensive may be the list of works, no systematic illustrated analysis of the temples has been made.

---

² The most popular form of temple built by the Yadavas, which originated in Malwa.
The architecture of the Deccani Sultanates has lately attracted much attention because of its many facets, but the monuments of the period though splendid are less celebrated than those of the Mughals. This is due only to the fact that most of the great works of this period were sponsored by the Deccani Sultans (notable among which are the Adil Shah II of Bijapur and Muhammad Quli Qutb Shah of Golconda), who happened to be the contemporaries of the famous Mughal emperors Akbar and Jehangir. Hence the fame of Sultanates has been eclipsed and their architecture inadequately appreciated. Similarly, the few Deccani works of the Mughal Emperor Aurangzeb have also not been thoroughly studied. Though the analysis of Sultanate and Mughal architecture in the Deccan does not form a part of this study, it has been looked into as a prerequisite for understanding Maratha monuments. Work available on Sultanate architecture is found mainly in the general studies on Indian architectural history, notably Sherwani's Medieval History of the Deccan followed by History of Architecture in India by Christopher Tadgell. Catherine Asher's Architecture of Mughal India gives a broad view of Mughal architecture and their patronage in India over a period of 7 - 8 centuries, including MARG's Islamic Architecture of the Deccan, ed. George Michell. Other relevant works are included in the list of bibliography.

Previous scholarship on Maratha architecture

The Maratha age in Maharashtra (mid 17th to early 19th centuries) is generally looked upon by architectural historians as a dry period among the rich traditions of Indian art and architecture. This has led to very little scholarship on 17th to 19th century's artistic and architectural expression in Maharashtra. Whatever work done is very elementary and of a fragmented nature. The discussions have been focused on the religious movements and traditions that sprung from bhakti or the devotional cult and the varkaris. Bhakti was a democratic form of religious worship that swept over the Deccan and spread over entire Maharashtra from the 11th century. It gathered prominence under the Muslim rule. Abundant scholarly material has been produced on this aspect of religion, primarily because it has been a vital part of Maharashtrian life since the days of the Yadavas, and very 'religiously' followed even in
contemporary times. Much has been written on the social and economic life of the Maratha people, the heroic struggles of Shivaji and his warriors and their strategies of defence and warfare.

The architecture of the Marathas has attracted little scholarship for reasons mentioned earlier. Shivaji and Facets of Maratha Culture (MARG) and Maharashtra (MARG), are probably the most informative publications. Out of these two, more pertinent to the study is Shivaji and Facets of Maratha Culture, ed. Dr. Sarayu Doshi (1982). It contains informative articles on architecture, arts, military organisation including religious aspects of Maratha life. Though each of the chapters are only introductory in nature, they are invaluable because they summarise the information in a concise volume.

Temples of Maharashtra, the work of Gopal Krishna Kanhere (1989), provides a useful list of temples, though many ideas expressed in this book show an elementary understanding. They portray Maratha architecture as a mere recreation of the forms of Islamic and Yadava architecture rather than a serious artistic attempt. So do the two works of M.S. Mate, Maratha Architecture 1650 -1680 AD and Temples and Legends of Maharashtra. The latter by its very name suggests a compilation of popular legends with little information on the architecture.

The latest work is George Michell’s chapter on Maratha Architecture in his forthcoming Architecture and Art in the Deccan - Sultanate, Mughal and Maratha Period (CUP). This investigates beyond the articles on Maratha architecture mentioned above. Michell has given an overview of Maratha temples starting from what he recognises as the earliest Maratha shrine - the temple of Shiva at Raigad, built at the time of Shivaji’s coronation in 1674. From this starting point he has charted out the course of development in the Maratha tradition under the chhatrapatis, Peshva and Maratha feudatories. However, this work has no detailed discussions on individual temples with regards to their formal compositions and elements. Attempts to show how various temple types developed are not comprehensive. The merit of Michell’s work lies in the introduction of aspects of patronage, general discussions on
architectural evolution according to period and region and identification of some of the monuments with the sponsor.

A serious hurdle for this study was location of the temple sites and there were few reliable sources. An invaluable source of information were the Reports of the Archaeological Survey of India (1931, 1932, 1933) and the Gazetteer of the Bombay Presidency that describe temple sites in various parts of Maharashtra. Neither of them is up to date and the information is often inadequate and misleading, having been compiled by officers not well versed with the subject. The ASI reports have lesser problems, but occasionally record a village that has ceased to exist or the temple destroyed. There is also confusion in the general description, nomenclature and dating of the monuments. The reason is the inadequate verification of the information based on that obtained from the locals. This often turns out to be merely story telling - a familiar experience in such cases. This also gives a glimpse of the popular but often incorrect notions among the early historians of British India. Even so, their genuine attempts to put together the best information should not be undervalued. The Bombay Gazetteers occasionally provide information regarding the actual building of the temples as regards the patron, costs involved and the dates. This information is usually based on inscriptions and archival sources.

Little use seems to have been made of the above records by subsequent researchers in the field. An important guideline for locating the Maratha temples is the political map of the period that shows the concentration of power, wealth and the presence of the Hindu community. Together with the sanctity of the site or the presence of an important religious personality of the popular Hindu cult, these constituted important reasons for the construction of temples.

Existing theories on the architecture

There are two existing and popular theories regarding the evolution of Maratha temple architecture, though they contradict each other. The earliest was proposed by
Mate (1960) and has been widely reiterated, as in his important chapter on Temple Architecture in MARG’s *Shivaji and Facets of Maratha Culture*:

“The entire cultural milieu, in fact, underwent a drastic change. In art as in language, in costumes and in customs, the alien culture valued by the Deccani Sultans came to exercise an influence that was all pervasive as it was deep. It is, therefore surprising that despite the void of three centuries when that old pious lady, Jijabai, Shivaji’s mother asked the craftsmen to renovate and restore some shrines, the design they brought forth was of the most orthodox Hindu manner and in a style favoured by the Yadava dynasty. The plans, the materials, the method of construction, the door-frames, even the shape and the ornamental details of the pillars were such as to be easily mistaken for a fourteenth century style. This tenaciously preserved tectonic tradition was one of the more important strands with which the fabric of Maratha architecture was woven in the eighteenth century.”

Mate is right that the entire cultural atmosphere underwent a drastic change as a result of the alien Sultanate culture that was imposed on a predominantly Hindu population. In architecture this manifested in the form of Islamic buildings, for which craftsmen trained in the Yadava tradition were employed. This continued for over three centuries and led to the loss of the traditional skills of architecture - especially of stone craftsmanship. After the Yadavas were ousted there was no surviving Hindu patron to fund temple projects and therefore their tradition seize to exist. The assumption of Mate that the Hindu tradition survived is not substantiated. The system of communication in India was oral and not textual. The lack of practice meant that there was no way in which skills could have been transferred to the next generation in order to survive. We are not aware of any temples built during the Sultanate rule (though unsubstantiated claims are often made), or any other form of practice that kept the Yadava tradition alive. It is therefore baseless to say that the Maratha
architect in the early days of their rule could create a temple design identical to that of the Yadavas.

However, the claim that Mate makes about the preservation of the Yadava tectonic tradition is not completely incorrect. It may be ambitious to say that the entire Yadava tradition was intact after the 300 years of Muslim rule. However, the skills of Yadava stone craftsmanship may have survived in changing forms, practises and in a fragmented manner, so as to adaptable for Islamic architectural and artistic needs. Such deep rooted traditions as that of the Yadavas cannot completely vanish over 300 years, as temples continued to be built in the neighbouring regions of Maharashtra. Yadava craftsmanship got infused with the requirements of Sultanate architecture, sometimes prominent and occasionally subdued. The Sultanate buildings themselves incorporated many Hindu/Yadava elements, since the construction was largely executed by Deccani craftsmen.

The second, diametrically opposite theory is proposed by Michell:

"Their immediate solution was to borrow from contemporary mosque architecture and to set about studying the temples of the past."

This is partly correct because the Maratha architect must have looked at the only living tradition which was the Islamic tradition, either Deccani or the Mughal. The theory can be further substantiated by the presence of a strong Islamic influence in Maratha temples. This is particularly true to the Maratha temple type that evolved out of the fusion of the principles of Yadava temple architecture and those of the Deccani Sultanates, reinforced by Rajput and Mughal influence. However Michell’s theory fails when he claims that the revival of temple architecture in Maharashtra could be achieved through the study of surviving Yadava temples. This is not convincing, as Michell does not describe the process in which the Yadava architecture was understood by the Maharashtrian architects and put into practice.³ It is a simplistic

³ These are the processes of hybridisation and morphological transformations within the architecture.
conclusion that at some point in Maratha history the understanding of the Yadava temples was developed, unless the reasons that necessitated this have been established. Also Michell does not explain the aspects of Yadava architecture that needed to be understood and how did the Maratha architects go about it. This research illustrates the ways in which the temples of the Marathas tried to create forms and compositions, with an incomplete understanding of the formal principles governing the architecture of the Yadavas.

Certain inferences can be derived from the above theories. Hindu architectural patronage had started to emerge from the neo-rich Maratha families serving in the 16th/17th century Deccani courts of the Adil Shah and the Nizam Shah. Though limited, these were the earliest efforts of the Marathas to build temples under Islamic rule. By the middle of the 17th century, i.e. in the early days of the independence struggle, the Marathas were too busy with warfare, and the unsettled political conditions left them little time or resources for leisurely pursuits such as art or architecture. On gaining elementary presence in their country, the earliest of the architectural pursuits were directed to the repair and restoration of Yadava temples that were desecrated, vandalised or fallen into ruin. Later when the conditions became favourable, the wealthy families of the rulers and the nobility began to sponsor and promote religious activities. As the Maratha presence grew in Maharashtra in the second half of the 17th century, the skyline of the Maharashtrian towns was dotted with restored Yadava temples and shikharas, with the saffron flag fluttering over the kalasha. The strong association between the political ethos of the Maratha war of independence and Hinduism can be seen through the commonality of the saffron flag which was also the Maratha national flag. The two were synonymous.

The extent to which the Marathas relied on Sultanate and Mughal architectural sources is seen in the building techniques and decorative devices they derived from these architectures, adapting them to the ritual needs of Hindu worship. The earliest Maratha temples such as Shivaji's shrine at Raigad, were built of stone and mortar, with repeated use of pointed arches, vaults and domes supported by pendentives or
Squinches. Sculptural ornamentation was restricted to stylised geometrical and foliate motifs, imitating those on mosques and tombs. A style of architecture developed from these early attempts of the Marathas by bringing architectural elements of the Sultanate to the services of the Hindu religious establishment. Their architectural vocabulary adopted elements from several architectural styles, including those of the Mughals and the Rajputs. This developed into the truly original contribution of the Marathas to the mainstream of Indian architecture. The finer points of this will be explained in the later parts of this chapter.

Nature of the Maratha tradition

‘Discontinuity’ is the basic characteristic of the Maratha tradition, which was brought into existence by the reinstatement of Hindu religion and through a renewal of architectural traditions and craftsmanship, ousted by the Islamic building practices. When the Hindu tradition returned, it carried with itself the impact of Islamic rule. Muslim influence had penetrated the life of the Marathas and was responsible for cultural, social and religious changes. Temples as icons of religion and political power of the Hindus manifest the Maratha sentiments. Their character which is different from the earlier temples in India is therefore not a surprise. The earlier temples were a product of a continuous tradition unaffected by any non-Hindu influence, not the least a political one.

A glance at history gives an idea of the changing nature of Maharashtrian society and politics. These are the aspects of the turbulent period of the independence struggle leading to the establishment of the Maratha kingdom. A complete understanding of the architecture is possible if we can understand, how the architecture in its formal composition, decoration and techniques, responded to the developments of the time. An understanding of the history of the Marathas and their people is limited to the available scholarly work. Developments in the architecture can help to identify the influence of political factors on the monuments. The role of architecture as a prominent means of expression, in response to the socio-political, cultural and religious influences has to be established.
Within the Maratha tradition, the immediate influence came from two factors that are also the reason for the erection of a temple, and a basis of the architectural vocabulary. The reasons for building can be found out from the patron since architectural patronage was a material means to manifest a personal, political or an ideological view. Combined with religious currents, these influenced the architectural vocabulary which through various morphological developments responded to the demands of the patron. Through the mixing of vocabularies and other processes that are identified in this study, it created new forms and compositions.

The most significant aspect of Maratha temple tradition known prior to this study was its 'discontinuous' nature. Since few Maratha temples were documented, little was known about their architecture. These documented temples showed two trends in their design. One trend adheres to construction techniques and use of elements familiar to Sultanate and Mughal architecture. Whereas, the temples of the other trend resemble the stone temples of the Yadava or other Indian traditions. The regeneration of a temple building activity in Maharashtra after the discontinuation of Yadava tradition, resulted in the temple tradition of the Marathas. Deriving from the characteristics of Maratha temple architecture and the 'discontinuous' nature of their tradition, emerges the hypothesis of 'revival' and 'survival' of earlier traditions in Maharashtra. The understanding of the following aspects will prove whether Maratha temples are a product of an architectural 'revival' in Maharashtra, with or without an element of 'survival'.

1) The relationship of temple forms to religious developments, including the practices of the various cults prevalent in Maharashtra from the 17th to the 19th centuries.

2) Pattern of patronage.

3) The significance of the architectural forms in a period of conscious “Hindu revival” and their implications for political views and ideologies of the patron.
4) Revival of earlier forms.

5) Hybridisation of disparate architectural vocabularies.

**Methodology**

In order to understand the ethos and philosophy of the Marathas during the course of evolution of their temple architecture, it is essential to have an understanding of the preceding architectural traditions in the Deccan. This has been achieved through an overview of the Yadava temple tradition and Sultanate architecture. The survey of the Maratha temples could only be taken up after this pre-requisite.

The understanding of the political, cultural and religious aspects of the Maratha period and Islamic rule in the Deccan has been essential. This is because of the generally poor impression about the Maratha artistic spirit. Maratha rule generated a great cultural and religious activity in Maharashtra because of the re-establishment of Hinduism and as a result of the changes that took place within the indigenous society under the Islamic rule. The religious, cultural and artistic exchanges between the Muslims and the indigenous population, are an indication of the influences the two communities exercised on each others values and life styles. Though tension between the Hindus and Muslims often erupted in violence, massacre and abuse, there was generally a positive interaction between the two communities, the level and nature of which differed from class to class and within various segments of the society.

The understanding of the architectural tradition in Maharashtra prior to the Marathas and the social, cultural and political history of the region, created a basis for the selection of temple sites to be surveyed. Information collected from these sources helped to establish the concentration of population, economic, political and religious activity. Temples and religion are an essential part of Hindu life in Maharashtra and such concentrations attracted patronage. This was the earliest clue to identify the probable/potential temple sites in the Maratha kingdom. Important regions in the
Maratha kingdom were identified, which on examination gave clues to the important temple sites. An example of this are the regions of Nasik, Satara, the river banks of Wai and Mahuli, the city of Pune and Nagpur of the Bhonsales. These were important reference points in Maratha history and encouraged religious patronage through temple construction. This was the basis of the selection of temple sites for further survey and documentation. The Bombay Gazetteer was the most important source for temple sites followed by the ASI reports and other minor publications. But the Bombay Gazetteer and the ASI reports contain secondary information which had to be verified.

On the basis of this information field trips were conducted, starting with what appeared to be important temples followed by the lesser known sites. These field trips provided a lot of surprises; sometimes there was no sign of the existence of the temple, sometimes they were not particularly interesting monuments. Occasionally, there were outstanding examples of Maratha architecture. The picture was not as blurred as it appears to be, as information regarding important temples also came through people connected with studies on aspects of the Maratha period in Maharashtra. Most religious monuments of the Marathas have been surveyed on the basis of the information available. Many temples have been rebuilt to such an extent that almost nothing of the original structure can be seen. Though the major Maratha temples have been covered by this study, there may be interesting monuments that remain to be surveyed for lack of information. Over 100 temples have been documented, not counting the ones of the Yadavas and some Maratha temples outside Maharashtra.

The site work consisted of recording the monuments in the form of analytical sketches of the temple and the temple complex. Particular emphasis was given to understand the proportions, geometry and size of the temples. The other part of the site drawings included sketches of the exterior features and the interior details, including the treatment of columns, beams, walls, floor and the ceilings. The plinth and eaves treatment are also recorded and most importantly the shikhara of the temple. The study of the shikhara is very important because of the interesting variations. This
often is the most remarkable, and at times the only distinguishing feature of the monument. Emphasis was therefore laid on recording the *shikhara* in detail.

This study is based primarily on the observations, notes, sketches and sketch plans made during the field work and the photographs taken therein. Drawings explaining the compositional features of the monuments and the various architectural elements have been made in order to explain the anatomy of the temples. With the help of these analytical drawings and the photographs that form the most authentic recorded information, textual explanation of the architecture has been achieved.

*Classification of temples*

The earliest Maratha temples were built before the Marathas embarked on the war of independence. Temples were sponsored by the emerging families of the indigenous Deccani community in the service of the Sultanates. The system of classification adopted in this research is based on the identified patterns of the architectural evolution. The Maratha tradition of over one hundred and fifty years has been divided into three distinctive phases, termed the Early Phase, Middle Phase and the Late Phase. This is based on the intense relations between the Maratha temples and their political developments. The evolution of Maratha tradition started in the 1620’s and this constitutes to the Early Phase of their temple architecture that continues up to the emergence of the Peshva. The Middle Phase takes us to the matured form of temples rather suddenly, under a stable and prosperous Maratha state. The Late Phase indicates how the flourishing temple tradition came to an abrupt end, coinciding with the fall of the Marathas at the hands of the British. The architecture in Nagpur is studied on its own because Nagpur under the Bhonsale rule maintained its autonomous status. It was less affected by the politics and the other developments in heartland Maharashtra.

The phase-wise structure of classification is limited to give a general idea about the changing nature of Maratha architecture. The dates from the *Reports of the Archaeological Survey of India* and those from the *Gazetteer of the Bombay
Presidency are only taken as guiding factors. The classification is largely based on stylistic considerations and the pattern of evolution that is evident through the architecture. The ASI reports and the Bombay Gazetteer have records of the changes, constructions and repairs done to monuments/sites with occasional information on the patron. But these records being based on secondary information have to be verified.

Within the limitations of this study, the only verifying source are the monuments and their features that place them in a chronological sequence. But the information in the ASI reports and the Bombay Gazetteer can be checked by referring to historical facts that are presented in the numerous scholarly works on Maratha history. The tentative dates can be tested against verified information. This helps at arriving at a approximate date that can be confirmed by the stylistics of the monument. Such a system of classification is a two way process wherein the monuments and historical records verify one another. In any case, the aim is not to arrive at the exact dating of the monuments because delving into archival records is beyond the scope of this research. Many studies use the geographic or other systems of classification instead of the chronological system. In fact, the phase-wise system of classification is reinforced by the distribution of the monuments that shows a pattern, both chronologically and geographically. Maratha temples are concentrated in certain parts of western, south-west and eastern Maharashtra. The aim of this research is to describe the architectural evolution, both stylistically and historically.

Structure of the thesis

The work has been divided into sections, presented as separate volumes for the text, drawings and photographs. The drawings and the photographs have to be read along with the textual matter which has references to them. The Introduction is followed by the Historical Context of the Maratha tradition out of which emerged the temple tradition of the Marathas. The chapter on Architectural Sources summarises the Yadava and Islamic traditions in the Deccan from the 11th - 13th and 14th - 17th centuries respectively. This chapter highlights the important and characteristic
contributions of these building traditions to architectural vocabulary of Maratha temples. The characteristics of the architecture are illustrated and substantiated through a systematic analysis, divided chronologically and geographically. The immediate areas of influence of the chhatrapati and the Peshva were the city of Pune and parts of south-west Maharashtra, including the districts of Sangli, Satara and Kolhapur, north-west Maharashtra and Nasik, Trimbukeshvara and Ahmednagar on the banks of the river Godavari. These collectively form the heartland of Maratha empire in Maharashtra and are referred to as such in the thesis. The region away from heartland is predominantly in the east, consisting of the city of Nagpur and the surrounding regions including Ramtek. This eastern region falls into one zone known as Vidarbha and was under the domination of the Bhonsales, feudatories of the Marathas, who were active from the 1740’s. These chronological and geographical divisions have been further emphasised through stylistic variations that occur within these divisions. Four chapters, one for Nagpur and the rest for the three phases of evolution are devoted to the description of the forms, elements, compositions and secondary feature of the temples.

The concluding chapter summarises the architectural developments in the Maratha country and discusses them on the basis of the aspects that illustrate the nature of the Maratha tradition. They also form the various perspectives through which the architectural evolution and metamorphosis has been looked into, and consist of discussions revolving around the factors and processes that have moulded the tradition. The appendix consists of a Gazetteer of Select Maratha temples, describing in brief, the important aspects of the temples. The bibliography and glossary complete the appendix. Illustrations and photographs form a separate volume.
Chapter 2
Historical Context of the Maratha Tradition.

Temple architecture and historical framework of the Maratha rule

In the 17th century, the Marathas embarked on a war of independence against the Deccani Sultanates to establish their control in the region. The Marathas ruled for over 150 years and should be credited for the last tradition of Hindu temple architecture in Maharashtra. The following survey will give an overview of the political history of the Marathas, which for this research has been divided into the Early, Middle and the Late Phase. These phases correspond with the major political developments that shaped the course of Maratha history and affected every sphere of Maharashtrian life including temple architecture, which shows developments typical to each phase.

Early Phase (1650 AD - 1719 AD)

The Marathas formally proclaimed themselves an independent State in 1674. This was accompanied with the coronation of their first king or chhatrapati - Shivaji. Patronage for Hindu religious buildings was available from 1630. This included the restoration and repair of the dilapidated Yadava monuments and the construction of the new temples. The temple building activity gathered momentum around the coronation of Shivaji. Many temples were built in different parts of the Maratha kingdom.
Chhatrapati Sambhaji and Rajaram who succeeded Shivaji faced hard times and opposition from the Mughals. Lack of political stability was made worse by internal strife and was later followed by a civil war-like situation in the State. Struggle within Shivaji’s successors to claim the Maratha throne deteriorated the matters further. By the end of the 17th century and the beginning of the 18th century, conditions in the Maratha State were not conducive for temple sponsorship.

**Middle Phase (1719 AD - 1763 AD)**

A major change in Maratha politics took place when the last chhatrapati Shahu retired from active politics to settle in Satara. He entrusted the administration of the State to the Peshva and placed important Maratha leaders in charge of distant parts of the kingdom. Under the leadership of the Peshva, the Marathas embarked on a series of grand successes and their territorial limits expanded to bring large parts of the country under their rule. The Maratha - Mughal relations improved after the death of Aurangzeb. The Marathas accepted the vassalage of the crumbling Mughal empire. This was also the period when the Marathas fostered their contacts with the Rajputs, which led to many artistic and cultural exchanges.

The friendly relations with the Mughals, increasing prosperity and an exposure to the northern cultures, brought major changes in Maratha outlook and lifestyles. The manifestation of this affluence is reflected through the temple architecture that spread to the major centres in Maharashtra that were favoured by the patron. The families of the Peshva, Holkars, Sindias along with the other patrons built temples in Pune, Nasik, Toke, Satara and elsewhere in Maharashtra. The Bhonsales embarked on a temple building activity in Nagpur that developed into a tradition of its own.

The architectural vocabulary of the Middle Phase was influenced by the Islamic tradition in Maharashtra combined with the Yadava tradition which developed into an innovative combination. The quest for grandeur and the manifestation of power and prosperity culminated in the construction of stone temples. These were carved and embellished as per the past architectural traditions in India, including those of the
Yadavas. Temple architecture took various forms and designs. Under the Maratha feudatories and the successive Peshvas, Maharashtra witnessed the construction of numerous temples from imperial as well as lesser patronage. This period also saw an increase in the construction of palaces of the wealthy Marathas. The similarities between Maratha temples and their secular architecture, in terms of construction and use of forms and elements will be discussed later.

Late Phase (1763 AD - 1818 AD)

Temple construction continued to flourish in Maharashtra until the Marathas had to face another crisis of invasion. This time it came in the form of the Afghani invader Ahmad Shah Abdali. Having assumed a pan-Indian approach and being the strongest force in India, the Marathas decided to confront Abdali’s forces. The battle of Panipat was the scene of Maratha humiliation and disaster. It resulted in the defeat of the Marathas and huge losses, including their important leaders. Ahmad Shah Abdali left India with his loot and the Marathas were once again left as the only force in India to reckon with. Under the leadership of Peshva Madhavrao, the Marathas rose from the ashes of Panipat and thus began another phase of their achievements. The new position strengthened Maratha control over their distant territories and brought them more prosperity. This was reflected through a fostered temple sponsorship which continued after the death of Peshva. The death of Peshva Madhavrao was followed by the assassination of his brother Narayanrao who succeeded him. At this stage the next successor in the Peshva family was a minor. Hence the control of the State was handed to the administrators - Mahadji Sindia who ruled from Indore and Nana Phadnis a statesman from Pune. These were the last two important personalities in the Maratha State. Their death was a fatal blow from which the Marathas could never recover.

Temples continued to be built in the types that were established by the end of the Middle Phase. Minor changes continued to appear in their architecture. However, the bankruptcy of the Marathas and liquidation of the State at the hands of the British brought an end to the Maratha rule and their temple patronage. Temples continued to be built in Maharashtra by minor patrons. But the tradition of the Marathas that
developed during the 150 years of their rule, gradually ceased to exist. Nagpur under the Bhonsales, managed to remain out of British control until 1857 and therefore the tradition lasted longer and resulted in several examples of grand stone temples.

_Maharashtra - geographical context_

The architecture of the Marathas in Maharashtra is the architecture of the people whose common language is 'Marathi', and who form one strong socio-cultural group with internal binding forces that gives them their identity. Maharashtra as it is now geographically defined, was not much different from the geographical boundaries of Maharashtra in the 17th to the 19th centuries. Maharashtra stretched from the north west regions comprising of Nasik to the Konkan belts adjoining Goa. This included the south-west regions of Pune, Sangli, Satara and Kolhapur, extending to the Solapur district along the borders of Karnataka. In the east, it extended to Vidarbha with Nagpur as its regional capital under the domination of the Bhonsales. The region between north-west Maharashtra and the east was largely populated by the Muslims and is referred to as Khandesh.

These regions covered the areas that gave Maharashtra its warriors and nobility. The nobility from these regions travelled to different parts of the country including Gwalior, Indore, Tanjore, where they ruled on behalf of the Marathas. The artistic contribution of the Marathas from these regions is extensive. The Maratha nobles settled in the distant lands. Their artistic pursuits reflect their culture, craftsmanship and the Marathi values they nurtured, blended with the local traditions. The works of many of these stalwarts, especially the temples and _ghats_ of the Holkars (largely the works of their pious lady Ahilyabai) occur in Maharashtra.

_Marathas and Peshvas_

The term 'Maratha' is generally used liberally, describing the different facets of Hindu rule in Maharashtra from the 17th to 19th centuries. It is essential to understand the significance of this term. Its limits and implications have to be defined before one
proceeds with the discussions of architecture. This is primarily because the temples sponsored by the imperial rulers, their stalwarts and other nobility, need to be juxtaposed against the term Maratha which is the nomenclature for their temple tradition.

The word ‘Maratha’ is related to Marathi which is the mother tongue of, and represents a group of people belonging to one geographical region - Maharashtra. The Marathas were a group of people that are identified by their strong socio-cultural and religious affinities. Whatever the connotations, when the term Maratha is applied to the politics of the 17th to the 18th century, it represents a dynastic entity that ruled the region. In a rather divergent context of modern Maharashtra, it is colloquially applied to the Marathi people of the kshatriya caste, because Shivaji the founder of the Maratha dynasty was a kshatriya.

The changing patterns of rulership and the delicate balance of power within the Maratha confederacies was a result of the changing social structure of the Maharashtrian community, brought about by the Islamic rule and the consequent Maratha war of independence. Its lucrativeness caused the brahmins to change their profession and enter politics. The Middle Phase of Maratha rule when the brahmin Peshvas took power from the kshatriya Bhonsales (Marathas), initiated a rigorous activity in art and architecture. A distinct phase of religious fervour ensued with the rise of the Peshvas. This was manifested in the temples they built. Other Maratha nobles and feudatories continued to sponsor temple building. This new phase of socio-cultural and religious activity under the Peshva domination had a lasting effect on its populace in heartland Maharashtra, where the emerging cultural and religious patronage was carried forward by the families of the Peshva.

Having considered the context and implications of the terms Maratha and Peshva, it is important to state the limits of their use. As far as this study is concerned, Maratha temple architecture represents monuments sponsored by the imperial rulers and their feudatories in Maharashtra, as well as the architecture sponsored by the Peshvas. Occasionally, Maratha temples may be referred to as temples built by the Peshva. The
reasons behind this specific nomenclature is the role of the Peshva in the Maratha State. This forms a distinct phase of politics. The Peshva rule had implications at a number of levels. Maratha and Peshva are complimentary terms and the latter is an extension of the former. The specific use of these terms is significant in discussing issues of patronage and political ideologies. The rich class of money lenders and traders including rare examples of monuments build through public subscription added to the temples in Maharashtra.¹

Islamic rule and the broken tradition

Three centuries of Islamic rule brought to extinction the indigenous tradition of the Yadavas. Some Deccani Sultanate of the 16th and 17th centuries, like the Adil Shah’s and the Qutub Shah’s were religiously tolerant towards the Hindus and employed many Maratha officers at their courts. But we do not have authenticated evidence of their patronage for Hindu religious buildings in the Deccan. Therefore, it can be confidently assumed that Hindu temple building in the Deccan came to an end after Islamic invasion. Even temples all over the region were desecrated and destroyed, their cults profoundly disrupted, if not all together extinguished.² This devastation was so complete that when the need arose to build Hindu sanctuaries in the second half of the 17th century, there was no living tradition to look upon.

The first Peshva Balaji Vishwanath Bhat and his successor son Bajirao I, fostered contacts with the Mughals and the Rajputs. This exposed them to several facets of Rajput life, including their art and culture. In Rajasthan and Gujarat, the tradition of Hindu temple architecture had survived the Muslim onslaught. The temple traditions were supported by the Jain patrons and went through turbulence, depending on the political conditions under the Muslim rule. Temples were built in these regions under the Muslim rule, and there existed a living tradition. Coupled with Rajput contacts was the increased political stability and economic prosperity of the Marathas. These factors facilitated the movement of various art and architectural traditions, along with their

¹ Funds collected by group or communities to further a cause, in this case a religious cause.
craftsmen. The most important outcome was temple craftsmanship that was brought to Maharashtra by the migrating craftsmen. It is therefore no surprise to find northern architectural influences penetrating the Maratha tradition. Maratha temples from the early 18th century incorporate the influence of Rajput and Mughal architectural elements like cusped arches, cypress orders and bangla roofs, demonstrating a certain Rajasthani charm in their manner and execution. Many of these elements are familiar to Mughal architecture and became popular during the general Mughalisation of the architectural styles in India. Penetration of the above architectural elements along with a tremendous influence in aspects of design was seen all over India, including the smaller regional kingdoms under Mughal suzerainty. This was a prominent feature of architectural developments in India under the Mughal emperor Aurangzeb. But their appearance in Maratha temples, palaces and mansions (with increased Rajput contacts) together with the influx of other Rajasthani art forms like painting and mural decoration, makes a case for their special mention.

Although the anti-Muslim sentiment was strong, there never was an ideological crisis for the Marthas in adopting Muslim customs and practises. The acceptance or rejection of the Islamic architectural traditions in Maratha temples depended on the Muslim-Maratha relationship and Maratha ideologies concerning the exchange of Islamic artistic and architectural forms. Much of the artistic and cultural tastes of the Marathas were adopted from their Muslim rulers, both Deccani and Mughal. A basic shift in Maratha-Muslim relations took place after the death of emperor Aurangzeb. The earlier animosity changed to friendly relations of co-operation in the Middle and the Late Phase of Maratha politics.

The study of architecture is reinforced by a better understanding of the historical aspects of the Islamic rule and those of the Maratha kingdom. It is popularly believed that the Maratha war of independence had a nationalistic basis. This has been emphasised through many works on Maratha political history and is not entirely true. Studies have revealed that the Maratha revolution was primarily supported by the masses, because of the economic deprivation of the famine-struck Hindu peasantry at
the hands of the Muslim rulers and their officers. The importance of religion to the Maratha people and their leaders cannot be underestimated. The establishment of Hinduism and the protection of religious establishments from abuse by the Muslim rulers, have been the perennial reasons for the anti-Muslim sentiment in the Maratha country.

All this helps to broaden the understanding of the ‘rennaissance’ of popular Hinduism and ‘revival’ of arts and crafts practices in Maharashtra. The changing patterns of religious worship, the evolving social structure and emergence of saints who belonged to the common class of people, are among the most remarkable aspects of the time. The parallel development of devotional Hinduism or bhakti with Islamic sufism and their influence on each other is one example of the exchange of the practices and values between the two communities. This study illustrates the ways in which Maratha temple architecture was influenced by these exchanges, including the symbolism behind them.

Because of developments in devotional Hinduism under the Muslim rule, religious worship took changing forms. The impact of alien rule and religion also suppressed the explicit nature of the orthodox form of brahminical Hinduism and its practices, since it had to constantly fight Islamic iconoclasm. The Maratha people, especially the lower castes were attracted towards the spiritual democracy preached and practised by the bhakti movement. Varkari and other cults emerged in Maharashtra. Islamic rule gave rise to a reconstruction of Maharashtrian society, altering their traditional social structure. Brahmins having loosened their grip on the traditional profession took to farming and the sword, sometimes commerce. All this was happening in the absence of Hindu leadership. These changes were also influenced by the socio-cultural exchanges between the Hindus and the Muslims. The two communities lived largely harmoniously though at times they witnessed antagonism and hatred.

Art and architecture came under these influences. Temple building activity was replaced by Muslim sponsored buildings with traditional Islamic forms, as the Sultanates were the only patron left after the Yadavas were ousted. There is no concrete evidence of Hindu temples being built during this period, as funding was only available for Islamic buildings. Naturally, the craftsmen employed in the construction of Yadava temples were diverted to the construction of Islamic structures. They gradually mastered the new construction vocabulary of wet masonry, arches, domes and vaults, including floral and geometric patterns. There seems to be a total collapse of the temple tradition fostered by the Yadavas. Three hundred years of Islamic rule was long enough to wipe out the skills and understanding of the principles of temple art and architecture. In India, within the artistic and architectural traditions, the transmission of skills has been oral as opposed to the written form. Skills were transferred from father to son through practice and recitation. The lack of practice meant that there could be no survival of skills in their traditional form.

In short, the skills of temple design and its stone craftsmanship were ‘theoretically’ wiped out during the Islamic rule. The only surviving reminders were the scattered Yadava temples and ruins in the Maratha country. Naturally, when patronage for temples was available through the rich Marathas, there wasn’t a serious temple tradition to look upon. Temple design and building was the responsibility of the architects who were trained in the Islamic techniques and aesthetics and not versed with Hindu temples. The lack of skills was coupled with the changing ideologies of the warring Marathas. Their religious views were already moulded by the devotional movement, the development of new cults, oppression, Islamic iconoclasm and poverty.

These points illustrate the conditions in which the Marathas embarked on their temple building activity. Temple architecture of the Marathas must therefore be looked at through this perspective. Only taking into account the building forms, composition and decorations in the temples will not give a complete picture of the Maratha tradition. The socio-political developments during, before and after the Maratha revolution guided the path of their architectural tradition, together with the artistic exchanges
with neighbouring regions of Gujarat, Rajasthan and Malwa and with the Mughals from Delhi.

Hence for this research, the understanding of Maratha temple architecture has two essential components. One is the formal understanding of the architectural vocabulary through form, elements and their compositions. The other component investigates the symbolism that extends beyond the tectonics of the architecture. It is through symbolism that one sees the influence of the various forces discussed earlier. The socio-cultural and political basis will enable us to understand, how architecture as a means of expression in stone and brick, manifests the ethos of the period in which it was built. The platform of discussion here is architecture. Access to information on socio-cultural and political factors is limited to the scholarly works on Maratha history. The attempt is not to do original research in these aspects but to examine the areas of larger interest which influenced the initiation, continuation and completion of temple projects. In all cases, the monuments in their form, elements and compositions are the tools of understanding. It may not be too ambitious to say that the Maratha temples display another side of the popularly held views about their politics and society. At each stage this understanding grows by reference to the monuments.
Chapter 3  
Architectural Sources

Introduction

A glimpse of any Maratha monument in Maharashtra reveals a blend of influences of the preceding architectural traditions in the region. Out of the two immediate influences, the earliest comes from the Yadava temples followed by the Sultanate architecture in the Deccan. The advent of Alladin Khalji of the Khalji dynasty of Delhi in the 13th century, marks the beginning of the Islamic architecture in the Deccan and the gradual extinction of the temple tradition of the Yadavas.

The Marathas embarked on their temple building program from the middle of the 17th century, influenced by the surviving Yadava temples and the prevalent skills of the Sultanate tradition. These were reinforced by the general Mughalisation of the architectural styles in India. Rajput influences later added to the charm of Maratha temples, along with influence from Gujarat and Malwa. In this chapter an attempt has been made to introduce the above traditions in general. From the point of view of this study, it is important to concentrate on the specific contributions of these traditions to Maratha architecture. The Yadava architectural tradition is a small part of the vast temple traditions in India, while the Sultanate tradition is a part of the vast tradition of Islamic architecture in the country. As a result, both these traditions share features of design and craftsmanship with other cognate styles in India. Therefore the exact source
of contribution to Maratha temple architecture may not always be clear. Without a doubt, the most immediate resources of craftsmanship and design came from contemporaneous buildings and craftsmanship in Maharashtra.

Yadava temple architecture in Maharashtra

Previously vassals of Rashtrakutas and then of the Chalukyas of Kalyani, the imperial Yadavas (or Suenas) ruled successively from Chandradityapura/Chanderi, Sindinagara (Sinnar) and Deogiri/Daulatabad.\(^1\) Suendesha - the heartland of their power and architectural patronage corresponds to the north-west portions of Maharashtra.\(^2\) Structural architecture was revived by the dynasties of the Yadavas and Silharas in the Deccan in the 11th century, and fostered throughout the late medieval period. Within the array of existing temples in the region, very few bear dated inscriptions. The earliest amongst them corresponds to 1060 temple at Ambernath. Thus epigraphic evidence is scanty and we are forced to rely on stylistic considerations. Yadava architecture in the Deccan may therefore be considered to begin from the middle of the 11th century.

The North Indian temple include the \textit{bhumi\(\text{\textja}\)}, \textit{shekhari}, \textit{latina}, \textit{phamsana} and the \textit{vallabhi} forms. These types, being the sub-styles of the larger \textit{nagara} tradition, their temples share features of elements and compositions that have resulted out of regional compositions in North India. The \textit{bhumi\(\text{\textja}\)} and \textit{shekhari} temples are composite forms developed out of a basic and unitary \textit{latina} composition. Yadava temples in the Deccan are generally of the same style belonging to a regional variety of Northern or \textit{nagara} tradition. Yadava architecture is unmistakably Deccani in character, relating to the southern traditions in details and carvings. Identified by Krishna Deva (1975), \textit{bhumi\(\text{\textja}\)} temples (Plate Y1 - Plate Y21) belong to the last of the \textit{nagara} style of temple architecture in the region before the Muslim invasion. According to Krishna Deva, the \textit{bhumi\(\text{\textja}\)} style evolved in the Malwa region, a contemporary example of

\(^1\)Rashtrakutas of Ellora (753 - 966 AD) whose famous work includes the Kailasa temple at Ellora.
\(^2\)Chalukyas of Kalyana near Bijapur who ruled after the Rashtrakutas.

Roughly Nasik, Jalgaon, Aurangabad and the nearby regions.
which is the Udayeshvara temple in Udaipur. The elements of *bhumija* style were combined with the neighbouring architectural styles, and appeared in the temples of Gujarat and Rajasthan from the 11th century. All major Yadava temples belong to the *bhumija* mode (Illus I/1). There are differences in the plan formation, which in Maharashtra are more often orthogonal than the stellate form that originated in Malwa. By no means are all the Yadava temples in Maharashtra of the *bhumija* type. Minor temples were also executed in the *latina* and the *shekhari* modes of the *nagara* tradition (Illus I/2). Phamsana shrines are also found, but notably in eastern Maharashtra at Ramtek. No distinctive type has been identified as the elusive *hemadpanti* style. It needs to be emphasised that the Yadava *shekhari* temples in Maharashtra are of a elementary nature. They are modest structures that are not comparable with the grander *shekhari* forms built in North India, Gujarat and Rajasthan.

The temple types of the Deccan while sharing some features with the other cognate styles of the neighbouring regions, differ from them in particular features. These points of agreement or disagreement can be brought about by a study of each type. Though mostly belonging to the *bhumija* mode, Yadava temples fall into several groups. Succeeding chronologically, each of these groups presents a type of temple structure which evolved from that of the preceding group and developed into that of the succeeding one. The earliest examples of the Yadava tradition represent the fullest development of the style and highest point of architectural glory in the region. While tracing the development of Yadava temple architecture through the succeeding groups, one becomes conscious of the fact that we are passing through several stages, as the style falls into complete degeneration corresponding with the fall of the Yadavas at the hands of the Muslim invaders.

*Materials and construction*

The rock-cut cave architecture in Maharashtra reached its zenith in the form of the Kailasa temple at Ellora in the 7th century. Earlier in the 5th century, the Vakatakas

---

3 A elusive Yadava temple type, named after their minister Hemadpant.
under their illustrious king Harisena, built brick temples in the region. Structural
temple architecture only began to flourish under the Yadavas. The most readily
available stone was the inferior quality ‘Deccan Trap’. The dry masonry construction
system was of the treabate type consisting of columns and beams supporting the super
structure (Plate Y18). The roofs of the porches and the mandapas are supported on
columns and beams with stone slabs spanning between them (Plate Y18), piled on
each other or corbelled into domes. The garbhagriha has a domical or flat ceiling,
closing it from the shikhara above.

Plan form and Shikhara composition

The principle parts of a bhumiya temple are similar to any established form of Hindu
temple and consist of the garbhagriha attached to the mandapa (Plate Y3, Y4, Y10,
Y12, Y17, Illus I/5 - I/7)). The mandapa can be a closed mandapa with walls. An open
mandapa may be present in some cases, attached to the garbhagriha, with or without
the antarala (PLATE Y10) or another mandapa. Some temples have porches outside
the entrances to the mandapa. The antarala is normally a rectangular space. A free
standing porch with the image of the nandi may also be present in front of the temple
along the central axis (Illus I/8). Minor shrines, normally four, are present in some
cases around the temple, two at the front and two at the back (Plate Y3). Such a temple
is called a panchayatana temple. The temple proper is raised on a plinth. This may
project out of the temple walls, forming a pradakshina patha (Plate Y3), used as a
circum-ambulatory passage. The entire composition of the temple and the minor
shrines is placed in a enclosed and paved courtyard formed by cloisters cells on its
inner sides.

Marked by the geometry of their plan, two predominant types are seen in Maharashtra,
the stellate, out-numbered by the orthogonal. The stellate plan is based on the principle
of a square rotated around its centre, creating projections in plan, that appear along the
edges of the sanctuary plan in the form of angles varying in number (Illus I/3, I/4).
Whereas the orthogonal plans (Plate Y1, Y3, Y4, Y17) consists of parallel surfaces,

---

4 Inferior quality of black stone quarried in the region and known for its poor load bearing capacity.
projecting/stepping progressively forward from the corner to the centre of each elevation.

The Shiva temple at Ambernath which is the earliest dated temple of the Yadavas is a orthogonal shrine and has seven projections on each elevation (Illus I/7). This is an example of the early period and the later shrines (Plate Y4) have five projection compositions. Stellate plan forms have three or five projections. Normally, the plan type with three projections in each quadrant is constructed on a star of sixteen points, where every fourth projection is obscured by a cardinal projection. The type with five points in each quadrant is based on a twenty four point star, with every sixth point obscured (Illus I/3).

Adam Hardy (1997), in Macmillan's *The Dictionary of Art*, describes the composition of the Yadava temples:

"The shrine proper between the cardinal projections of its walls and super structure has a number of vertical chains of miniature spires sitting on a pillar form (kuta-stambha). Each of these vertical chains corresponds to a projection in the plan. The cardinal projection in both, the stellate and the orthogonal plan formation, is treated in the form of a similar pillar like element but continued upwards, above the eaves, in the form of a decorated band rising to the top. Later examples follow a stepped diamond plan in which cardinal elements are the same size as the intermediate ones, a single diagonal line passing through all the salient angles of the same quadrant. This plan type, like stellate plans, lends itself to the use of a re-entrant projection in the internal angles of the exterior, treated as a three-quarters embedded kuta-stambha (Illus I/3, I/4).

Each plan form is further marked by the number of bhumis or storeys in the superstructure. In the Gondeshvara temple at Sinnar the seven projections of the orthogonal plan have seven bhumis, or in other words, seven kuta-stambhas in
each vertical chain. Some temples like the Amrteshvara at Ratanwadi has 5 storeys and a 5 projection stepped diamond plan with minor projections flanking the central one treated as a kuta-stambha.

From the middle to the end of the 12th century, the plan formation shows less complexity in its outline. The number of projections and recesses are reduced and in some cases totally abandoned (Plate Y17). The formal stepped diamond planning is reduced to mere projecting surfaces, and in some cases left totally flat from corner to corner without any projections.

The shikhara over the sanctuary rises in a pyramidal form, either straight or sloping inwards as it rises to the top (Illus I/8, I/9). The outlines of the shikhara correspond to the projections in the sanctuary plan - be it stellate, orthogonal or stepped diamond. The projections of the sanctuary plan between the cardinal projections (bhadra) in each quadrant rise up in the form of a stambha or pillar, which is topped by a kuta or a miniature replica of the shikhara (Plates Y3, Y5, Y10) forming the kuta-stambha (Illus I/12, I/13). Above this, the shikhara rises in bhumis or storeys, in the form of smaller kuta-stambhas (Plates Y3, Y7, Y9, Y11, Y12, Y14). The cardinal projection continue above the eaves as a fretted vertical band which has shallow carvings on the surface (Illus I/10, I/11). This creates a distinguishing feature of bhumiya architecture. At the base of this band and just above the eaves is a gavaksha - a horse shoe arch like element that holds the figure of a deity or a kalasha (Illus I/10, I/11). The entire composition is topped by the amalaka with the finial. The roof of the antarala is composed of the stepping kutas of the main shikhara (Plates Y4, Y10, Y12, Y13).

The mandapas are of two basic types - a closed mandapa enclosed within walls, or an open mandapa formed of pillars and flanked by galleries. Often, an open mandapa is added to the closed mandapa, which is separate or attached to the former. In Yadava temples like the one at Sinnar, a detached porch stands in front of the temple along the central axis (Plate Y3), holding the image of the nandi, henceforth called the nandi.

---

5 A composition of the miniature temple/replica (kuta) on a vertical support (stambha).
mandapa. The closed mandapa is usually square and enclosed within walls. Its hall typically contains four pillars defining a central square. The surrounding pillars which form equal sized bays are partly concealed into the external walls (Plate Y19) of the mandapa. Some mandapas have ornate corbelled domes. Like the southern temples, pierced screens may appear around the perimeter of the hall. Pyramidal roofs (samavarna) made up of miniature shrine forms are occasionally found, as at Ambernath and Sinnar and are constructed internally in a corbelled manner. Mandapas in the Shiva temple at Kokamthan and Methi are stellate like the shrines themselves.

When porches are present, they appear outside the front entrance and occasionally on the sides (Plates Y3, Y4). The roof of the porches are similar to that of the mandapa and are supported by pillars and beams (Illus I/8, I/9). The open mandapas may also consist of a central square bay of four columns with equal sized bays protruding from the sides, thus forming a cruciform shape. The free-standing pillars (Plate Y20) support the ceiling of the open mandapa. The ceiling can be domical or left flat with a rhomboidal arrangement of beams. Galleries are formed along the edge of the mandapa, consisting of stone seating with back rests.

Plinth

Similar to most Indian temples, the plinth and the parapets of bhumiya temples form intense rhythmic bands of horizontal mouldings (Illus I/14, I/15). The character of the mouldings is closely related to the building processes of piling up course upon course of masonry. In Indian temple architecture, mouldings have a greater function than merely defining or emphasising the modulations on the surface. They have a sacred status conferred upon them by the shastras (texts) and follow typical sequences in different styles, depending upon the symbolic meaning that is conferred on each layer.

Adam Hardy (1997) in Macmillan’s The Dictionary of Art states:

"The horizontal compositions of the parapets or the plinths is best described in terms of their principle parts, the
'mouldings'. This will avoid the confusion caused by some diagrams of plinths, which elevate to equal status any little change in the profile, separately named, without marking the divisions between the courses. Once the courses of stone are recognised as the principal parts, they may be named and it becomes easy to describe the sequence of the mouldings. In the Yadava bhumiya temples, such a sequence has generally been adopted without much changes to the individual mouldings.

Differences occur in the form of decorative treatment on the mouldings - be it geometric, floral or image sculpture. The generally dead character of the decorative treatment also prevails in the case of mouldings. There is a scarcity of animal or human motifs in most of these examples.

The normal sequence of the mouldings can be best described by a particular nomenclature applied to each moulding type. Though the moulding types and their sequence do not vary a lot, the plinth and its general prominence has seen a gradual change in the various phases of Yadava architecture. Yadava bhumiya temples frequently follow the universal 'nagara' mouldings in Maharashtra. Starting from the lowest, the layers of mouldings recede inwards to give an overall sloping form to the plinth. The plinth moulding terminate into the wall. The plinth consists of a bottom band of kumbha-khura mouldings, above which is the kalasha moulding topped with the kapotali moulding. The base or the jagati, which projects beyond the kumbha moulding is occasionally seen. Within the above mouldings, variations occur in terms of decorative treatment consisting of sculptural and geometric motifs on the moulding surfaces.

In the 1060 temple at Ambernath and the slightly later temple at Sinnar, the plinth has a greater use than just a functional one. Its treatment is intricate and lavish with the use of sculptured animal motifs (Plate Y1). There is an abundance of floral ornamentation which is of a superior quality to that of the later period. From the middle of the 12th century there was a reduction in animal and human sculpture. It was replaced by
geometric ornamentation like the lozenge shaped rosettes etc. The mouldings are flat (Plates Y4, Y17), except the elephant course which is bolder and more effective than before. However, some temples omit this course completely. The plinths have uninteresting triangular facets and plinth mouldings have a string course of lozenge shaped elements inserted in the lower mouldings. From the early 13th century, the plinth lost its prominent character as an architectural element. It lost its height and was reduced to a plainly masoned utilitarian element. The sequence and general disposition of the mouldings may have been governed by some principles, but were flexible and left to the discovery of the various workshops that executed them. Thus individual cases and variations may be taken as a matter of ‘handwriting’ than a stylistic hallmark. We have no reasons to presuppose that the Maratha architects were bound by any moulding types, sequences or the shastras (principles) of earlier temple traditions.

Wall surface

The sanctuary and mandapas are distinct from each other in their plan formation. Their exterior articulation, though a part of the same scheme and belonging to the overall conception, may be discussed individually. This will enable to understand the similarities as well as the differences. The decorative treatment over the sanctuary and the mandapa walls is often misleading and may appear different. The reason being the plan compositions of the two, the sanctuary being usually stellate, whereas the mandapa is rectangular/stepped with rare stellate examples.

The decorative treatment over the rising wall surfaces of the sanctuary (that correspond to the projections in plan) is based on the column/pillar of the temple (Illus I/14). Each projection in the plan when observed carefully reveals that they are treated as a pillar. The vertical layers of pillar mouldings are transferred into horizontal bands of mouldings or pilasters on the wall surface. Thus the projection are treated similar to the horizontal levels of the pillar design. As a result the wall of the sanctuary contains the pillar (stambha) (Plate Y3) portion, topped by the kuta above the eaves.
This basic pillar type is one in which the upper most sequence of components includes a cushion capital (ghata), which is now narrow and pointed (Illus I/16, I/17). Below this is a sequence of knife edged mouldings (karnaka), which may protrude in a canopy like form if there is a image sculpture below (Plate Y9). Frequently, as in the later temples, this middle portion of the wall does not contain any image/sculpture and is left plain. Occasionally, some geometric or floral motifs were added to break the plainness of the surface (Plate Y17). Below the middle zone are a sequence of mouldings protruding out like a column base. The protruding base corresponds to the stellate or orthogonal projections in the sanctuary plan. The four larger cardinal projections (bhadras) that carry the vertical fluted band are also treated in a similar manner. In addition to the usual mouldings, they may hold a pillared niche support on brackets holding an image of the deity. The niche is supported on brackets if it is deep.

The same sequence of mouldings and sculptures runs around the perimeter of the temple, including the mandapa walls. If the mandapa has a stellate or staggered/orthogonal plan, the treatment takes a form similar to the sanctuary. In such mandapas, as the projections appear prominent, the wall decorations occur in the form of small and shallow horizontal bands of mouldings (Plates Y4, Y10). A few pillared niches may be present on the wall surfaces holding the images of the deities. The nature of mouldings and the decorative treatment can vary according to the workshop that executed it, but the underlying principle remains the same.

In earlier examples, like the Shiva temple in Ambernath or the Sinnar temples, there is an abundance of image sculpture (Plates Y1, Y3, Y5) on the projection and the niches of the wall surface. Image sculpture was later replaced by decorative and ornamental motifs of geometric and floral types (Illus I/18, I/19). In the latter periods of the Yadava rule, the quality of these carvings and decorations deteriorated. The carvings became scarce, until by the end of the 14th century they were totally abandoned (Plate Y17). This gradual deterioration in Yadava architecture is accompanied by temples of a smaller size that have stunted and imbalance proportions. On the whole, the carved surfaces of the Yadava temples in Maharashtra convey a mechanical quality.
Sultanate and Mughal architecture in Maharashtra.

This section concentrates on the architecture in Maharashtra from the 14th to the 17th centuries. This was a period characterised by severe conflict between the various Islamic States for the territorial, religious and cultural control of the Deccan. New people from northern India and foreign Islamic lands, new religion and new artistic forms were all inevitably blended with the indigenous Hindu elements in the region. Both were subjected to transformation. Islamic society absorbed the Hindus and many of their social customs. Islamic religion adopted features akin to devotional Hinduism. Islamic architectural forms borrowed native techniques and motifs.

A survey of the Muslim history during this era is a seemingly unending sequence of plots and assassinations. This was also was a period of great artistic achievements. Not only are the Deccani capitals studded with impressive monuments, but the Islamic courts were responsible for the production of the finest artefacts. Political and social instability even over several centuries, does not seem to have affected cultural and artistic life. Such instability may indeed have simulated the ambitions of the royal patrons. The Deccani monuments are unique instances of Islamic art in India and consists of mural paintings and tile work. The buildings demonstrate the influence of the Tughluq as well as Central Asian and Iranian traditions. Later monuments are characterised by a distinctive indigenous (Deccani) character. Mughal influence reached Maharashtra from 1600 onwards.

A complete exposition of the architecture of the Islamic Sultanates and the Mughals in Maharashtra is not the aim of this section. The aim is not to emphasise the explanations of the individual monuments, but to illustrate the general character of the Islamic architecture in Maharashtra. The thrust is to concentrate on the contributions of Islamic architecture, and create a basis for the understanding of Islamic construction and decoration that influenced Maratha temples. At a higher level, the aim is to understand the impact of a new ‘attitude’ and perspective that Islamic architecture

---

6 Political boundaries in the Deccan kept on changing with the emergence of new leaders and States and extinction of the old.
gave to Maharashtrian architects, that gave them a flexibility of vocabulary and interpretation. Islamic architecture brought to Maharashtra an entirely new tradition of construction, along with its approach to arts and aesthetics.

Deogiri - Yadava capital of the Deccan was renamed Daulatabad after the Islamic conquest. The earliest Islamic building in Maharashtra was built at Daulatabad soon after the second invasion from Delhi. This was the Jami mosque built by Qutubuddin Mubarak Khalji corresponding to the year 1318, using the surviving elements of Yadava temples. Later, a great building program was put into operation when Muhammad ibn Tughluq made Daulatabad his second capital. Again Yadava buildings provided a ready made quarry. Resentment against Muhammad led to rebellion in his kingdom and from the skirmishes that followed, rose the Bahmani kingdom under Alladin Hassan Bahman Shah.

The Bahmani courts were later strengthened culturally, by the influx of Muslim foreigners from Persia and Turkey. This also introduced a strong foreign class of Shia Muslims to the Deccan. New fashions started appearing in various forms and influenced the building tradition. Tension between the native Deccani Muslims and the foreigners, led to the division of the Bahmani kingdom into five States. These States ruled from various centres, and were constantly engaged in warfare against each other for the territorial control of the land. During the course of the unrest, Daulatabad, Gulbarga, Bidar, Bijapur and Golconda became the regional centres for political, artistic and cultural activity and left a lasting impression on Maharashtra. They formed an intrinsic part of Maratha lives in the centuries to follow.

It needs to be understood that the influence of Islamic buildings on Maratha temples is limited to specific areas. Beyond the influence of forms, elements and construction techniques, Islamic architectural principles and aesthetic values influenced Maratha temple architecture. The Islamic tradition, which at the beginning of the 14th century was alien took root in Maharashtra and was accepted by Maharashtrians as if their own.

---

7 Leader of the Tughluq dynasty who had earlier overthrown the Khaljis in Delhi.
8 Bahman Shah was known as Zafar Khan before he was elected as the leader of the Deccani nobles who rebelled to overthrow Muhammad ibn Tughluq.
Its use for Maratha temples was therefore natural, either consciously or without choice, accompanied with the occasional tensions of stylistic and ideological nature.

In this section on Islamic traditions, both the Deccani and the Mughal, emphasis is laid on those aspects that appear prominently in the Maratha temples. The Mughals hardly experienced any stability in Maharashtra under their emperor Aurangzeb, who in any case is not known to be a great patron of architecture. Numerous buildings were built by the Mughals in Maharashtra under their emperor Aurangzeb. Many examples of mosques, tombs and other buildings dating to the Mughal period are found in Aurangabad, Ahmednagar and the nearby places. However, they largely remain neglected and undocumented. Hence not much has been written on Mughal architecture in Maharashtra apart from the well known sites like the Bibi ka Maqbara in Aurangabad. It is therefore not surprising to note the deep penetration of Mughal elements in Maratha architecture. These were restricted to the popular features like the cusped arches, cypress order and the bangla roof. Whether these influence and elements came directly from the Mughals in the short span of their presence in Maharashtra, or through the general Mughalisation of the architectural styles in India, is difficult to ascertain.

Whatever may be the case, the influence of the Sultanate and Mughal styles in Maratha temples is limited to the adoption of the prominent elements in form, scale compositions and articulations. These have little correspondence with the symbolic ‘essence’ behind their use in the Muslim architectures. It should not be forgotten that Maratha temples by their very nature are Hindu monuments. These were perceived and built to perform the functions of the contemporaneous forms of Hinduism practised in Maharashtra. The influence of Islamic architecture is solely on account of the non-existence of an indigenous temple tradition in Maharashtra in the 17th century. It is no wonder that the Maratha architects were selective in their use of Islamic architectural elements, as against a wholesale application of Islamic design and construction. This selection was dictated by the requirements of form, function and the religious values of their temple architecture.
Materials and construction

In the early days, Yadava building sites provided ready made quarries for Islamic buildings like the Jami mosque in Daulatabad. In particular, the columns and beams of Yadava temples provided ready made structural material for the treabate systems adopted the Sultanate architecture in the Deccan. Later, Deccan came under central Asian and Iranian influences. The influx of architects and craftsmen from those distant Islamic lands brought arches, domes and vaults in the Deccani buildings. All this was slowly adopted and mastered by the native/indigenous craftsmen, who were until the advent of the Muslims trained and accustomed only to the Yadava traditions. Yadava techniques and aesthetic concepts continued to exist in Sultanate buildings to a minor level. In the 16th century under the Adilshah's, the indigenous Deccani element started to gather prominence in Islamic buildings.

In material and construction, the most dramatic Islamic introduction to the Deccan was lime masonry or what is known as the wet construction system. This replaced the dry treabate constructions of the Yadavas which consisted of raising layers upon layers of masonry without any cementing agent. Along with the wet masonry came large span construction of arches, vaults, vaulted and domical ceilings, that were essential to Islamic buildings of a large size as compared to modest Yadava temples. The system of wet construction may have been practised by the Yadavas in their later days as seen from some of their moulded brick and plaster shikharas. But the Islamic adaptation of wet masonry went much further with its large spans and ambitious ceilings, to suit the grandiosity of scale.

Islamic construction techniques also opened new avenues and gave scope for a varied system of decoration and sculptural work. In the Yadava tradition these were limited to floral and geometric patterns and rarely had any human or animal form. Islamic decoration was mostly in lime stucco or plaster work on brick or stone surfaces. Sometimes they were carved in shallow stone relief. It is here that Yadava craftsmanship proved useful and survived by changing its original nature. Thus certain Yadava skills continued to exist after being adapted to Islamic techniques and the
requirements of their architecture. An example of this, are the skills of carving in stone, which were an important aspect and strength of Yadava craftsmanship. In Islamic buildings, these skills were improvised to decorate stone facades with calligraphic and floral patterns. Same basic skills were used to carve grills in stone. Stucco design work in geometric, floral and calligraphic patterns could be introduced for windows and other openings with the aid of their craftsmanship.

An important task for Yadava craftsmen was to learn and master the vocabulary of new materials and systems, in order to be employable for Islamic building requirements. Lime and stucco work in Islamic architecture made a new technique available to the indigenous Deccani craftsmen. New forms of domes, vaults and arches were treated with plaster and stucco, to produce intricately moulded and modelled surfaces. These surfaces enveloped the building and enhanced the beauty of the architectural forms. This developed into various types of petalled, fluted and bulbous domes.9

The Mughals brought with them the elements of cypress orders, cusped arches, bangla roof and cornices. These were built in stone, brick and plaster or in timber. It is not clear whether these three elements came to Maharashtra through the Mughal or Rajput contact. Over the years these forms were mastered by the Maharashtrian craftsmen in ways unique to Maharashtra.10 The three typical elements had various origins. The bangla roof cornice was an adaptation of the bangaldar roof that developed in Bengal and was originally made from thatch. Cusped arches and cypress order have a central Asian and Iranian origin, and were brought to India by the craftsmen migrating from those regions. After a series of morphological changes, these elements developed typical features and appeared abundantly in Mughal buildings. In the 17th and 18th centuries they penetrated into the regional architectural styles in India.

---

9 Domes appearing to emerge out of a base of petals with flutings all around them, rising to the top to meet at the centre.
10 By changing forms and materials, many new types emerged out of the Mughal elements.
Plan form

It appears that Islamic plan forms in their creation and configuration of spaces hardly had any influence on the temple’s space requirements. This is due to the scale of Islamic buildings and the difference in its functional and ritualistic requirements. Mosques, tombs and the madrasas are built to a mammoth size as compared to the modest Yadava temples (Illus 1/20, 1/22 - 1/24). Islamic architecture is based on the principle of the module. These modules are repeated according to principles or numbers in order to create large covered areas of homogeneous spaces. Hindu temples achieve their distinction not by the size of the space, but by the execution of spatial enclosures through iconic and other representations.

In plan form and composition of the buildings, Islamic architecture was based on values of space, settings, beauty and other aesthetic judgements that are fundamentally different to Hindu temples. Unlike Hindu temple architecture, it is not an interplay of sculpture and decoration that is woven with the cosmic or other divine significance. In a Hindu temple, the functional aspects of the space are limited to perform rituals. Hindu temples are not built to be enjoyed in their spatial formations. On the other hand, Islamic architecture depending on the nature of the building, has variations in the spatial organisations, form, structure, settings and aesthetic judgements.

Tombs, madrasas and mosques are the prominent Islamic building types seen in Maharashtra. The mosque is a religious building whereas the other two are partly secular in nature. The mosque, because of the nature of worship, demands a spatial organisation which has a secular scale similar to that of public assembly capable of accommodating a large congregation. This invariably demands large spaces that are adaptable for flexible use. The planning of a mosque is oriented towards a distinguishing and directing surface or space facing Mecca. The plan of the tombs and madrasas are based on symmetry along the vertical and the horizontal axis. Their compositions are an interplay of holy numbers that are repeated to arrive at the desired size and scale, which is guided by strict geometry that imparts a structural and visual stability. Tombs or madrasas have a central main chamber emphasised by the huge
volume that is created by the mega-roofing vaults and the domes (Illus 1/20, 1/21, 1/24). The central space is flanked by smaller spaces arranged symmetrically. Corner minarets have a visual as well as a functional purpose (Illus 1/20, 1/21, 1/22).

The scale of Islamic buildings need settings that can create vistas and surroundings from where the buildings can be admired. Ideally, these large buildings are placed in the centre of even bigger surroundings that are divided into symmetrical square gardens. The complex is usually approached through gates and pathways that dictate the movement of the observer and frame the architecture. This helps to appreciate the architecture from particular positions and distances. Not that all buildings comply with these regulations, but this is in principle the nature of the architectural conceptualisation. It is directed towards beauty, pleasure, fantasy and above all a grandness of scale, that manifests the power of the king who is the representative of the divine Allah on earth. This is typical of Islamic architecture anywhere in the world, including the architecture of the Deccani Sultanates and that of the Mughals. It is in fact a philosophy dictated by the nature of the religion.

**Plinth**

The lowest portion of the building consists of the plinth which may or may not be conspicuous. The plinth can take the size of a modest stone platform on which the wall structure is raised (Illus 1/22, 1/23, 1/28, 1/29). In such cases the plinth consists of three to four layers of stone slabs, plain or slightly moulded with scarce geometric and floral decoration. The plinth may or may not protrude outside the wall structure, although it usually does.

The plinth in the case of big buildings is raised to the height of a floor or more and contains rooms (Illus 1/21, 1/24, 1/26). At this stage it assumes the significance and the strength of a podium. This is seen in the Bibi ka Maqbara in Aurangabad or the famous tombs of the Mughals in the north. The entire building stands on this plinth, and the projecting portions outside the wall structure are treated as terraces, that are approached through the staircases built into the podiums. Decorative patterns in this
instance are unlike those on the humble stone plinths but form part of the exterior decorative scheme. It may consist of blind and/or open arches with doors within them, acting as entrances to the rooms that the plinths accommodate. Each room is a section of the overall grid of the building and is treated distinctly in frames/panels into which the arches are cut. They can be covered with marble or other stone surfaces as per the overall decorative scheme. Such plinths may also contain staircases to the basement (if there is one). The terraced part is enclosed by a parapet that is in the form of open stone/plaster or metal grill, with geometric or floral designs fitting into the overall decorative scheme.

Wall surface

The wall structure is distinct and different from the plinth when the plinth projects out. This is particularly true in the case of Mughal or Deccani Sultanates tombs, madrassas and the rauzas. Occasionally, the plinth may be small and inconspicuous, and the wall structure may appear to be projecting out of the ground. Walls act as enveloping surfaces that enclose the internal spaces. In the case of bi-axially symmetrical buildings, the wall surfaces on all sides are similar to each other. Invariably they are treated symmetrically (Illus 1/22, 1/24 - 1/27).

In many Islamic buildings - Sultanate as well as the Mughal, the openings cut out within the walls are so large that the walls are merely reduced to columns that hold arches between them (Illus 1/22, 1/26 - 1/28). However in buildings like tombs, wherein the central space and the smaller side spaces are enclosed, the wall surface is prominent and the openings cut within them leave a substantial part of the wall in its place (Illus 1/20, 1/24, 1/29). Within both schemes, surface articulation consists of breaking down the facade into smaller panels that correspond to the repetitive grid (Illus 1/25, 1/28, 1/29). These square or rectangular panels may be used individually or are combined to cut out door openings. Usually in the pattern of fenestration’s, there is a large central panel broken down into an arch that occasionally runs deep enough to create a vault. The arched area is broken down into a door and a few windows that are arranged symmetrically. Similarly, panels around the central openings are treated with
windows or are left bare. They occasionally consist of floral traceries carved into stone slabs or cut into plaster (Illus I/31, I/32). When the wall surface is reduced down to columns by huge arches, a central emphasis is created by a larger arch and smaller side arches. Within the depth of the larger arch there may be smaller arches cutting down the scale of the opening (Illus I/28, I/29).

The surface decorative scheme can be in one colour consisting of stone or plaster work. At times, there is an alternate use of two or more coloured stone surfaces like white marble panels, used in combination with red sandstone borders. Arches can be of various types, circular, pointed, sloping pointed, cusped and so on. The entire wall scheme is terminated at the stone eaves, projecting out on brackets (Illus I/33 - I/35). Sometimes the wall surface terminates into a parapet around the terraced flat roofs surrounding the domes (Illus I/36).

Usually the architectural scheme includes some sort of minarets to summon the faithful to the prayer. These are in the form of distinct structures that taper as they rise higher, and may merge with the total architectural scheme (Illus I/21, I/36). The decorative pattern, roofing and wall treatment echoes the schematics of the rest of the building. These are usually covered by a dome, a kiosk or a pavilion similar to but smaller than the ones on the main buildings. The minarets may be decorative in nature, in which case they do not have a staircase within them.

**Roof structure**

The roof structure comprises of domes, vaults and terraced flat ceilings that are interspersed within the galaxy of vaults and the domes. The congregation area in the mosque generally doesn’t have a roof, though in Bijapur there is an exceptional example of a roof with several domes. Tombs and the madrassas have a scheme of roofing distributed as per the desired emphasis of the covered space. A large central space like the tomb chamber or a large hall which is the focal point of plan is covered with a large dome (Illus I/21 - I/24). The smaller spaces flanking the central one can be
left with flat ceilings or may be treated with domes, mostly similar and always smaller than the central one (Illus I/22, I/23).

Among the monuments of Deccani Islamic architecture, the tomb known as the Gol Gumbaz in Bijapur is famous for the largest dome in India, constructed out of brick and plaster (Illus I/20, I/21). Smaller domes are corbelled in brick or stone. Large domes like the Gol Gumbaz are built in the form of a thick shell of lime in which bricks float as reinforcement material, aided by criss-cross metal ties. The dome construction is based on the principle of rotated square. The projecting points of the square are supported by a network of columns, arches, vaults and ribs. These points are connected by a ring beam from which the dome rises. Sometimes the ring beam is externally treated in the form of a simple moulding. In Deccani buildings, it is often treated in the shape of petals around the base of dome. The dome appears to arise out of this base of petals.

Externally, the dome may be treated with plaster, stone slabs or tile mosaic. In many Deccani and Mughal buildings, the surface of the dome is treated with flutings at regular intervals. These are moulded in brick and plaster. The entire scheme is crowned either by a finial in stone or metal. Internally, the domical ceiling surface is left plain or painted in floral themes. It is moulded when constructed out of corbelled stone or brick. Such domes have pronounced ribs and the dividing/intersecting arches create vaults with pendentives hanging from the top. These domes have intricate patterns of vaults that multiply in number as they spring upwards from the supporting columns (Illus I/24).

Two aspects emerge from the discussions of materials, construction system, plan form and composition of the Islamic buildings in Maharashtra. Islamic buildings were different from the Yadava structures in their system of construction, planning and composition. Above all, they differed in the use of forms and elements - both structural and compositional. Islamic architecture relied on a grandiosity scale and setting. In pursuit of these characteristics, there was little scope for intricate detailing and decoration. Therefore, when compared with Yadava shrines, Islamic buildings appear
much less adorned by intricate decorative treatment. An important aspect is the use of arches, vaults and domes as the basic structural and architectural elements, and feature prominently like the shikhara and the columns of a Hindu temple.

Decoration

Though scarce as compared to Hindu temples, Islamic architecture in Maharashtra has also been responsible for introducing styles and techniques of decorative treatments. In doing so they used the skills of indigenous Deccani craftsmen though the decorative themes were of Islamic origin and often came from outside India. The Islamic contribution to art and decoration in Maharashtra changed over 300 years of its tradition. Its form changed more drastically with the advent of the Mughals. It was the combined influence of the Deccani Sultanates and the Mughals that was incorporated by the Maratha architects in their temples.

By their shape and execution, the structural elements of arches, vaults and domes are inherently decorative. Arches in Deccani Islamic buildings varied from the most simple types to the sloping-pointed and sloping-cusped etc. Mostly structural in nature and built in brick or stone, these arches added a certain charm and beauty to the architecture. Similar to the arches, vaults and domes provided intricate surfaces for further carving, plaster work, painting and other forms of decoration. Popular external decoration took the form of moulded flutings and the petal base from which the dome rises. Internally, the domes created large surfaces which could take a number of treatments in plaster and stucco to break down its expansiveness. An interesting aspect of Islamic decoration are the building facades that are broken down into proportionate squares and rectangles (Illus I/31, I/32). These are filled with details that help to scale down the building. With domes corbelled in stone, the edges of the corbelled brick or stone surfaces were moulded to give beautiful concentric surfaces that recede.

Apart from the general treatment of the architectural form, Islamic architecture contributed typical skills of decoration, which in the early days were restricted in their use. Cut plaster work was popular and was applied to the structure above the arches,
the depth of the arches and wall surfaces (Illus I/36). Decorative themes were restricted to floral and geometric patterns which later included calligraphy. Painting combined with calligraphy was rarely applied to mosques, madrassas and tombs. In mosques it was more prominent on the mihrab, like the Jami mosque in Bijapur.

Significant changes in the decoration of Deccani Islamic buildings appeared after the advent of the Mughals. Mughal buildings in North India are known for their decorative treatments, but all forms of decoration were not brought by the Mughals to Maharashtra. One reason for this is the fact that Mughals spent a short span of time in Maharashtra in which they employed Deccani craftsmen. In structural systems, cusped arches, cypress orders and bangla cornice were built in stone and also carved on the surfaces. With the Mughals, the decorative patterns were executed in colour paintings that already had a tradition in Maharashtra. The Bibi ka Maqbara, styled on the basis of the Taj Mahal has painted surfaces with floral themes and inlay work, which is now destroyed.

External treatment in cut plaster work, plaster grills and other adornment was lavished on the few Mughal buildings in Maharashtra. The State of Hyderabad under the Qutubshah's are famous for their exquisite decorative themes like those on the Char Minar. This is a lavishly adorned gateway in the middle of the town with painted plaster and stucco work. Such decorative aspects of the two Islamic traditions in Maharashtra were later used by the Maratha architects, and applied in innovative combinations of structure and decoration on their temples. This shows the influence of Islamic decoration in two ways. Firstly by virtue of the new skills that Islamic architecture gave to Maharashtra, and secondly by the loss of the indigenous skills of craftsmanship.

**General influence of Islamic architecture on Maratha temples**

One of the most important influences of the Islamic tradition on Maratha architecture is the development of an 'attitude' towards design, construction and decoration that was different from Yadava tradition. The practice of Islamic architecture gave an
opportunity to the Maratha architects (though without choice!) to adapt their skills to the requirements of the north Indian and foreign Islamic traditions. Though the architecture that emerged out of this hybridisation had Yadava and the Islamic elements, the Islamic influence was at the core of Maratha architecture. Hindu influence in early Islamic buildings is evident, but later died out. It was in the 16th and 17th century Adilshahi architecture, that the indigenous Deccani element became prominent in the architecture.

 Maharashtrian architects trained in such a hybrid tradition for 300 years had an opportunity to build Hindu temples under the Marathas. The loss of an indigenous tradition was compensated with the use of Islamic skills they mastered. This was complemented by their familiarity with surviving Yadava temples and the new tradition brought to Maharashtra by the migrating craftsmen. The architectural and aesthetic outlook developed as a result of the Islamic building practice, enabled the Maratha architects to build the post-Islamic tradition of temple architecture in Maharashtra. The course of Maratha tradition shows the strengths and weaknesses of its architecture that were resolved in the three phases. It also shows how the later Maratha temples have absorbed and integrated the influence of other temple traditions in India, as compared to the early Maratha temples that have a strong Islamic character. Some losses were the skills of Yadava stone craftsmanship and the loss of knowledge of the principles of Hindu temple architecture, including the unfamiliarity with human and animal forms. In general there was a lack of conscious understanding of past traditions - both on part of the architect and the patron. Such were the conditions in which temples began to be built in Maharashtra under the Maratha rule.
Chapter 4

Basic Characteristics of Maratha Temples

Three phase evolution

A socio-political and cultural perspective of Maratha society from the 17th - 19th century is essential to develop an understanding of the evolution of the Maratha temple tradition. Maratha rule in Maharashtra was marked by three important political changes that left an everlasting influence on the course of developments of their temple tradition. These events which spanned a few decades were the death of Shivaji, the rise of the Peshva and the final liquidation of the Maratha State at the hands of the British. They had a tremendous effect on Maratha politics and economy. In short, they influenced the factors that controlled temple patronage and consequently the evolution of the Maratha temple tradition. They brought changes in the architecture of the temples, not only in terms of their size and scale but also through the infusion of foreign styles and elements, which in time became an intrinsic part of the Maratha tradition. It is for these reasons that the Maratha temple architecture should be examined chronologically, corresponding to the three important events in Maratha history.

The political ethos and aspirations of the Bhonsales in Nagpur often conflicted with those of the heartland. Temple architecture developed in Nagpur under these
conditions. Nagpur was geographically and politically (to an extent) isolated from heartland Maharashtra. It was under greater cultural and artistic influence from Orissa and Bengal. A certain Rajasthani charm is seen in the Nagpur temples because of the political and cultural contacts with the region. As a result, temple architecture of Nagpur shows a distinct departure from that of the heartland.

The Bhonsales were active in Nagpur after the 1740's when they embarked on their temple building activity. By this time, Maratha temple architecture in the heartland had developed extensively. The architectural tradition established in the heartland was eventually transferred to Nagpur. This happened through the migration of craftsmen from certain schools or workshops who found patronage under the Bhonsales. This was aided by the craftsmanship from regions in eastern India and Malwa. Hence temple architecture in Nagpur has only partial roots in the heartland tradition and therefore needs be considered separately. It coincides with the later half of the Middle Phase and continues beyond the Late Phase of the heartland tradition.

Two trends in design: Indigenous and Revivalist

The understanding of the typological trends of the Maratha temples is incomplete without an analysis of the tradition in all the three phases and in Nagpur. Two architectural types - Indigenous and the Revivalist, emerged out of the contrasting influences of the preceding architectural traditions and contemporaneous movements in Maharashtra. The adaptation and combinations of the preceding temple traditions with the Islamic, nurtured the morphological transformations in the Maratha tradition. When seen as a part of a tradition, Maratha temples reveal at their core, conscious attempts of revival as well as the survival of earlier temple traditions in India.

The Indigenous Maratha temple type adheres to the Islamic techniques of construction and decoration, and shows a greater influence of Islamic architecture in its ‘spirit’, with a conscious absorption of architectural principles adhered to by the Yadavas

---

This is the truly original contribution of the Marathas to the mainstream of temple traditions in India. The limitations and implications of this nomenclature have been explained in the section on the 'basis of nomenclature'. The Indigenous architecture is dominated by plain cemented walls and a plinth structure of dressed stone. The roof or the shikhara - the most prominent and distinguishing aspect of the Indigenous vocabulary, is influenced by Islamic construction, decoration and aesthetic traditions. However, the form and compositional principles of the Indigenous shikhara remain largely Hindu. The Indigenous temples show a major Islamic presence in geometry and configuration of elements. This consists of domes, arches and vaults. Mughal influence replaced certain elements and decorations of the shikhara composition in the later period of the Maratha tradition.

The Revivalist temple type became popular under the leadership of the Peshva. It was encouraged by political and economic stability in Maharashtra and fostered contacts with the North. In North India and the neighbouring states of Gujarat, Rajasthan and Malwa, the tradition of temple architecture was alive and less affected by the Muslim onslaught. The Revivalist architecture of the Marathas was inclined towards creating grander forms of structural stone temples. This architecture was occasionally combined with cemented masonry of lime and stone including the forms and elements of the Indigenous type temples. This resulted in the creation of an architecture that had Revivalist wall structure and a Indigenous type shikhara and is referred to as the 'Combination' type temple.

Temples like those at Nasik, Trimbukeshvara, Toke and later temples in Nagpur had stellate or stepped plans for their sanctuaries. The shikharas adhered to one of the traditional bhumija and shekhari types. Some contemporary interpretations from the neighbouring regions were introduced by the migrating craftsmen employed to embellish this task for the Marathas. The Revivalist type temples are distinguished by their geometry, carved stone walls, shikharas, columns and decorative themes that are reminiscent of the Indian temple traditions. Many Islamic and Indigenous Maratha temple features crept
into the Revivalist temples. However, the understanding of the Yadava temple principles or other Indian traditions was not perfect. Revivalist temples like in the Indigenous type, are a manifestation of their time and should also be looked in the context of the historical background.

*Basis of nomenclature*

Indigenous type temples make an extensive use of the Islamic architectural vocabulary in its construction, composition, aesthetics and has emerged out of a combination of Yadava and Islamic architectural principles. It may be argued as to how or up to what extent was the contribution original, since Indigenous temples make an extensive use of the preceding vocabulary. Though the Indigenous type temples are the most original contribution of the Marathas to the main stream of Indian temple traditions, the very nomenclature or the title ‘Indigenous’ can be misleading, without having explained the exact context of its use and the limitations imposed. ‘Indigenous’ is used to describe something that is born in a region or is native to a place. In this respect the Yadava tradition is also indigenous to Maharashtra. It therefore needs to be emphasised that the term ‘Indigenous’, when used to describe a certain type of Maratha temple architecture born in Maharashtra in the 17th century, reflects the socio-cultural and political ethos of the patrons who built it. However, a more appropriate title needs to be coined to explain the exact nature of the ‘originality’ of the architecture.

The combination of the disparate architectural traditions in the Deccan can be explained as a survival of skills and hybridisation of the vocabularies. The creation of the Indigenous type temples was a process that had its roots in Maratha history. The blending of the native and Islamic values through architectural exchanges and at an ideological/philosophical level, are a peculiar and important aspect of the Maratha period. Socio-cultural exchanges influenced the Hindu and Islamic societies in Maharashtra. Islamic and Hindu values were manifested singly and in combination with various aspects of Maratha life like food, language, dress, courtly manners and social customs. Islamic influence was so prevailing, that the Marathas were notorious
for emulating Islamic habits. Maratha temple architecture is thus another example of cross cultural hybridisation in Maratha history. According to the changes and developments in Maharashtrian politics, ideology and society, the patterns of combinations of the two distinct traditions saw a change over the period of Maratha rule. Temples are a product of this characteristic habit or pattern of the Maratha society from the 17th to the 19th century.

Revivalism took place at a later stage of the Maratha tradition, after the Indigenous temple type was well established. It occurred suddenly without much preceding developments, though glimpses of an inclination in this direction were seen by the end of the Early Phase. The factors in favour of Revivalist type of architecture were the increased political stability and economic prosperity attained by the Marathas under Peshwa entrepreneurship. Improved relations with the Mughals fostered Maratha contacts with northern India. The Maratha patrons were exposed to the grand architectural creations of the northern temple traditions. By this time the Marathas had assumed a pan-Indian attitude and greater Indian domination. They were eager to manifest their power through the buildings they sponsored. The period witnessed a remarkable growth in the construction of palaces and temples. Mughal patrons during the heydays were famous for their grand tradition of architectural embellishments and patronage. Architectural patronage was a reflection of the emperors power and status. Revivalist architecture was therefore a perfect choice for the Marathas. For some patrons, the Indigenous type temples may have lacked the grandeur of the stone temples of the Yadavas or other medieval Indian styles. The strong presence of Islamic elements in the Indigenous temples may have had political implications for some Marathas, which they desired to wipe out.

The conditions were favourable for stone temples, but the problem was the unavailability of mediaeval craftsmanship responsible for the Yadava temple tradition. Archival records and historical studies have shown how this problem was resolved by the import of skills through craftsmen, who migrated to Maharashtra from the
neighbouring regions. These migrating craftsmen trained in their native traditions lacked an understanding of the Yadava architecture, especially the bhumija type which was mostly built in the Deccan. Thus it is clear that the reasons for revival are not rooted only in the Maratha nationalistic values. This holds strength in the case of patrons like the Holkars of Indore and the Bhonsales of Nagpur. Temples of the Holkars like those built in Toke are of the Revivalist type. The Grishneshvara temple in Ellora though built in the Indigenous vocabulary, is an attempt to recreate the bhumija temple form. The Bhonsales in Nagpur also tried to revive stone temple architecture (Illus I/97, I/102). They even built their Indigenous type temples in stone which was a development not seen elsewhere in heartland Maharashtra.

Architectural revival in the Maratha tradition has a very curious aspect. Most of the Revivalist type temples in heartland Maharashtra belong to the shekhari style. This is surprising, because the Yadavas built very few shekhari temples in Maharashtra and those too are of a very basic nature. The shekhari temples of the Marathas can be assumed to be a creation of craftsmen/architects from outside Maharashtra and who came from a region where the shekhari tradition was in practise. Another mysterious development is the construction of bhumija temples in Nagpur. Yadavas did not build any bhumija temples in Vidarbha. What were the reasons for Nagpur patron to revive the bhumija style and where did the required skills of bhumija design and craftsmanship come from? Answers to these questions will be found in the course of the architectural developments. Certain Islamic elements also penetrated the Revivalist type either as structural or decorative, and were seen in the form of pillars, arches and decorative treatments carved in shallow stone relief. The Revivalist type was never free of the Islamic influence.

**Basic composition of a Maratha temple complex**

In terms of basic characteristics and organisation, Maratha temples follow the established structure and arrangements of a temple complex, similar to those built by

---

2 MAHAJAN, MALATI (1991), *A Cultural History of Maharashtra and Goa from Place, Name and Inscriptions*, Pune.
the Yadavas or other Indian traditions. Certain additions and alterations occur because of Islamic influences and stylistic exchanges. The overall planning of the temple complex remains the same in case of the Indigenous and the Revivalist types. Major differences in the composition of the temple complex are attributed to the location of the temple site.

A Maratha temple complex consists of a paved courtyard enclosed by a walls (Plates M36, M62, M80) forming a cloister of cells on its inner sides. The enclosing walls later developed narrow terraces/corridors (Plate M133) on their roof level that are reached through a flight of steps built within the walls (Plates M52, M84). Some later examples have more than one gateway to the temple complex, facing different directions (Plates M34, M109, M134). A drum house or a nagarkhana is placed over these entrances where music was played during daily rituals or auspicious hours. The structural system for the cloisters of cells are a combination of Islamic systems, occasionally combined with columns and beams built in dry stone masonry. Frequently, these structures are composed of domes, arches (Plate M37) and walls that were built in cemented masonry using dressed stone or bricks that are sometimes plastered. Later temples built along the river banks, have immaculately constructed sweeping flight of stone steps (Plate M48). These steps, known as ghats, connect the temple to the river and were used for religious rituals. Galleries or open arcades forming intermediate terraces (Plate M94) appeared within the flights of ghats and provided partially sheltered spaces. Visually appealing, the ghats soon developed into an impressive and essential feature of river side Maratha temples. They still continue to be a popular platform for social life in Maharashtrian villages.

Another distinguishing feature of the Maratha temple complex is the tall deepstambhas or lamp posts (Plates M27, M140) built in stone. There is usually one deepstambha in the front on each side of the temple and sometimes several within the complex. Deepstambhas were built as a sign of religiosity of the patron or an offering to the deity. They are raised on a plinth that is tall or short, moulded or unmoulded.
When the stone image of the nandi is not accommodated in the main mandapa, Maratha temples provide an additional mandapa in the form of a free standing porch (Plates M36 - M39) This is called the nandi mandapa and is a small, square and open structure with four columns raised on a plinth that supports a roof. The entire structure is raised on a plinth and the roof is of the Indigenous type and usually a smaller version of the main shikhara (Illus I/87). The nandi mandapa was very popular in Combination type temples. Occasionally, it had a Revivalist stone wall structure and an Indigenous brick, plaster and stucco shikhara. Some Maratha temples are panchayatana or five shrine temples, consisting of four minor shrines around the temple. Similar five shrine temples were earlier built in the Yadava tradition as at Sinnar.

*Materials and construction: Indigenous type*

The character and features of Indigenous Maratha temples have resulted from the materials in which they were built and the construction systems employed. It is here that the Islamic influence is most evident. Yadava architecture was a structural tradition in stone. It followed the system of dry masonry which consisted of piling layers upon layers of stone without any cementing material, supported by a structural system of columns and beams. Along with the trabeate system in stone, the Indigenous type Maratha temples employed the Islamic construction systems (Plates M37, M41, M60). Islamic contribution consisted of stone and brick masonry with the use of cementing materials, which was usually lime. Along with the wet masonry came the mortared domes, arches and vaults (Plates M34, M43, M50, M78, M83 etc). These Islamic elements were incorporated in the Indigenous Maratha temples, sometimes for their original purpose as structural elements, sometimes just decorative. When used for a merely decorative purpose, these elements lost their original context. Occasionally, Islamic elements were combined with the trabeate system or used on their own.

Along with the materials and construction techniques, Yadava and Islamic traditions blend in the Indigenous Maratha temples in aspects of decoration. Yadava temples
employed sculptural forms and mouldings carved in stone. The Indigenous type temples retained Yadava decorative techniques in parts of the building and incorporated the Islamic contribution of lime, plaster and stucco. These two were the essential elements in Indigenous temple *shikharas* (Plates M83, M89, M90 etc). Plaster and stucco work were used to create decorative forms and elements to replace their Yadava counterparts in stone. At the same time, plaster and stucco techniques were used to treat brick surfaces and embellish them with decorations derived from the Sultanate decorative themes. Such hybridisation form a distinct dimension of the Indigenous Maratha monuments.

While combining the usage of the Yadava and Islamic systems, Maratha architects also added their own original features. This can be seen in the later period when timber was employed for the construction of some parts of the *mandapas* (Plates M91, M92). The use of timber in structural elements had an Islamic precedent. Timber columns and arches recreating the Mughal cypress orders and cusped arches were employed. Much of the timber usage was derived from the contemporaneous secular architecture in Maharashtra. Thus it is clear that the major Islamic and Yadava materials and techniques have been incorporated in the Indigenous Maratha temples. Their use has been similar to Yadava temples, though they have been remodelled for decorative purposes. This was primarily done in order to fulfil certain principles of temple architecture which the architects attempted to follow in the Indigenous type temples.

*Plan form: Indigenous type*

Temple proper - the structure of greatest importance encompassed a vast range of youthful and innovative variations while following basic essentials. Usually Maratha temples face the traditional east-west direction. In some later examples they are oriented towards the *ghats* and the river (Plates M25, M36). Maratha temples of the Indigenous type consist of a *garbhagriha* connected to the *mandapa* (one or two in some cases) through the *antarala*, though in some cases this is absent (Illus I/47 - I/62, I/64, I/66, I/67, I/73, I/78).
The garbhagriha is usually nirandhara, i.e. without a circum-ambulatory passage or pradakshina patha (Illus I/38). The sanctuary has a square plan with straight plain stone walls (Plate M119). The mandapa is square or rectangular. It remained square in the Early Phase and part of the Middle Phase. The construction of the mandapa consists of plain stone walls. Usually, the columns of the mandapas are partly sunk in the external walls, occasionally they are free standing. The ceiling is flat or domical, supported on columns, beams and arches. Stone ribs emerge from the junction of beams or corners of the mandapa to support the domical ceiling. In some cases, the ceiling is corbelled in brick or stone. The mandapa usually has only one entrance, though occasionally there are entrances in the side walls. Very rarely do Indigenous mandapas have porches outside the entrance. The sanctuary has a similar structural arrangement with stone walls, columns, beams or arches supporting a domical ceiling. The entire structure is raised on a plinth that protrudes around the building (Plate M62).

From the end of the Middle Phase and into the Late Phase, many Indigenous Maratha temples were built in the cities, especially in Pune. These temples attracted large congregations for kirtanas or sermons which were very popular. To accommodate large congregations, larger mandapas were required. The solution came from the secular architecture wherein timber was combined with brick masonry (Plates M91, M92). In these temples, the rectangular antarala is converted into a column porch and hence called the antarala porch. The traditional stone mandapas are absent in these temples and the antarala porch is attached to the timber mandapas (Illus I/58 - I/62). Sometimes, these large mandapas are rectangular spaces, attached to the existing square mandapas of the temple or to the antarala porch (Illus I/47). Their plan consists of a large and long central aisle connected to narrow side aisles. The internal spaces of the mandapa are divided by rectangular posts or cypress order type timber columns holding cusped arches of varying spans between them. Above the side aisles is a gallery that runs along the periphery of the mandapa, forming an atrium like space over the central aisle of the mandapa. The entire structure is covered by a sloping pitched roof (Plates M88, M95). The decorative and construction systems of this
mandapa had precedents in the palace architecture of Pune and other cities. The decoration consisted of timber panels with carvings or surface mouldings, creating the ceiling below the galleries. Occasionally, the end row of timber posts were filled in by walls, creating a closed mandapa. Stone variations of the same plan type are seen in Tasgaon and Wai.

**Plinth: Indigenous type**

Most of the Indigenous Maratha temples have plinths of a modest size and a utilitarian nature. This is not surprising considering the influence of Islamic architecture on the Indigenous temples. In Deccani Islamic architecture, plinths did not play a dominant aesthetic role. They received more importance in the architectural theme when the plinth changed its form from a modest stone base corresponding to the jagati in Yadava temples, to a tall podium with rooms inside. Such tall plinths were never present in the Maratha Indigenous temples.

In the Early Phase, the Indigenous plinths were inconspicuous (Plates M1 - M5). They were made of two or three layers of stone slabs piled on top of each other. These plinths projected marginally beyond the structure. It was only in the Middle Phase that the Indigenous temple plinth was visible. However, it still remained a largely utilitarian element of the architecture, lifting the structure from the ground. Such plinths (jagati) consist of three or four layers of stone slabs and were slightly taller than those in the Early Phase (Plates M35, M51). Occasionally, the Middle Phase plinths have their top stone slab carved with inverted petal like elements along the length. A similar inverted layer was repeated on the bottom layer. A consistent development was the top layer of the plinth that projects beyond the lower layers, forming a coping with a semi-circular moulding which curves inside. This top layer helped to protect the stone layers below.

Though not refined, the Indigenous plinths in the Late Phase of the Maratha tradition had assumed a bigger size and were visually more dominant (Illus I/109 - I/112). Occasionally, they protruded beyond the limits of the structure to form an open
pradakshina patha. In the temples at Wai, Dhom and Satara, the Indigenous temple plinths received layers of sharply cut mouldings and is very prominent (Plates M121). The mouldings continued to remain plain but were taller and bolder. The general refinement in design and workmanship of the temple is also reflected through the temple plinths. The plinth of the nandi mandapa outside the Dhomeshvar temple in Dhom was given the form of a tortoise in a lotus petalled tank (Plate M124). Graceful compositions like these, had started to feature in the Indigenous temple plinths of the Last Phase.

Wall surface: Indigenous type

Following the square outline in the plan form of the sanctuary and the mandapas, the walls of the Indigenous temples are also straight. Constructed out of plain dressed stone built in cemented masonry, the walls of the Indigenous temples are conspicuous by the absence of any carvings. An occasional band of mouldings may be present within the height of the wall. This helps to break the monotony of the plain stone surfaces. Rarely are these walls furnished with any window openings. Doors when present usually span between columns that are sunk into the depth of the wall. Rising from the plinths, the walls of the Indigenous type temples project up to the eaves (Plate M51). The eaves are in sloping stone slabs supported by stone brackets, placed at regular intervals (Illus I/118). Most walls continue above the eaves and terminate into the parapet. These parapets have the usual band of merlons carved in stone or moulded in plaster.

In temples of the Late Phase like the Dhomeshvar temple in Dhom and the Ganesha temple in Tasgaon and Satara, the plainness of the wall has been relieved by the introduction of carved and moulded surfaces (Plate M38). This is a product of the general refinement in craftsmanship and a lavishness in the treatment. The front wall surfaces, adjacent to the cypress order/columns of the antarala porches of the above temples have stone slabs carved with floral patterns (Plate M122). Such decorations were common in Mughal buildings where they were carved in marble. The only other
decorative feature on the walls of the Indigenous type temples are the occasional framed niches that are left empty.

*Shikhara/Superstructure: Indigenous type*

As in Hindu temples, the most important and highly distinguishing feature of Maratha temple is the *shikhara* or the superstructure. Surprisingly, their dominance is more apparent in the temples of the Indigenous type. The Indigenous Maratha temple *shikharas* are also used to cover the Revivalist angulated stone wall structures. Here, a major influence of both the Yadava and Islamic architecture is noticeable in their form and elements. It is an interesting mixture of the Indigenous Deccani and Islamic vocabularies (Illus I/80, I/84, I/88). The *shikharas* are raised over the projecting eaves at which the wall terminates. This eaves is a sloping moulded stone supported on brackets.

A fundamental principle in the Indigenous *shikhara* is vertical layering or storeys. More marked by those in other *nagara* forms, this was a major aspect of all *bhumija shikharas* (Plate M84). With this is fused the idea of the smaller temple (Plate M77) or *kuta* (Illus I/79, I/86) which is also a *bhumija* feature. The *kuta* is created/treated with the aid of Yadava and Islamic techniques and decorative systems. It is difficult to characterise a typical *shikhara* of the Indigenous type. The variations are numerous and can only be completely illustrated in the discussions of the architecture in its respective phases (Illus I/80 - I/91, I/93 - I/95 etc). In some cases the Yadava influence has been extreme, and examples like the Grishneshvara temple attempt to create (Plates M52, M55) *bhumija shikhara*, resulting in caricatures of the Yadava originals. This *shikhara* consists of *kutas* and the cardinal bands built in stucco and plaster. They are arranged along a square periphery unlike the stellate or staggered/orthogonal plan of their Yadava precedents.

The Indigenous temple *shikhara* thus shows a strong incorporation of the Yadava principles and elements. This is seen at its best in no other element but the *kuta* that formed the core of a *bhumija* composition. This *shikhara* has interpreted the *kuta* in
its own way, blending the Yadava and Islamic methods of construction. The creation of the Indigenous *kuta* is the acme of the blending of the two disparate vocabularies of architecture in Maharashtra. Here it should be noted, that similar aedicule forms like the Rajput *jharokas* were also used in India. In the majority of cases this *kuta* is formed of Mughal/Islamic elements. It consists of a bangla cornice supported on the cypress order, holding cusped arches between them (Plates M89, M90 etc). The entire composition is crowned with a bulbous, fluted or petalled dome (Plate M78). The arched niche created by the cypress order and the cusped arches is left empty or filled (Plate M77) with a plaster image of the deity (Plate M80). The morphological developments in the Maratha *kuta* will be explained in the chapter on the Middle Phase of Maratha temples. The *kuta* became popular since the Sangameshvara and the Vateshvara temples in Saswad built in the 1720’s (Plates M25 - M33).

The *kuta* of the Indigenous *shikhara* follows the long-established concept of a temple being a palace composed of several miniatures of itself - the micro mirroring the macro, the whole embodying the idea of polymorphous monotheism. Maratha version of the *kutas* are arranged in layers, along a twelve or sixteen sided polygonal surface. Such layers or storeys are arranged in a concentric manner. The number of layers or storeys ranges from one (Plate M57) to five (Plate M89). This arrangement gives a conical *shikhara*. The entire composition is crowned by a bulbous fluted and petalled dome, derived from Islamic architecture. Following earlier trends, the use of the dome as a *kalasha* is decorative and symbolic, but not in the original purpose as a roof structure. A taller *shikhara* is achieved by placing this conical *shikhara* on a tall square block (Plates M86, M89). The sides of the square have *kutas* arranged on them in a row. It is raised on a moulded base built in brick and plaster. The polygonal form of the *shikhara* may be replaced by a square form. Depending on the way the *kuta* is used, it can have a two planar effect as against the three dimensional sculptural effect seen in the Yadava precedent (Plates M77, M84, M89). The geometry of the twelve/sixteen sided polygon is derived from Islamic architecture. The application of the *kutas* is an extension of the flat surface treatment of rectangular frames on Islamic buildings facades.

---

1 When treated as a free-standing individual element of the *shikhara* composition.
Material and construction: Revivalist type

The architecture of the Revivalist temples of the Marathas was restricted to the use of stone as the building material. The quality and the nature of the stone varied regionally within the Revivalist temples of the heartland. The temples in Nasik are constructed in a locally quarried black stone, as are the temples in Toke (Plates M66 - M76). Saswad temples have their wall structure built in yellow sandstone (Plates M29, M30), whereas the Grishneshvara temple in Ellora uses the highly polished red sandstone (Plates M51, M53). All these stone types were capable of being carved and possessed a good load bearing capacity. The temples in Nagpur and Ramtek use locally quarried red and yellow sandstone (Plates M152 - M157 etc). Occasionally, as in the Ganesha temple on Kelibaug road in Nagpur, a local black stone is used (Plate M177).

The construction techniques used in the Revivalist temples are based on the traditional system of treabate structure of beams and columns. However, like the Yadava temples, the masonry is not always of the dry type. In the Maratha Revivalist temples, the traditional treabate system of beams and columns supporting the superstructure was complimented by the Islamic structural systems of corner arches, alcoves, domes and vaults. The ceilings of many of the Revivalist mandapas are domical. These, as in the Yadava and other medieval traditions, are corbelled stone domes supported by the stone ribs that emerge from the ring beams. Stone columns remain free standing or partly hidden in the stone walls. These walls are also load bearing. Lime has been frequently used as a cementing material, though dry stone masonry was occasionally employed.

Externally, the stone shikharas are built in two ways. Those built in the traditional way of the Yadavas have layers of stones piled upon each other. The external surfaces are carved and moulded. Temple shikharas in the Nagpur Buti temples are hollow inside and enclose a room within them which is approached from the terrace over the mandapa (Plate M164). In Combination type temples, brick, plaster and stucco
shikharas of the Indigenous type replace the stone shikharas (Plates M32, M54 etc). Use of Islamic elements is very popular in the construction of the cloisters of cells around the temples. These employ arches, vaults and domes to create semi-covered spaces. Cusped arches inside the temples are usually non-structural in nature. The structural system is restricted to columns and beams. Timber mandapas like those in the Indigenous Maratha temples of heartland Maharashtra are prominently seen in the Revivalist temples in Nagpur. The Shukravari lake temple in Nagpur has a timber type mandapa built in stone pillars and arches (Plates M155, M156).

Plan form: Revivalist type

The basic plan composition in the Indigenous and the Revivalist type temples is similar. It consists of a garbhagriha, attached to the mandapa through a antarala space (Illus I/62, I/65, I/68 - I/72). Variations occur in the design and planning of the individual spaces of the garbhagriha and the mandapa. The nature of the mandapa architecture varies considerably. The plan of the sanctuary is never completely square with plain walls, as in the Indigenous Maratha temples. It is stellate, orthogonal or stepped as in case of the Revivalist style. Though the Revivalist garbhagriha followed the stepped or stellate plan geometry of the Yadava temples, it lacked the principles that dictated their Yadava counterparts. A re-entrant projection between the principle projections of a stepped diamond or stellate plan is seen in the Yadava temples (Illus I/3, I/4), while this is absent in Revivalist Maratha temples. The stepped plans of the Revivalist temples display a lack of basic understanding of the Yadava principles and the does not follow a regular pattern. The stepping in the plan are projected vertically to form the wall structure, which is moulded in horizontal bands and sequences. This sequence is generally similar in most of the Maratha temples and is probably the creation of a particular school or a workshop that operated in the region. The walls of the Revivalist square garbhagriha are plain, with an occasional band of moulding breaking the monotony.

Revivalist temples have an antarala space connecting the mandapa to the garbhagriha. This space is usually rectangular. Occasionally as in the Toke temples, it
holds a small room or a chamber for the deity. The mandapas in the Revivalist temples are of two types. The closed mandapa consists of stepped walls and is usually square in shape (Illus I/72). Most of the Revivalist mandapas have three entrances, one in the front and two in the side walls (Illus I/63 etc). These are covered by square or rectangular porches supported on columns, beams and arches, with a roof replicating the one over the mandapa. Internally, the Revivalist closed mandapa may have free standing columns supporting a flat roof, with a lozenge shaped arrangement of beams under the ceiling. In many cases the mandapas have columns partly sunk into the walls or arches supporting a domical ceiling, similar to the Indigenous mandapa.

The other Revivalist mandapa is the open type. Instead of being enclosed by walls, the mandapa is open (Plates M108 etc). It has a raised plinth and a stone parapet forming the seating with back rests along the periphery of the mandapa. The plan of the open mandapas is square or stepped. When stepped, it consists of a central square bay formed by four columns. Square bays project from each side of this central bay. The structural system of open mandapas consists of columns and beams forming bays. These bays have a domical or flat ceiling with beams arranged in the shape of a lozenge. Often a stone image of the nandi is placed in one of the bays. Stepped mandapas usually have entrance porches on its three sides. The columns are raised to the level of the eaves supported on brackets. The stone eaves run around the open and closed type mandapas. The entire temple structure is raised on a stone plinth and reached by a flight of steps.

In the later part of the Middle Phase, Revivalist temples showed a distinct departure in their plan composition. This was also seen in some Revivalist temples like the side shrines in the Rajdhani temple in Toke. In this case the square mandapa was replaced by a rectangular antarala porch (Plates M93, M116, M119) that occurs in place of the antarala and projects beyond the garbhagriha. The front facade consists of a row of four or five columns supporting a terraced roof. This development is also seen in the temples of the Late Phase. Need for a larger congregation space is fulfilled by the construction of a large rectangular mandapa in timber, brick and plaster (Plates M88,
M91, M95, M146). Built on the pattern of secular architecture and similar to the timber mandapas of the Indigenous type temples, these consisted of two rows of columns forming a large central aisle flanked by a narrow aisle on each side. The entire structure is covered by a sloping pitched roof. Timber columns are of the cypress type. There are variations in the cusped arches that span between the timber columns of the mandapa. In some cases, the rectangular mandapa was added as an extension to an existing closed mandapa because of the need felt for larger congregational space.

Revivalist architecture in Maharashtra took a refined and graceful form in Nagpur (Plates M150 - M177). The Nagpur tradition seems to have been executed by craftsmen from North and Central India as well as from the East. Attempts to revive the Yadava bhumija style were approached more seriously in Nagpur, than in the Revivalist temples of heartland Maharashtra. Eastern influence from Bengal and Orissa may be present in a popular style practised in Nagpur. Nagpur temples in terms of their approach towards revivalism have been more complete and successful than those in the heartland. It is not only through their design and details but also through their elaborate decorative carvings of human, animal, geometric and floral forms that the Revivalist approach is evident.

In Maratha temples of the Revivalist type, the ceiling can be flat with square or rectangular bays formed by a grid of stone beams supported on four central columns. Some Revivalist mandapas have a stepped plan profile with square bays projecting on the front and the two sides. These either have a flat ceiling like the rest of the mandapa, or are treated as a porch with a distinct roof structure, usually imitating the one over the mandapa. In such cases the mandapa is a open mandapa with seating in stone along the periphery (Plates M37, M38) which is interrupted at the three entrances. Columns with brackets hold the roof and are visible from outside the temple.
The lavishness of the Revivalist architecture also features in the design of their plinths (Illus I/105 - I/107, I/113, I/115 - I/117 etc). The plinths form an integral part of the design composition and receive their due place in the temple architecture. Built in stone, the Revivalist plinths consist of layers of stone slabs placed upon each other without any cementing material (Plates M160, M163 etc). The only Revivalist example of the Early Phase is the Shikhar Shingnapur temple. Here for the first time are two plinths (Plate M23). The lowest one touches the ground and stands independently (jagati), projecting beyond the limits of the building and forming the open pradakshina patha. This plinth layer corresponds to the jagati or base plinth in the Yadava bhumija temples and forms a part of the nagara tradition. The design is modest with three layers of stone without any mouldings. The top layer projects out like a coping and has a narrow flat face, with intermediate inverted petal formations along the lengths. The second plinth that forms the part of the temple scheme is raised above this, and consists of a layer of moulding with receding flat faces topped by a moulding sloping inwardly. This is capped by a narrow knife-edged moulding. These layers do not show any resemblance to the established moulding sequence of kumbhakhura, kalasha and kapotali mouldings of the nagara tradition.

The Revivalist temple plinths in the Middle Phase of the Maratha tradition are much more refined. The earliest examples are the two temples in Saswad (Plates M28). Here we find two plinths like those at the Shikhar Shingnapur temple. In the base plinths, the lower layers projecting outside are moulded in flat surfaces that recede or project out from the adjacent layers with intermediate knife-edged mouldings. The second plinth is modest, sparingly moulded and forms part of the main architectural scheme. These plinths generate a flat face instead of the one that recedes inside, from the bottom to the base of the walls, as seen in the Yadava temples. Similar plinth types with almost flat/rectangular mouldings were popular in the Middle Phase Revivalist temples.
A definite departure from this were the plinths in the Nasik and Trimbukeshvar (Plates M66, M70, M73 etc) temples and the plinth at the Grishneshvara temple in Ellora (Plate M53). Even though the nature of the moulding has remained flat, the plinth of the Grishneshvara temple has more inverted petal features and knife-edged mouldings with similar inverted petals along their edges. Occasionally, bands of geometric patterns have been introduced to break the monotony. The introduction of geometric and floral mouldings with occasional animal/human figures is common in Nasik temples. The Naro Shankar temple plinth has abundant human depiction on its surface (Plates M74, M76). However the lowest/first plinth projecting out like the pradakshina patha was totally absent in the Nasik temples. The best development in plinth mouldings is seen in the Nasik and Trimbukeshvara temples. Here for the first time, the plinths of the Revivalist Maratha temples shows an authentic incorporation of the universal ‘nagara’ moulding sequence seen in some of the Yadava bhumija temples in Maharashtra. The jagati or the base plinth is present in the Kala Ram temple of the Late Phase but absent in the Middle Phase temples. The jagati connects the kumbha-khura, kalasha and kapotali mouldings, which are decorated with much ornamental treatment. The sudden and rare appearance of these mouldings indicates that the craftsmen who executed the Nasik temples were aware of the nagara style temple architecture practised in North India.

Revivalist temples continued to have prominent plinths in the Late Phase. They assumed a character and moulding types that were quite similar to the Yadava temple plinths. However, some Revivalist plinths in the heartland temples did not capture this developing character. Similar to their elaborate character, the plinths of the Nagpur temples are highly elaborate structures, formed of layers of stones moulded into elegant shapes (Plates M163, M167 etc). Not only were the mouldings elegant, but there is also an abundance of geometric, sculptural, animal and human decoration over the mouldings. Very few temples in Nagpur have the projecting plinths. Though the nature of the plinths is elaborate, the entire plinth structure is accommodated in a narrow plan and appears flat, compared to those in Yadava temples that slope out substantially.
The Revivalist walls carry most of the decorative mouldings and carvings on their surface (Illus I/115 - I/117, I/119). A general theme of decoration is seen in the surface treatment of the sanctuary walls. These follow the projections or stepping in the sanctuary plan. The layers of mouldings in the wall surface are actually derived from the corresponding layers of mouldings in the temple pillars. The projections in the sanctuary plan are carried upwards. Thus rows of column like elements are created along the surface of the sanctuary. These surfaces are treated like an individual column (Plates M28, M67, M69 etc). The resultant effect is bands of mouldings that occur on these projections. These bands run along the temple wall surfaces, enveloping the entire structure (Plate M30). A close observation reveals that the sequence of these mouldings is similar to the treatment of the columns. Thus each vertical projection of the sanctuary has a wider base similar to that of a column. The surfaces above this rises in bands of mouldings. The central bands which are usually plain correspond to the shaft of the column. The top layers of mouldings terminate at the projecting eaves corresponding to the capital of the column (Plate M29). This treatment of wall surface is very similar to that in the Yadava architecture. However, the general sequence and character of the mouldings in the Revivalist Maratha temples are very plain and simple.

As mentioned earlier, the heartland Revivalist temples do not have re-entrant projections between the principle projections of the sanctuary plan. As a result, there is no element on the wall surface of the principle projection that corresponds to a re-entrant projection in the plan. Re-entrant projections are present in the Nagpur temples (Plate M157). They are treated as decorative elements or even as animal and human sculptures placed in the niche between the principle projections.

The decorative themes of the sanctuary walls are continued over the walls of the closed mandapas. However, the column-like projections of the sanctuary walls are not present in the Revivalist mandapas. This is because none of the heartland Revivalist mandapas have stepped or stellate plan forms. The plan form of these mandapas
being square, they do not have the column-like formations on their surfaces, but the sequence of the moulding bands of the sanctuary walls continues over the walls of the mandapa. In case of the open mandapas, the walls are absent and the columns with their beams and brackets are exposed (Plate M54). The surface of the wall forming the parapet and seating of the open mandapas is treated as a band of mouldings. In the Nasik temples this consists of column like elements, lozenge shaped, floral and geometric patterns (Plates M66, M70). Some open mandapas have these surfaces in bands of uninteresting rectangular mouldings without sculptural treatment.

Nagpur temples are noted for their wall surfaces. Similar to their elaborate plinths, the wall surfaces are lavished by the use of intricate mouldings that are treated with many geometric and floral motifs (Plates M154, M156, M157). These are infused with carvings depicting the temple forms in its front and side elevations. Abundant human sculptures and carved panels consisting of religious and social themes including scenes from the battles are seen. The sculptures are free standing and are located at the junction of the stepping of the angulated sanctuary plan. Though the sanctuary walls have conventional themes, the mandapas have their surfaces treated in Islamic decorative patterns (Plate M155). Mandapas in Nagpur are of the open type, consisting of cypress order and cusped arches in stone (Plates M175, M176). The portion of the wall present in the form of panels between these arches is treated with floral themes, similar to those seen in the later Mughal buildings like the Taj Mahal.

Shikhara/Superstructure: Revivalist type

Two trends are seen in the Revivalist temple shikharas, their authenticity in relation to the parent source is questionable. One of the trends derives from the bhumiya temples built by the Yadavas in Maharashtra. Curiously enough, most of the Revivalist temples in heartland Maharashtra are based on the shekhari temple designs (Plates M65 - M67). The only bhumiya shikhara, built in brick and plaster is seen in the Grishneshvara temple in Ellora (Plates M52 - M54). The reason for this phenomenon is the enduring popularity of shekhari temples outside Maharashtra. The type was in vogue and regularly built in the neighbouring regions of Gujarat, Rajasthan and
Malwa. These were the regions that seem to have supplied Maharashtra with craftsmen for the construction of the Revivalist temples. It would be no surprise that these craftsmen should bring the *shekhari* designs to Maharashtra and built them extensively in the heartland. The *shekhari* designs are interwoven with details of decoration, column types, and stellate and orthogonal plan formations. These either had Yadava roots or were borrowed from the native styles of the foreign craftsmen.

The only region where the authentic *bhumija* style of *shikhara* has been built is Nagpur (Plates M165 - M167 etc). In Nagpur, the two predominant *shikhara* forms are the *bhumija*, and the other being brought from eastern India by the craftsmen who were employed in Nagpur. It is not clear why and how the *bhumija* architecture took root in Nagpur. Nothing is known about the specific reasons for the choice of the *bhumija shikhara* by Nagpur patrons. The *shikhara* of one the Rukmini temples is a combination of the *bhumija* design, incorporating the stepping surfaces of the *shekhari shikhara*, in a very subtle way (Plate M165).

The design of *shekhari shikhara* in the heartland temples follows the traditional forms of *shekhari* architecture. Placed over the sanctuary that has a stepped or stellate plan, this *shikhara* rises over the eaves with two or three layers of the *kuta* element (Plates M67 etc). Above these are surfaces of a curvilinear shape which reduce in size as they project outwards from the centre top towards the bottom. Each of these surfaces is crowned with a *kalasha* emerging out of the projecting surfaces and partly embedded. The sloping edges of the curvilinear surfaces have a row of pots or *kumbhas* arranged over each other that reduce in size as they reach the top (Plates M66, M103 etc). Though most of these surfaces are left plain, they are occasionally carved in shallow bands. The *shikhara* is crowned by the *kalasha*. The form of the *shikhara* varies considerably, depending upon the proportions. In some Toke temples (Plates M108, M112) the *shikhara* appears squat. It resulted out of the incorrect proportions of the *shikhara* compositions and adoption of the established principles of *shekhari* architecture.
The projecting curvilinear surfaces are left plain or treated with shallow carvings of floral or geometric patterns. Sometimes an arched niche supported on brackets projects out from the base of the lowest and smallest projecting surface. This is filled by an image of the deity (Plates M66, M67). A animal form, usually a tiger may replace the bracketed niche. Minor temples or *kutas* are treated with shallow carvings on their surface. These decorations are similar to the ones used on the surface of the *shikhara*. In case of one of the Toke temples, the *kuta* elements are plain and similar to the *shikhara*. The most elegant form of *shekhari shikhara* are seen in the Nasik temples, especially at Trimbukeshvar.

The *bhumija shikharas* over the Rukmini temples in Nagpur follow the traditional forms seen in the Yadava temples. Here the cardinal projection in plan is continued above the eaves level forming a band, one on each of the four sides of the *shikhara*. This band is treated with shallow carvings of fretwork or some Islamic geometric patterns (Plate M171). The base of the band has a circular, flower like window (Illus 1/124) with a small cavity carved in to it (Plate M165). The space between the cardinal bands consists of minor *shikharas* or *kutas* that are arranged in rows placed upon each other. The *kutas* rise over the eaves corresponding to the stellate or stepped projections of the sanctuary plan. An arched niche held on brackets emerges from the centre of each band. In one of the Rukmini temples, the cardinal band is made out of projecting surfaces, like the projecting surfaces of a *shekhari shikhara*. The entire composition is topped with a row of pots or *kumbhas* placed on each other that reduce in size from the *shikhara* and form the *kalasha*. This is similar to the *bhumi-jashekhari* hybrid seen in the Sun temple at Ranakpur and the temple at Jhalrapatan in Gujarat.

The other *shikhara* form in Nagpur is rather simple. It consists of bands of similar mouldings rising above the eaves. Each band corresponds to the stepped/stellate projections in the plan of the sanctuary. The cardinal projection is prominent. This *shikhara* type absorbs some features of the *bhumija* composition. They are restricted to the central band which is pronounced in case of the Ramtek temples (Plates M152 - M154). It has the same mouldings as those of the adjacent band. Occasionally, the
band has additional features like rows of leaves arranged in layers or even demonic faces and motifs. The element at the bottom of these bands is elaborate and consists of an arched frame and mouldings. In some shikharas of this type, the mouldings are rectangular surfaces with leaf projections from the sides. They may also be in the form of a cushion shaped element placed on each other (Plate M153). An interesting feature of Nagpur shikharas is the room they create within them. This room is accessible from the terrace over the flat mandapa, through a door in the shikhara at the base of the cardinal band. The roof over the antarala in such cases is flat. In some cases, the bhumiya type shikhara continues over the antarala as a smaller shikhara, similar to the shikhara over the sanctuary.

Most roofs over the mandapas in Nagpur temples are flat. The mandapas are of the rectangular timber type as seen in Pune. In some cases the timber posts and beams are replaced by their stone counterparts with the inclusion of stone arches (Plates M174 - M176). The roofs in the Nasik temple mandapas are pitched and sloping. Small stone elements representing roof tiles are placed over them (Plate M73). Some Nasik mandapas have a domical roof and ceiling (Plate M65). Pitched or domical, a similar but smaller roof covers the porches outside the mandapas of the Nasik temples. Thus the influence of Yadava architecture is seen in the roof of the mandapas. More interestingly, Sultanate, Mughal and Yadava roof forms have penetrated the architecture of the mandapas of the Revivalist Maratha temples.
Historical introduction

Around the end of the 14th century, the Deccan experienced stability after years of internal unrest. This was also the period when the Maharashtrian social re-construction began. The Marathas started participating in various aspects of political life, though strictly manipulated by the Muslims who had now become a part of the Deccan as much as the natives. A new social set up had started to evolve, largely because of the cultural exchanges between the Hindus and Muslims. This evolution and interaction was fostered in the 16th century when the tolerant Adil Shah’s came into power. The Hindus were integrated in the mainstream, initially with administrative and clerical posts in the Islamic Sultanates.

This integration rapidly expanded and the Maratha presence was conspicuous in the Deccani courts as a result of their loyalties to the Sultanates. These Maratha officers were made in charge of large territories and held unlimited power. Soon the families of these officers collected a fortune and became prominent, both economically and in terms of the control they held over the native populace. One such example was Shivaji’s father Shahaji, a prominent figure in the Bijapur court. Generals like Shahaji
controlled local power and were influential in the developments leading to the independence struggle. By 1600 the Mughals came to the Deccan and attracted the dwindling royalties of these Marathas.

The emerging class of Marathas were responsible for the early religious activity in the Deccan which ensued in the territories under their control. In this matter it has to be concluded that the later Sultans held a policy of religious tolerance towards the Hindus. This had many political implications. Through temple sponsorship, works of charity and social cause, the rich Marathas kept a better control over the native populace. Since the ruling class of the Marathas were a tool of exercising control and collecting taxes, the Deccani Sultanates had to be tolerant. In order to maintain healthy relations with them, the Sultanates could not oppose the religious activities of the rich Marathas. Islamic sufism and the devotional movement in Hinduism had influenced each other. The two religions had finally met a common ground and heritage which they could share and agree upon, as opposed to general antagonism and hatred. There are also un-authenticated records of temple sponsorship by the Adil Shah's. One example is the Nageshvar temple in Pune. Though the original structure is not intact and records cannot be verified, the Adil Shahi involvement in such projects is very likely, considering the developments mentioned above.

The indigenous Deccani element was always present in Sultanate architecture. This is seen through carvings, decorative skills and patterns, that underwent changes to serve Islamic needs. This helped the survival of Yadava craftsmanship, not as a complete tradition but in a fragmented manner. The actual practice of temple architecture had stopped, but the skills continued to be used and had changed their forms drastically. The surviving ruins of the dilapidated temples of the Yadavas were always a reminder of the lost skills to the Maratha architects and to their patrons.

The continuation of certain elements of Yadava craftsmanship in Sultanate architecture and the surviving Yadava temples that lay scattered in the Maratha country, reminded the Maratha architects about the lost tradition of their ancestors. An interesting observation throws light on the continuity of a ‘popular notion’ of Yadava temple
architecture in the Maratha period. Even today in Maharashtra, Yadava temples are popularly known as *hemadpanti* temples. As discussed earlier, this nomenclature does not provide any convincing stylistics that represents the characters of its architecture. But the very fact that the term is still in use means that a notion of Yadava architecture was forever present in Maharashtra during and after the Islamic rule. Yadava tradition had gone into extinction and none of their craftsmanship in its original forms were available, but the Marathas continued to have a ‘notional’ acquaintance with Yadava architecture.

In the 17th century, the Maharashtrian craftsmen were aided by techniques of Islamic architecture which were popular and in practise. Their exposure and experience of the disparate traditions proved complementary and was put to use when patronage was available from the rich Maratha officers in the early 17th century. The earliest temples of the Marathas built under the Islamic rule are a product of the mixed traditions and were built prior to the Maratha war of independence. Over the years under such patronage, the hybrid vocabulary had a chance to develop and underwent many changes. The architectural developments were strongly influenced by the newly emerging political and social class and their ethos, that were undergoing changes in the turbulent period of the Maratha revolution.

By virtue of their successes in the revolution, the Marathas began to establish themselves independently. The emerging leaders felt a need to demonstrate their presence in the Maratha country through various religious activity, the icons of which were the temples they built. The Marathas undertook a program of repair and restoration of the dilapidated Yadava monuments and the construction of new temples. Islamic architecture had already given them a new attitude towards architecture and a vocabulary of construction and aesthetics which was different from the Yadavas. The architectural developments of the Marathas in the years to follow were an amalgamation of these two influences.

The nature of the devotional movement did not require a formal structure to carry out ritualistic functions. It required the creation of enclosed spaces for religious
congregations, where the devotees would sing in the praise of their lord Vitthala or in fondness for their saint. The requirements of this worship were thus simpler than the needs of orthodox or brahminical Hinduism. The devotional movement only necessitated a structure with large spaces, of a rather secular typology. Mathas and dharamshalas were built at centres like Alandi of Saint Zyaneshvar and Dehu of Saint Tukaram. This constituted a major religious construction activity in the early days of the Maratha rule, before the formal establishment of the Maratha kingdom.

The above developments and the preceding architectural traditions are responsible for the birth of the vocabulary of Maratha temple architecture. There are few surviving temple examples of the Early Phase and the exact pattern of architectural developments is not very clear. The most important aspects are the different strands of survival of the indigenous Deccani skills and tradition, including a prominence of Islamic forms and elements in the early temples. The temples of the Early Phase acted as a threshold for the developments that followed.

The Early Phase continued through the independence struggle and the establishment of the Maratha kingdom. Chattrapati Shivaji was followed by the later chattrapatis and their ensuing struggle against the invading armies of the Mughals under Aurangzeb. The emergence of the Peshva in 1713 had tremendous political implications. The Early Phase ends in 1719 when the last chattrapati - Shahu, continued to remain the nominal head of the Maratha State. The death of Aurangzeb in 1707 changed the nature of the Maratha - Mughal relationship. This was followed by a civil war-like situation that ensued in the Maratha State and led to the emergence of the Peshva. Lack of political stability (and therefore economic), did not create an environment conducive to architectural patronage. Hence, few temples were erected in the Early Phase after the formal establishment of the Maratha kingdom in 1674.

Materials and construction

The architectural vocabulary of the Marathas in the Early Phase was born out of the available means and techniques of construction in Maharashtra. As already explained,
Yadava influence on the early Maratha monuments was limited, as that tradition had died down and was archaic in comparison to the Islamic. The tradition of Sultanate architecture was in vogue, mainly the Adil Shahi. This proved very useful for Maratha temples and formed the backbone of the emerging architectural vocabulary. Temples of the Early Phase were a combination of the contemporaneous Hindu spiritualism and Islamic techniques and construction. Hence, this architecture was inclined towards the Sultanate tradition.

The prominent construction materials were brick and stone, used in wet masonry of lime or clay, unlike the dry stone masonry of the Yadavas. The trabeate system of columns and beams of the Yadava tradition co-existed with the Islamic structure of arches, vaults and domes. Together they were enveloped in decorations that had Islamic roots but a Hindu theme, as seen from the Dehu and Alandi temples. It is difficult to point out the exact combination of the two disparate vocabularies in the early monuments, since the original structures have not remained intact and are often replaced by later additions. From what has survived, the elements, forms and decorations of Sultanate traditions are prominently seen in the early monuments. The architecture is dominated by their flat or domical ceilings and roofs, arches and vaults together with their decorative motifs like merlons on the parapets. All these are uniquely combined to fulfill the requirements of a Hindu religious establishment. In the case of decorations, themes of the devotional movement have been carved out in stone or plaster stucco, the latter being an Islamic contribution.

**Plan form**

According to the Bombay Gazetteer, the earliest temple of the Early Phase date back to the 1580’s, when a shrine was built to house the *samadhi* of the saint poet Zyaneshvar at Alandi (Plate M1Top). This is a simple square structure where the original roof was replaced later. In the early 17th century, a detached square *mandapa* was added. Gradually the entire complex, consisting of the enclosure walls with its cloister of cells, other shrines and *deepstambhas* was built. The surviving original structure of the Early Phase is merely the square stone detached *mandapa*. A similar *mandapa* is
also seen at nearby Dehu (Plate M1Bottom, M2). The Dehu monument is a twin temple joined by a common *mandapa* that originally might have been separate. The entire composition is enclosed within a cloister of cells formed by the enclosing wall. Temples of a structure composed according to the established requirements of the Hindu faith were built in the Early Phase (Illus 1/114). One such temple is the Kasba Peth temple in Pune built around 1626 and followed by those at Chinchwad (Plate M5 Bottom) and Theur (Plate M4, M5Top).

The Ganesha temple at Kasba Peth is the earliest surviving example of the 17th century. This temple, now tightly enclosed within residential quarters, consists of a square *garbhagriha* and a slightly larger square *mandapa*. They are attached by a rectangular *antarala*. The *mandapa* is entered from the front and side walls. The walls of the *shikhara* are built in stone and project outwards into steps, from the end towards the centre of each side. The entire composition is raised on a plinth that projects around the temple walls. The walls of the temple are protected by the projecting eaves above which the *shikhara* rises over the *garbhagriha* built in brick. The flat roof of the *mandapa* is enclosed in a parapet.

The Chinchwad temple was built during Shivaji’s reign around 1674 and the Theur temple was built by Chintaman Mahajan, a Maratha noble of the same period. This chronological placement is also confirmed by the elementary character of their design. The temples at Chinchwad and Theur, both dedicated to Ganesha are built on similar lines to Kasba Peth temple in Pune. With the Chinchwad temple, the difference is limited to the general planning where several free standing *mandapas* were added over a period. The plan of the Theur temple is similar to the one in Kasba Peth, except the shrine is square (Plate M4, M5Top) with plain rectangular. These temples are enclosed in a paved courtyard with occasional cloisters of cells formed by the enclosing wall. The Chinchwad temple has no cloisters. Both the structures are raised on a plinth.

At the time of the coronation of Shivaji in 1674, a temple dedicated to Shiva was built in the Raigad fort. This Shiva temple known as Jagadishvara, displays a strong influence of Sultanate architecture. A humble and isolated structure, it is raised on a
stone plinth and consists of a square chamber topped with a *shikhara*. Another example from the 1690's is a temple by the sea at Sindhudurg in Raigad district (Plate M3). This structure built in stone and brick has a strong Islamic character. The plan of this temple is very similar and could be mistaken to that of a church, indicating a Portuguese influence on architecture of coastal Maharashtra. The rectangular structure is composed of a square *garbhagriha* with a *pradakshina patha* (Illus I/66). To this is added a rectangular *mandapa*, divided into three aisles by two rows of columns. The larger aisle in the centre is accompanied by the two smaller ones on the sides. This created the ground work for Maratha temples in the phases to follow.

The Ramling temple, circa 1700 at Bahe (Plate M6 - M9) in Sangli district was a project of Antoba Naik Bhide. Built in mortared brick and stone, this temple is the earliest example of the evolving Maratha temple form. Once enclosed by a wall forming cloisters of cells, what remains today is the gateway, the *deepstambha*, a few small shrines and the temple dedicated to Shiva. The temple proper consists of a square *garbhagriha* attached to a larger square *mandapa*, through a rectangular *antarala*, raised on a plinth (Illus I/48). The construction is a combination of the treabate system with corner arches and squinches supporting the domical roof over the small bays. These bays are raised on a grid of four columns and beams of the *mandapa*. Similar to the Kasba Peth and the Chinchwad temples, the *mandapa* has an entrance in the front wall and a smaller entrance in one of the side walls. Sultanate influence is very strong in the roof structure (Plate M5) which is one of the earliest *shikhara* forms. It combines the Sultanate elements of corner minarets, stepping arched frames and the crowning bulbous petalled dome, enclosed in a parapet of merlons. The profile of the roof over the *mandapa* is stepped and that over the *garbhagriha* is octagonal.

The group of *Jyotirlinga* temples at Devrashtre (Plate M10 - M13) also show strong Sultanate influence and belong to the same period as the Ramling temple. Devrashtre complex is made up of over a dozen small shrines built in a short period. Each shrine is a square chamber with or without a square *mandapa* and is built in brick and
covered in plaster (Illus I/52). The Sultanate forms of domes and arches are prominent and so are the innovative roof structures that later spread all over Maharashtra.

This interplay of Sultanate elements and their Maratha adaptation was a chain reaction that was happening very fast. At each stage it gave rise to the next one, until by the end of the 17th century and early 18th century, a consistent and largely Indigenous form of Maratha temples began to be established. Discussions on the Early Phase cannot be concluded without the mention of two important temples that constitute Revivalist architecture. These are the hill temple at Shingnapur (Plate M22 - M24) and the one at nearby Pali (Plate M16 - M21), both in Satara district and were Yadava temple sites. Columns and beams of the original Yadava structure have been used in the construction of these temples. At the Khandoba temple in Pali, the plan form of the garbhagriha and the mandapa has been modified to square chambers with rows of columns in both direction (Illus I/56). The central bay of four columns of the garbhagriha hold the image of the deity. The rectangular mandapa has five rows of columns in one direction. Seating with stone backrests are provided along the outer row of the mandapa columns. The shikhara shows a combination of developing shikhara forms infused with Sultanate and Mughal motifs.

The Shikhar Shingnapur temple is enclosed by a paved courtyard with cloister of cells. The design echoes the established plan form of the temple, with a stepped sanctuary attached to a square mandapa with protruding bays through the antarala (Illus I/65). The mandapa has porches outside the three entrances. The wall structure is raised on a plinth and built in dry stone masonry. These were the earliest attempts of the Marathas to build something closer to the Yadava temples. Though the plan of the sanctuary is stepped, it does not have the uniformity or the discipline that were an essential aspect of the Yadava tradition. The projections in plan are arbitrary, each varying in size in the absence of an overall principle. Of course, the re-entrant projections are absent. The ultimate product was a poor imitation created without an understanding of the principles and details that characterised Yadava temple architecture. The original shikhara over the temple is replaced by one built in the 20th century. The Bombay Gazetteer records that this temple was funded by Shivaji and built by a banker
Balwantrao on his behalf. Flights of stone steps leading to the temple were added over a period by Maratha nobles and the Peshva.

Plinth

The plinths of the Early Phase temples are simple utilitarian elements of architecture. Their sole purpose is to raise the structure from the ground. These plinths have a little aesthetic dimension. They are invariably built in stone and are short, plain and without much decorative treatment. The plinths consist of three or four layers of stone slabs piled on each other without any mouldings and left square and flat. Later they were slightly moulded in order to remove the stark perpendicular edges. The plinths project slightly outside the temple walls and run along the edge of the temple, including the garbhagriha and the mandapa. In the later temples of the Early Phase, the plinths project widely, forming a pradakshina patha around the temple.

In the first Revivalist temple at Shingnapur (Plate M23) the plinth assumed a prominent character. In this temple, the first plinth (jagati) that touches the ground is similar to the ones described above, though slightly ornamented. It consists of three layers of stone, the top layer projects out into a sloping moulding like that of the eaves and protects the stone lower layers below. The only ornamentation is the row of inverted leaf like motifs on the front of the top layers. The temple proper is raised on another plinth above the base plinth (Plate M24). This second plinth forms a part of the Revivalist theme. It consists of a small layer of stone, moulded into shapes that slope outwards and are infused by petal like motifs seen on the lower plinth. Around the mandapa, this layer is topped by a band of lozenge shaped flowers in rectangular panels which forms the back of the seating. The lower plinth (jagati) projects out of the temple walls forming a pradakshina patha, which is broken by steps to the three entrances of the mandapa.
**Wall surface**

The walls of the Early Phase temples are built in cemented stone masonry. The stones are dressed plain and exhibit perpendicular joints alternating in each layer. The walls of the Revivalist temple at Shikhar Shingnapur (Plate M24) are in dry stone masonry like their Yadava precedents. Apart from the Shikhar Shingnapur temple, the walls of all the mandapas and the sanctuary are plain, with or without the introduction of stone grill windows below the eaves. The Kasba Peth temple exhibits slight mouldings in its walls. This is built in three or four layers of stone, above which is the sloping eaves supported on stone brackets. In some temples, the eaves are very nominal and shallow. Brackets appear to be partly sunk in the walls. Above this rises the parapet built in stone or brick. It follows a rectangular profile creating terraced spaces in the roof through which rises the shikhara. These parapets invariably have a row of merlons on them, cut in plaster. When built in stone, the parapet is of the open type (Plate M4, M5). By this stage, the rows of merlons had become an essential feature of decoration and appeared on the parapets.

The walls of the Revivalist temple in Shingnapur are built in dry stone masonry and are profusely moulded (Illus I/119). They consist of layers of stones placed on each other. In the case of the sanctuary, the stone walls follow a stepped outline. The lower stone courses correspond to the plinth and the parapet of the mandapa. These are plain with a bracketed niche in the cardinal projection, holding an image of the deity. The courses above are moulded in shallow uninteresting horizontal bands, with the usual inverted leaf like projections appearing occasionally. This is continued to the sloping stone eaves without brackets. The mandapa is a open mandapa and therefore has no wall structure above the plinth. Columns and the brackets are exposed, and the eaves continues all around the temple.

**Shikhara/Superstructure**

Just as in their plan form, exterior treatment and construction techniques of the early Maratha temples were heavily inclined towards the Sultanate system for their roof
structures. The roof over the shrine at Alandi is replaced by a towering Maratha shikhara of the 18th century and hence does not tell us anything about the original shikhara. The mandapa of the slightly later date at Alandi and Dehu has a flat ceiling which is internally domical. The mandapa roof at Alandi has been replaced by a shikhara of the 18th century.

Built in the early years of the 18th century is the shikhara over the Ganesha temple at Kasba Peth in Pune. This is an attempt to build a roof structure on the basis of the Indigenous tapering shikhara and is largely derived from the layering in the Yadava shikharas. It is a simple structure that follows the square outline of the sanctuary plan which projects outwards in steps, from the end of the wall to its centre. It rises up in concentric tiers. The lowermost tier is the tallest, and consists of plain surfaces without any decoration. Only the central plain in each tier has a arched niche carved in plaster. This conical shikhara is crowned with a domical kalasha which is an elementary miniature replica of the dome. The entire roof structure is built in cemented masonry and is now painted.

Later examples like the Ganesha temple at Chinchwad and Theur show an improvement in the shikhara which is more traditional in its conception and spirit. The shikhara over the Chinchwad temple (Plate M5Bottom) rises in three tall concentric tiers. The lowest tier is square, the second and the topmost are octagonal. The lowest tier consists of images of deities depicted on its stone surfaces and is topped by miniature shikharas in the four corners of the square plan. Out of the two octagonal tiers, the first has a similar treatment and sits within the space created by the miniature shikharas of the lower tier. This is topped by a third octagonal tier, each face of which is treated similar to a bangla cornice. This is the only example of the early appearance of Mughal elements in Maratha architecture. The shikhara is crowned with a petalled bulbous dome. The parapet over the eaves is an open one with arches cut into it.

The shikhara over the Theur temple (Plate M4) is taller and has recessing tiers of plain surfaces arranged along a stepped plan. The upper tiers have bands of toranas,
merlons, chain and snake motifs and arches carved on to their surface.\textsuperscript{1} There is an image of Hanuman on the cardinal surface. All these surface decorations have a folkish quality that reminds us of the \textit{Puranic} tales.\textsuperscript{2} The entire pyramidal \textit{shikhara} is crowned by a bulbous and petalled dome. This \textit{shikhara} is not enclosed by a parapet. This stone \textit{shikhara} is by far the closest to the Yadava temple spires with the cardinal bands and \textit{bhumin} replaced by the stepping. Yadava influence thus being predominant.

The \textit{shikharas} over the temples in the \textit{Jyotirlinga} complex at Devrashtra are an example of a slightly mature Indigenous \textit{shikhara} form (Illus 1/126). Such forms set the precedent for the development of the \textit{shikhara} in the Middle Phase Maratha temples. Here for the first time are seen forms that give a clue to the creation of the Indigenous Maratha \textit{kuta} seen in the \textit{shikhara} composition. The \textit{kuta} form in the Devrashtre temples consist of a cuboidal body with a recessed arch raised on a \textit{stambha} or a pillar, with projecting eaves in the form of a moulding. The cuboidal body is crowned with a parapet of merlons and a fluted dome.

The \textit{shikhara} of the Jagadishvara temple at Raigad has a curious blend of Sultanate elements, arranged and composed in layers or storeys, forming a tapering structure crowned with a petal dome. This composition has a precedent of the Yadava \textit{shikhara} that consists of storeys of \textit{bhumin} in which the \textit{kuts} are arranged. Here the \textit{kuta-stambhas} are replaced by a composition of square surfaces raised on a base of mouldings and topped with a miniature replica of the dome. The entire composition is built in brick and decorated in plaster. Later temples like that in Sindhudurg (Plate M3) and Bahe (Plate M8) show surprising Sultanate influences. The one in Sindhudurg is remarkable not for the \textit{shikhara} over the sanctuary but for the roof over the \textit{mandapa}. The \textit{shikhara} over the shrine is based on the concept of concentric storeys similar to that of the Kasba Peth temple in Pune. However, the lowest tier unlike the one in the Pune temple, lacks any decorative motifs. The \textit{mandapa} with three aisles is roofed distinctively with semi-barrel vaults and domes. The large central aisle is covered with three domes to which are attached the two semi-barrel vaults.

\textsuperscript{1}Body of a snake in the form of a twisting chain.

\textsuperscript{2}Tales from Hindu mythology that have become an essential aspect of the religion, illustrating the mystical and supernatural powers of the divinity of gods and saints.
covering the two side aisles. There seems to be an influence of Portuguese church
architecture of coastal Maharashtra in the roofing. Here it is to be noted that Sultanate
tradition had penetrated into every corner of the region and was used in many
combinations with the regional influences. This demonstrates that the designs of the
early Maratha temples incorporated local/regional architectural influences.

The _shikhara_ over the Bahe temple is an example is at the most advanced stages of the
Early Phase _shikharas_. In its use of elements and composition, it appears as though the
_shikhara_ is modelled on the roof structure of the Sultanate building. Square in plan, it
consists of minaret like towers (Plate M8), one in each corner. Each tower is made up
of divisions like a minaret and is topped by a petalled bulbous dome, sitting on a
square plane which is supported by bracket like elements. The tower is octagonal in
plan. Within the four corner towers rises the roof which consists of three tiers of
projecting surfaces arranged around a stepped plan. The tiers of the roof over the
shrine have an octagonal profile. The central/cardinal surface has arched recesses in it.
Each tier is topped by a layer of two curvaceous mouldings. The top tier has arches in
each plain of the _mandapa_, whereas there is an arch in every alternate plain of the tiers
over the shrine chamber. Here the corner minarets are replaced by shorter elements.
The tiers over the _mandapa_ are crowned by a bulbous petalled dome raised on a tall
neck. The crowning member of the shrine roof is the _kalasha_ formed by a petalled
bulbous dome surrounded by similar smaller domes over each tier. Both the roofs are
enclosed in a parapet of merlons. This roof form has a composition similar to Sultanate
roofs and is therefore an important stage in the evolution of the Indigenous Maratha
_shikhara_. The Maratha _shikhara_ later incorporated many Mughal elements combining
them with contemporary Hindu iconography that included sculptures moulded in
plaster.

The roof over the Revivalist temple at Shingnapur (Plate M22) has been replaced. We
therefore do not know the nature of a Maratha _shikhara_ in this early example of a
Revivalist temple form.
Chapter 6

Middle Phase; 1719 - 1763

Historical introduction

The first Peshva assumed office in 1713 and held it to his death in 1720. With Shahu’s consent and Peshva leadership, the Marathas adopted aggressive expansionist policies in the North. They occupied Gujarat, Malwa, Bundelkhand and even assaulted Delhi, striking terror at the heart of the Mughal nobility. This policy helped the Marathas to become the masters of the imperial capital and the dictators of an imperial policy within the next twenty years. Under the leadership of the Peshva, the Marathas carried out successful expeditions and planted nobles like Shinde, Holkar, Powar in the North and the Bhonsales in Nagpur. Soon the Marathas began to lead a life of pleasure and comfort as money began to flow from these regions into the treasury.

Political stability and prosperity in the Middle Phase had a tremendous impact on the lifestyle of the Marathas. Their outlook under the Peshvas took them beyond the limits of Maharashtra. With this came an era of cultural influence from the north and a further emulation of Muslim lifestyles. During the process of expansion, the Maratha nobility became prosperous and powerful. Their autonomous nature was boosted by their implied independence. Political developments encouraged art and artistic activity, particularly benefiting temple architecture. It was an artistic pursuit and had
political and religious connotations that were favourable to the Peshva and their feudatories. Under Peshva administration, religious practices including ritualism, idolatry and superstition began to be practised in the palaces. The most significant of the many wealthy nobles were the Bhonsales in Nagpur. Also the Shindes and the Holkars funded religious activity, and their presence in Maharashtra is seen in the form of their temples and the ghats.

The boost in economic prosperity was accompanied with the availability of the skills of craftsmanship. Following the fostering of contacts with the Mughals and Rajputs, not only funds but the means to initiate artistic activity were available. Archival records indicate the movement of craftsmen and skills into Maharashtra from the new territories conquered by the Marathas. New fashions and cultural influences started appearing with these migrations. Maratha views on art and architecture broadened and new fashions, especially from the Mughals impressed the Marathas. The earliest Mughal architectural influences came to Maharashtra after their Deccan invasion in the 17th century. Apart from a few examples of Mughal architecture, Maharashtra did not witness much construction in the Mughal style. During the days of the Peshva, Mughal architectural elements appeared in Maratha temples. It is not clear if the Mughal influence was a result of their direct contact with Maharashtra through the Maratha - Rajput contacts.

The rivers, river banks and the confluence of the rivers or sangams have always been very important to Maharashtrians. The river Godavari is looked upon as the western Indian Ganges and revered as such. It became a focus for Hindus for whom the Ganges was not an affordable pilgrimage. Other Maharashtrian rivers have similar significance in Marathi culture. Towns sprung up on the banks of these rivers and rose to great importance and sanctity. Like the common Maharashtrian, the Peshva and other Maratha feudatories favoured the river banks for their temple sites. The temples in these new locations adopted features that became the charm of Maratha architecture of the Middle Phase.

The most important aspect of the Middle Phase temples were the ghats or flights of
steps that connected the temples to the river. The building of ghats was just as auspicious as the sponsoring of a temple and attracted wide patronage. It was not long before that the river banks were transformed into religious sites, where temples and ghats were built within the thick groves of trees and embankments. The ghats gave the temple complexes a character of liveliness and divine grace through the combination of architecture and landscape. They were used for religious rituals as well as for daily bathing, cleaning and drinking water. Soon they became a place for social and cultural interactions. New temples arose around rivers like the Godavari, Pravara, Krishna, Yamuna and the Mutha. The architectural developments reflect the religious sanctity of Maharashtra with its legacy of saint-poets, temples, rivers and ghats.

By the end of the Early Phase, two trends emerged in Maratha temple architecture. The temple forms of the Early Phase evolved into the Indigenous and Revivalist temples in the Middle Phase. The Indigenous Maratha temples developed out of a 'hands on' approach to temple architecture by the Maratha craftsmen. This architecture was strongly influenced by the Islamic vocabulary of construction and decoration, though the bhumija principles were deliberately incorporated. An epitome of the Early Phase architecture has been noticed in the Revivalist stone temple at Shikhar Shingnapur. Revivalism developed into a prominent stylistic trend of the Middle Phase. An intermediate temple type resulted out of a combination of the Indigenous and the Revivalist temple forms.

Materials and construction

Materials and construction systems of Sultanate architecture were adopted by Maratha architects in their Early Phase temples. This continued into the Middle Phase of their architecture. The trabeate system of beams and columns of the Early Phase were combined with the Islamic structure of arches, domes and vaults, built in wet or cemented masonry and covered with lime plaster and stucco. In the Early Phase, these combinations were arbitrary. In the Middle Phase the construction and use of material had a definite application which indicates the maturity that Maratha architecture had.
The construction system and materials for the temple proper depended on the type of architecture. A system for the other parts of the temple complex had also been established. The surrounding wall had cloisters of cells built in brick or stone and with the use of arches, domes and vaults in lime masonry (Plate M37). The deepstambhas (Plate M27) were an outstanding feature of the temple complex and were always built in stone and cemented masonry, either ornamented or left plain. The introduction of ghats or flights of steps (Plate M48) that connected the temple to the rivers contributed a distinct feature to the architecture of the Middle Phase. These were built out of stone slabs or dressed stone blocks. Structural and decorative stone arches were used to create terraces within these flights of steps.

The use of building materials and construction techniques show a surprising development between the last temple of the Early Phase and the earliest temples of the Middle Phase. Political and economic conditions in this span of twenty years were not conducive to temple patronage and very few temples were built in the period. However, little explanation can be found for the sudden improvement in the architectural design. Not only have the Indigenous type Maratha temples matured in their design, but the Islamic construction techniques of brick work, plaster and stucco have been harmoniously blended in the execution of the Indigenous temple elements. The only possible explanation is the Maratha contact with the Rajputs which was followed by an influx of craftsmen from Rajasthan to Maharashtra, to cater to the demands of the growing patronage. The nature of brick work and stucco in these temples has precedents in the buildings of Rajasthan, especially those in Jaipur.

The Yadava skills of carving and stone work had not completely died down in Maharashtra, and the later Islamic buildings had considerable stone work and carving in them which was executed by the local craftsmen. However, these craftsmen were not educated in temple carvings or iconography. Architects or sthapatis from Rajasthan and Gujarat who designed the stone temples in heartland Maharashtra may have used these Maharashtrian craftsmen, training their skills in order to be adaptable.
for temple craftsmanship. As a result, the quality of work and refinement seen in the early temples of the Middle Phase is rather 'basic' and sometimes incorrect, when compared with the craftsmanship in Gujarat and Rajasthan. The validity of this hypothesis is discussed in the chapter on the Nature of the Maratha Tradition.

Plan form

No temples built in the first quarter of the 18th century have been identified. Temples built in this period have not been recorded in the ASI reports or the Bombay Gazetteer. The 1730's has striking examples of architecture which were distinct from each other and were a quantum leap from the temples built by the end of the Early Phase. These temples show a much greater level of refinement as compared to the temples of the Early Phase. The earliest among these are the Sangameshvara and Vateshvara temples in Saswad (Plate M25 - M33). These identical temples are built along the banks of the river and were erected around 1726. The other example of the early Middle Phase architecture is the Omkareshvara temple in Pune (Plate M34, M35) built on the banks of the river Mutha, a decade after the Saswad temples.

The Sangameshvara and Vateshvara temples in Saswad are 'Combination' type Maratha temples with a Revivalist stone wall structure and a Indigenous Maratha shikhara. This set a trend for the temples to follow. The Combination type Maratha temples later developed at Mahuli near Satara and elsewhere in heartland Maharashtra. These temples have a Revivalist plan form based on the classical traditions of the Indian temples. A certain Maratha character is added by the flights of steps leading to the temple, and the ghats (Plate M25 Top) that descend down to the river. Features like the deepstambha and the Maratha type Indigenous type shikharas pronounce the Maharashtrian character of these monuments.

The Saswad temples are built on a small hill rising above the surrounding topography and the adjacent river. They are reached from a flight of stone steps that are impressively built and guarded by a stone parapet. Through the dilapidated arched gateway is the entrance to the temple complex. Little evidence exists of what once
may have been an enclosing wall with cells on the inner side. The temple proper consists of a square garbhagriha within the sanctuary. The sanctuary has an external stellate plan form (Plate M28). It is very surprising to find a stellate plan so early in the Middle Phase, especially in comparison to the Revivalist plans of the Early Phase. Though the plan of the sanctuary is stellate, it lacks the principles of a Yadava stellate geometry. The architects attempt is limited to create a superficial stellate plan and lacks the details that were an intrinsic part of the stellate geometry of the earlier temple traditions. This has led to the creation of a debased caricature which does not have any re-entrant projections between the principle projections of the stellate geometry.

The square garbhagriha is connected by a rectangular antarala to the mandapa. The mandapa is a closed square stone structure with entrances in two sides. One of the entrance connects the mandapa to the antarala. The other entrance connects the closed mandapa to a slightly smaller square mandapa which is of the open type (Plates M25, M26). It has stone walls in minor offsets. In case of the Vateshvara temple, the mandapa is made up of four rows of columns forming nine square bays. The end columns are partly sunk into the walls. This mandapa has collar-like projections (Plate M33) along its corners. These are treated like decorative square columns in elevation and topped with a turret like element with a bangla cornice. This developed into a prominent feature of the temples in the heartland that had a Revivalist plan and an Indigenous shikhara.

The open mandapa is composed of four rows of columns forming nine square bays. The end row of columns (Plate M31) on the three open sides is a double column, placed together under beams and brackets depending on their position. Therefore the corners of the open mandapa have four columns, two of which are seen in elevation, whereas there are two columns in between and only one is seen in the elevation. The central bay of the open mandapa has a sculpted stone image of the sacred nandi facing the shrine chamber. This mandapa is entered from the front and the two sides. The entire composition is raised on a plinth and reached by steps. Deepstambhas (Plate M27) flank the sides of the temple in the front. This Combination type Maratha
temple fulfils the plan requirements of the established Hindu temple. The two mandapas are fascinating in their structure and configuration and indicate the need for larger congregational spaces. The nandi mandapa is absent in Saswad temples.

On the rear side of the temple are long stretches of the famous ghats connecting the temple to the river bed. Along the lowest portion of the ghats are arcades built in stone forming terraces on the top. These break the monotony of the steps of the ghats and create occasional terraces. The spaces underneath the terraces were used for conducting religious rituals on the ghats. Corner shrines mark the circumference of these stone steps. They are single chambered structures, octagonal in plan (Plate M26 Top) with a roof based on the principles of the shikhara over the sanctuary. Smaller shrines and samadhis (funerary stones/cenotaphs) of the Marathas were built along these ghats. Similar plan forms and combinations of shikhara and stone wall structure were adopted in the Kashi Vishveshvara temple built in 1735 at Sangam Mahuli (Plate M36 - M46).

The Omkareshvara temple is based on the plan form of a mosque and is dedicated to Shiva. It is a paradox that a temple built in the de facto capital of a resurgent Hindu power, sponsored by the Peshva and built by a priest of the family on his behalf is constructed on the classic plan of the mosque! The temple is placed lower than the surrounding topography and the complex is entered through a door way (Plate M34). There are no cloisters of cells formed by the enclosing walls and the few stone steps lack the charm of the ghats that developed in the later days. The temple occupies a large rectangular area, the western quarter or a third is an arched hall. In front of the structure is an open courtyard (Plate M35 Top) surrounded by a wall with arched aisles. The courtyard is entered through an impressive eastern gateway. Unlike the mosque facade, the western block is not an open arcade but an enclosing wall. The internal spaces are divided in a large central square which is the garbhagriha and the surrounding cells that are small halls used as shrine chambers. Internally, there is little to differentiate between these spaces. Externally, the differentiation occurs through the roof. The central roof is a square Maratha shikhara and the side cells are covered with circular roofs (Plate M34 Bottom) which are smaller than the central one. All the
ceilings are domical (Illus I/90).

By the Middle Phase, a plan form for Maratha temple was formalised. The shrine chamber in stone adopted a stellate or stepped geometry. The mandapas are square or stepped with stone walls similar to those in the Saswad temples. In the Grishneshvara temple at Ellora (Plate M52 - M55) built in 1740 and the Kashi Vishveshvara temple in Sangam Mahuli (Plate M40), the mandapas are open square structures formed of bays of columns without walls (Illus I/63). Balconies and seating are provided along the edges of the mandapa and the entrances are reached through covered porches. Most of later Combination type Maratha temples have only one mandapa unlike the two at Saswad. The nandi is placed in a separate mandapa (Plate M37 Top) which is square in shape, raised on a plinth with four columns and covered with a roof similar to the main shikhara. The nandi mandapa stands in front of the temple along its central axis.

A remarkable development in the temple complexes followed, which was not present in the temples at Saswad. The enclosing walls after forming cloisters of cells become very tall and prominent. Their flat roof takes the form of an open passageway around the temple (Plate M52 Top) and is reached by stone stairs built into the wall. This enabled access to the sides of the temple and are connected to the shikhara, possibly for maintenance purposes. Drum houses or nagarkhanas are built over the gateways of the temple complexes. These balcony like spaces were built in arches and covered with a roof that is an adaptation of Mughal forms like the bangla roof. Music was played here on special occasions and auspicious hours, as a part of the daily rituals in honour of the deity. The stairs within the walls and the open passageways offer connections to the nagarkhanas. Maratha temple complexes are now a much grander affair than the humble structures of the Early Phase.

Occasionally, the combination type temple is simplified. In the Shiva temple at Mahuli (Plate M49 - M51), the plan form is dictated by the straight boundaries of the stone walls of the garbhagriha and the mandapa, and not by the stellate or stepped geometry. The mandapas are also closed structures that lack the charm of
ornamentation provided by the Revivalist stone mandapas. Indigenous shikharas similar to Combination type temples are used in these compositions. The nandi mandapa took the form of a separate pavilion and maintains it in the later temples of this type.

Fashions and aspirations in Maharashtra were growing with an increasing political and economic influence exerted by the Marathas on the rest of India. It wasn’t too long before the Maratha patron, especially the Peshva, ordered a temple to be built in a style reviving the grand stone architectures of the earlier traditions in the country. However, the first stone structure of the Revivalist type in the Middle Phase was sponsored by Naroshankar Raja Bahadur of Malegaon (Nasik district) in 1747, resulting in the Naro Shankar temple built on the banks of the river Godavari. This was followed in 1756 by the Sundar Narayan temple sponsored by Gangadhar Yashvant Chandrachud. Construction work on the even grander Shiva temple at Trimbukeshvar started in 1740 and continued up to 1760. This temple was sponsored by Peshva Balaji Bajirao. The Marathas thus embarked on a new stone tradition that flourished in Nasik by the end of the Middle Phase.

In terms of grandiosity of design and quality of craftsmanship, the Nasik temples are by far the best in heartland Maharashtra. Nasik temples were followed by the stone temples of the Holkars at Toke built between the Middle and the Late Phase (Illus I/68 - I/71). In their plan form and composition, the Nasik temples fulfil the basic requirements and configurations of a Hindu religious monument (Illus I/72). They are built along the banks of the river and are enclosed in stone walls with paved courtyards. Impressive gateways with or without nagarkhanas form entrances to these temples. The enclosing wall of the Naro Shankara temple is very impressive and unique. It is enlivened by the presence of turret like spaces in the corners. These are partly enclosed gallery spaces with bangla roof and are built in brick and plaster. The Trimbukeshvara temple has a water body or a kund with steps ascending to the water and was used for religious purposes. The other temples in Nasik have short flights of steps leading to the river. Surprisingly, deepstambhas are conspicuous only by their absence.
The temple proper of the Revivalist Maratha monuments consists of a sanctuary with the square *garbhagriha* connected by a rectangular *antarala* to the square *mandapa* (Illus I/132). The *mandapa* has stone walls that display subtle stepping or projections, maintaining its square profile (Illus I/72). There is a detached square *mandapa* in front of the Trimbukeshvara temple which was built later. The *mandapas* have three entrances, one in the front and one on each of the two sides. Each entrance is reached by a flight of steps and is covered with a porch. The porches are square and have a balcony and seating along their sides, similar to the rest of the *mandapas*. The detached *mandapa* at the Trimbukeshvara temple is a closed square chamber with entrances on its sides. The straight edges of the stone walls are enlivened with subtle projections on its surfaces. The sanctuary is internally square and has an external stepped plan without any re-entrant projections. The stepping of the projections is uniform. The cardinal projection on each side of the sanctuary is broader than the rest, with smaller multiple projections on to it. The temple is raised on a small stone base plinth projecting out. The projecting base plinth is similar to the one in Saswad temples. It is not present in the Trimbukeshvara temple. No open *mandapas* are present in Nasik temples.

While the Revivalist and Combination type Maratha temples were being built in the Middle Phase, the Indigenous temple form was gaining popularity. It developed into a distinctive architectural statement and is characterised by the contrasting simplicity in plan and the complexities of the roof form. The plan of the temple complex is similar to the Revivalist and Combination temples. The favoured temple sites of the Middle Phase were the river banks of heartland Maharashtra. As a result, most of the Indigenous type Maratha temples have ghats. The architectural vocabulary of these temples continued to develop from the Early Phase. Similar to the Revivalist and Combination temples, a sudden refinement is evident in the *shikhara*. The entire temple is raised on a modest plinth.

The plan of the Indigenous type temples consist of a sanctuary enclosing a *garbhagriha* (Illus I/75). The *garbhagriha* is connected to the *mandapa* through the
antarala. The garbhagriha is square in plan with plain stone walls (Illus I/64). The antarala is usually a rectangular space. Occasionally, it projects beyond the width of the sanctuary and forms a collar like element that is treated externally as a column. The Middle Phase mandapa is square with plain stone walls (Illus I/47). Usually there is only one entrance to the mandapa at the front and rarely on the two side walls (Illus I/54). These entrances are reached by a flight of steps. The mandapa usually has no free standing columns. Columns are partly sunk in the walls, creating corner arches/vaults supporting an octagonal ring beam. This beam supports a domical or flat ceiling. In the later period an interesting development is seen. The Bahuleshvar temple at Bahule has no closed mandapa (llls I/49). Instead, the garbhagriha is connected by the antarala to the open square mandapa with square columns and seating on the end sides. This open mandapa is an Indigenous ‘styled’ creation of the open mandapas is the Revivalist temples.

Plinth

The sudden changes seen in the plan forms of the Middle Phase are reflected in the rest of the architecture. The plinths of the Middle Phase temples are better composed and constructed, as compared to those of the Early Phase. The Revivalist temples have their plinths designed and moulded according to the rest of the theme which frequently follow the standard nagara mouldings (viz. kumbha-khura, kalasha and kapotali) seen in Yadava temples (Plates M65, M66, M69, M70, M73). In the Combination type temples, the plinths follow the decorative themes and the moulding patterns of their Revivalist stone walls (Illus I/117, I/119). The quality of mouldings and general craftsmanship has gradually improved in the later part of the Middle Phase.

The plinths of the Indigenous type temples retain their modest character of the Early Phase (Illus I/118). A general plinth sequence consists of three to four layers of stone slabs piled on each other (Illus I/108, I/111). The bottom layer which in the Early Phase was plain was slightly moulded in the Middle Phase (Plates M35, M51, M57, M58, M60, M62, M63). This layer projects beyond the stone layers immediately
above. The projecting layer has a rectangular edge that curves inwards on the top. The two layers above the bottom layer are plain and may protrude beyond each other. The topmost layer of the plinth has a flat rectangular moulding similar to the bottom layer, and curves inwards on its bottom edge. Occasionally, this layer has leaf-like motifs along its length, carved at regular intervals. A similar leaf motif seen in the temples of the Early Phase was plain and lacked the intricacies of the Middle Phase. The plinths of the Middle Phase Indigenous temples project outside the external walls of the building creating a **pradakshina patha**.

The plinths of the Revivalist temples form an integral element of their design composition. Revivalist temples are usually raised on a base plinth (*jagati*) which is similar to the Indigenous temple plinths described above, occasionally better ornamented (Plates M28, M40, M53). The plinth above the *jagati* has layers of mouldings that follow the angulated outlines of the sanctuary plan. The receding mouldings form the base of the angulated projections of the sanctuary plan that are treated as columns in the external treatment of the temple walls (Illus I/117, I/119). In the Nasik temples, the Indigenous plinth (*jagati*) is absent (Plates M66, M69, M70). The plinth that blends with the Revivalist composition of the temple is taller than the other plinths of the Middle Phase temples. The Nasik temple plinths consist of layers of rectangular and knife-edged (*karnaka*) mouldings replacing the *kalasha* mouldings, repeated in a sequence. These are carved with bands of lozenge-shaped, geometric and floral patterns. A pair of elephants facing each other are present on the base moulding of the sanctuary plinth.

The plinths in the Combination type Kashi Vishveshvara temple at Sangam Mahuli and the two temples at Saswad are plain with prominent rectangular mouldings (Illus I/117, I/119). Geometric and floral carvings on the plinths are restricted to bands of lozenge-shaped flowers. The plinth of the Grishneshvara temple at Ellora is elaborate with similar mouldings arranged in a different sequence (Illus I/117). However, this plinth projects little beyond the end walls of the temple and appears flattish (Plate M53). It consists of monotonous layers of rectangular mouldings whose plainness is relieved by bands of petals. The moulding types seen in the Middle Phase are
common to most of the temples of the period, but their sequence differs from region to region. Thus all the Nasik temples follow a sequence of mouldings, which is different from the sequence in the Saswad temples and those in Toke. This indicates that these temples are a work of a particular school or workshop employed in the region. Various such workshops that designed within a common language, existed in heartland Maharashtra.

Wall surface

The plainness of walls of the Indigenous type temples of the Early Phase has continued into the Middle Phase. Built in plain dressed stone blocks, the decoration on the wall surfaces consists of occasional bands of mouldings that relieves the monotony (Plate M60, M63). Sometimes stone grills or other openings appear in these walls which otherwise enclose dark interiors. The walls are carried up to the eaves which is made of sloping stone slabs that are supported on stone brackets placed at regular intervals (Plate M34). The brackets are plain without any motifs (Illus I/118). The parapet above the plinth has bands of merlons on its surface, carved in plaster and occasionally painted.

The walls of the Revivalist temples of the Middle Phase follow the angulated outlines of their sanctuary plans (Plate M28). Since there are no projections in the plan of the mandapa, they occasionally have slight stepping on their surface (Plate M39). The general pattern of mouldings on the surfaces of the Revivalist walls are similar among the temples built in the same period and geographical zone (Plates M65, M68, M69, M73, M75, M76). This phenomenon has been seen in case of the Revivalist plinths and is valid in case of the walls. This indicates the workmanship of the same school or workshop operating in the region. Within the regions of heartland Maharashtra, there is little coherence in the moulding type, sequence and craftsmanship of the walls. The walls of the two temples in Saswad can be divided into three zones (Plate M28). The bottom zone consists of three to four layers of rectangular flat edged mouldings with leaf motifs (Illus I/119). This part is combined with the plinths, together resembling the base of the column and the lower portion of the column shaft. The central portion
of the wall surface corresponds to the shaft of the column and is plain. Occasionally, this has rosette shaped flowers in the centre which have an Islamic precedent (Plate M28, M29). The top portion of the wall has mouldings similar to the bottom layer. The top layer tapers outwardly and blends with the stone brackets. Thus the composition of the wall reflects a column with its layers of mouldings. Similar moulding sequences are repeated over the walls of the mandapa. The eaves is made of sloping stone slabs that are supported on brackets.

The decoration and moulding sequence of the walls in the Revivalist temples of the Middle Phase follow the theme of column decoration. Variations occur because of the nature of the mouldings and their sequence. The quality of these mouldings is best in the Nasik and Trimbukeshvar temples. The differences occur in the intricacies of the carvings which have floral, geometric or animal and human forms. It is abundant in the Naro Shankara and Trimbukeshvara temples where human and animal sculptures occur within niches and corner projections (Plates M68, M74, M75, M76). The walls of the Kashi Vishveshvara temple in Mahuli are flat, with monotonous rectangular mouldings repeated along its length (Plate M44). The only decoration is a single rosette flower in the central portion. The walls of the Grishneshvara temple are not plain, but the repetition of mouldings with their leaf edges is monotonous (Plate M53). The quality of craftsmanship is refined and reflected through the sharp cut edges of its red sandstone (Illus I/117).

Shikhara Superstructure

Depending on the plan form of the sanctuary, two distinct types of shikharas are seen in Maratha temples of the Middle Phase. The Indigenous shikhara form is adaptable with the stellate or stepped Revivalist stone plan forms and the straight square plans that are built in plain dressed stone of the garbhagriha and the mandapa (Plate M32). The Indigenous shikhara is built in moulded brick and covered with plaster and stucco. This was the most popular form of roof and was occasionally repeated over the mandapas (Plate M33). The other type is the one built and carved in stone and covers the Revivalist temples. The basic schematics of both shikhara form evolves out of the
principles of Yadava temples or other traditions in India, though the Indigenous Maratha type shows a stronger Islamic influence. The stone shikharas in Nasik are an attempt to recreate the forms of the Indian temple traditions. At the Grishneshvara temple in Ellora (Plate M55), an attempt was made to emulate the bhumija shikhara form. This is done in moulded brick, lime plaster and stucco, in a construction system that was popular with the Indigenous Maratha temples (Illus I/84).

*Maratha kuta and Indigenous type Shikhara/Superstructure*

Islamic influence in Maratha temples of the Middle Phase eventually formed an inseparable element of their construction and aesthetics. The Maratha architects tried to combine the Islamic building techniques with the requirements of bhumija temple form of the Yadavas. The end product was an amalgamation of the two architectures. This resulted in the creation of the Indigenous shikhara which was adaptable and could be used for the Revivalist plans as well as the square and straight walled sanctuaries and mandapas of the Indigenous temples (Plate M26). The basic module/element of composition of the Indigenous shikhara was the kuta. The development of the Maratha kuta is a remarkable aspect of their Indigenous temple architecture. Though the basis of construction and form of the kuta was Islamic, the principle requirements arose out of a natural choice and a desire to recreate the elements and compositions similar to the Yadava precedents.

Though the Yadava temple tradition came to an end after the Islamic invasion, the skills of their craftsmanship continued to be used in Deccani Islamic buildings. The demands of Islamic architecture forced the Yadava craftsmen to adapt their skills to the requirements of a new vocabulary of architecture. This resulted in the development of what was formerly recognised as Yadava craftsmanship and elements of architecture in Islamic buildings. Occasionally, the influence is seen through a ‘Deccani’ character in Sultanate architecture that is different from Islamic buildings in North India. Thus the native Deccani element became an intrinsic part of Sultanate architecture though its prominence varied from time to time. Over 300 years it amalgamated into Islamic compositions to such an extent that their Yadava origins are
often disguised. One such element of the Yadava architecture is the *kuta*, a miniature replica of the main shrine. This miniature *shikhara* consists of the principle elements of the main *shikhara*. This Yadava element penetrated Deccani buildings in a subtle way and is reflected through the creation of a miniature replica of the Islamic structure. This may be called the 'Islamic kuta', being a counterpart of its Yadava origin (Illus I/37). The creation of the *Islamic kuta* demonstrates the subtle ways in which certain features and principles of Yadava architecture continued to exist even after the tradition was destroyed by the Islamic impact.

This crowning element occurs over the column like projections in the peripheral walls/parapets of Islamic buildings (Illus I/22, I/24, I/26, I/27). In buildings like the Ibrahim *raza* at Bijapur built under the Adil Shahi reign, these stone *kuta* elements occur in the parapets over the end walls that surround the roof. The composition of the Islamic *kuta* consists of a body formed by a stone cube, crowned with eaves-like projection on imitative bracket-like elements. Over the cuboidal body rises a miniature dome on a tall neck surrounded by smaller domes. The base cube has arched openings cut into its four sides. Eventually, the *Islamic kuta* became an intrinsic part of Sultanate architecture and was also used in other parts of the building.

In the Indigenous Maratha temples of the Middle Phase, the idea of the *Islamic kuta* reappeared. Apart from its Islamic origins, its presence in Maratha temples was also supported by the architects search for a Martha *kuta* form. The Marathas continued to develop the *Islamic kuta* to suit the requirements of their Indigenous temple vocabulary, leading to the creation of the Indigenous *shikhara*. However, it needs to be emphasised that the main precedent to the Maratha *kuta* came from the *kutas* of *bhumiya* temples (Illus I/1, I/8, I/9, I/12, I/13). Islamic techniques only provided the means to create the composition in the new vocabulary of construction. In so doing, they were also aided by the Mughal elements of cypress orders, cusped arches and *bangla* cornice (Plate M32, M33) which occasionally replaced their Yadava counterparts. The earliest formation of the Maratha kuta was seen in the *jyotirlinga* complex at Devrashstre (Illus I/126, Plate M12). This Maratha *kuta* consists of a cube shaped element forming the body (Plate M26 Top). It is raised on a moulded square base. The
cuboidal body over the plinth has a recess/niche cut in plaster on its surface. The recess is usually an arch (Plate M50) surrounded by a rectangular frame. Often it is filled with an image in plaster and stucco (Illus I/79). The moulded base also occurs on top of the body of the kuta but in an inverted manner. With Mughal fashions becoming popular, this top base over the body was replaced by a bangla cornice in brick and plaster (Illus I/86). The entire composition is crowned with a miniature bulbous, petalled and fluted dome (Plate M26 Top, M50). Layers or storeys of this kuta element were raised upon each other in receding tiers creating a pyramidal/conical shikhara (Plate M32). This shikhara is crowned by a large bulbous, fluted dome rising out of a base of petals (Illus I/80).

The Maratha kuta is used very flexibly and is independent of the plan form of the wall structure. It was versatile and was capable of being moulded into shapes and applications outside the set pattern of stellate or stepped geometry. When the outlines of the shikhara follow the stellate (Plate M28) or the orthogonal plan, the kuta has two sides exposed and displays a sumptuous three dimensional form. Only one surface of the kuta is visible if it is arranged around either the shallow projections of a stepped plan (Plate M39) or in a straight lines of a square or octagonal plan. If the sanctuary plan has prominent cardinal projections like in the Saswad temples, the cardinal kuta in the spire becomes correspondingly prominent. The effect of the cardinal band is enhanced when it is continued up to the crowning kalasha like a tusk (Plate M25, M26). This is seen in the temples at Saswad, the Rameshvar temple at Mahuli and the Jotiba Hill temple near Kolhapur.

A similar shikhara form composed of the kuta may be repeated over the square mandapas as seen in Saswad. Usually the mandapa has a flat roof enclosed in a parapet of merlons. In the Saswad temples, the caricatured stellate plan form of the shikhara is replaced by a square profile when it is used over the mandapa. The rest of the composition remains the same. The collar like corner projections (Plate M33, M39 Top, M53 Bottom) in the mandapa plan are moulded in horizontal bands like those on the mandapa walls. These projections above the parapet are crowned with a turret or a

1 Another indication of a strong Yadava precedent.
balcony, occasionally covered with a *bangla* roof cornice appearing regularly along the *mandapa* wall. This corresponds to the minaret like projections of the Islamic roof. When porches are present over the *mandapa* entrances like in the Kashi Vishveshvara temple (Plate M40, M43), they are formed out of a open gallery space that consists of cusped arches covered with a flat or a floating *bangla* roof. The detached *nandi mandapa* has a *shikhara* (Plate M43, M51) which is based on the main temple's *shikhara*. This *shikhara* is made of only one tier of *kutas* with images and is crowned with a large bulbous fluted dome. Though similar to the main *shikhara*, only the principles are followed and the proportions vary (Illus I/87).

Variations are seen in the Indigenous *kuta* of the Kashi Vishveshvara temple in Sangam Mahuli. The Maratha Indigenous *kuta* described above is only seen on the spire of the detached *nandi mandapa*. *Kutas* on the principle spire are more or less absent. This is due to the nature of the stepped projections in the plan form of the sanctuary (Plate M42) which is projected into the *shikhara*. Because of the shallow and irregular nature of the plan projections, the *kutas* are replaced by a shallow cuboidal mass or surface (Illus I/88). The articulation on its surface is limited to the base layer that consists of mouldings on the top and bottom of the cube. Cardinal projections are prominent. The body of these projections is deeper than the others and has arched niches with a *bangla* cornice. The only crowning element in this *shikhara* is the bulbous petalled dome that forms the *kalasha*. The flutings are replaced by petal like formations created in plaster, showing the delicate veins of the petal on the *kalasha*. The two corner collar like elements of the *mandapa* are treated on top with a single solid *kuta* built in brick and plaster and crowned with a spherical *bangla* cornice. The *shikhara* roof continues over the *antarala*. It becomes a smaller square spire with a single layer of *kutas* and is topped with a petalled, fluted, bulbous dome. The porches over the *mandapa* entrances are treated with turret like balconies. The side porches have a flat roof with cypress order and cusped arches, whereas the front porch has a *bangla* roof. The *nandi mandapa* has a roof composed of a single layer of *kuta* arranged around the octagonal plan. This is crowned with a large, fluted and petalled dome.
Similar to the *kuta* formation of the Indigenous temples, the use of Islamic elements is also seen in other parts of the temple. Though there was a large scale application of Islamic forms, their purpose was limited to fulfil or replace the essential elements of Hindu temple. Cusped arches and cypress orders used in Maratha temples were not always structural, often they are merely decorative. The reason behind the use of Islamic forms is the substitution of certain elements that could only be carved in stone. This phenomena reflects the two diverse traditions within which the Maratha architects operated in order to satisfy the patron, and their roots in the Yadava tradition. Hence, the dome with petals and flutings is used for the *kalasha* and as a crowning element in Maratha *kuta*. The dome lost its original purpose as a roof and was now merely decorative. No Indigenous type Maratha temple of the established Middle Phase uses the dome as a roof form. Similarly, cusped arches, cypress order and *bangla* cornice have a mere decorative use in the Maratha *kuta*. This was an essential aspect of Maratha approach towards the incorporation of Islamic elements.

Of all the Indigenous temples, the most articulate and at the same time extensively Revivalist *shikhara* is the one at the Grishneshvara temple in Ellora (Illus I/84). The plan form of the shrine is almost square with shallow stepping. This stepping projects outwards, from the edges to the centre of each side. The roof above the eaves consists of layers of mouldings and bands of carved surfaces depicting animal and human form (Plate M52 - M54). The profile of the *shikhara* follows the stepping in the plan of the sanctuary. The *shikhara* layer immediately above the eaves is in stone, carved with alternate frames of elephants and tigers in their front elevations. These show the head and the tusk of the elephant. The second and slightly taller layer is built in brick and plaster. It consists of elaborate arched niches holding images of deities and saints. This layer is crowned with beautiful bulbous domes. Above this is the body of the *shikhara* that attempts a total revival of the *bhumiya* form. It consists of a cardinal band on each side with a modified *gavaksha* window at its base and decorative patterns on the band, all in stucco. The *gavaksha* element consists of two large serpentine arched windows holding images of the deity. The *kutas* are built in moulded brick and covered in stucco. Each *kuta* is a simplified cuboidal form raised on a moulded base, with Islamic geometric patterns cut in plaster as surface
decoration. These kutas are arranged along a straight line and in concentric tiers, diminishing as they rise vertically. The shikhara is crowned with the usual bulbous dome rising out of a base of petals.

The shikhara continues over the antarala with the lower two bands of elephants and arched niches, topped with a dome. Over this continues the first band of the Indigenous kuta, similar to the one in the main spire. This is treated in its front elevation by a large arched element similar to the gavaksha, the design of which has a South Indian precedent. The collar like columns of the mandapa have a crowning bangla roof on a cuboidal form that is similar to those seen in earlier temples. The gavaksha element of the shikhara has similar kutas on its sides. By far, this is the most elaborate and decorative form of the Indigenous Maratha shikhara. It displays a divergence from the conventional Revivalist bhumiya form. Though the result may be different from the bhumiya shikhara of the Yadavas, it reflects strong Yadava roots. It is a fantastic combination of the Islamic techniques and bhumiya composition created by the Maratha architects and patron, focused on the revival of a lost style.

Shikhara/Superstructure: Revivalist type

The Revivalist stone temples in Nasik display a shikhara form based on the shekhari mode (Plates M65 - M67, M75). The plan consists of right angle stepping/projections in each quadrant of the sanctuary with a prominent cardinal projection. There are no re-entrant projections in the internal angles between the principle projections. The angulated outline is carried through the wall structure up to the stone eaves. The shikhara over the eaves consists of two tiers or storeys of miniature kutas. These kutas occur only over the principle projections. Unlike the band that emerges from the cardinal projections in the bhumiya temples, the cardinal projection here is treated in the form of vertical stepping planes with a profile of the curvilinear temple spire. These planes increase in size until they reach the central top. Looking at the same composition in another way, these stepping surfaces can be said to be emerging out of the central and largest plane at the top until they meet the cardinal projections near the eaves. These planes are curvilinear in shape, like the curvilinear profile of the...
shikhara. An arched, bracketed frame extends out from the smallest plane holding an image of the deity. Each of these projecting planes consist of a row of pots or kumbhas placed over each other along the edges of the curvilinear plane, and reduce in size as they rise higher. The surface in between is left plane or is carved in shallow relief. Each projecting surface is crowned with a kalasha and appears like a replica of the curvilinear shikhara. The shikhara composition of projecting planes rise over the storeys of the kuta and are crowned with a kalasha. The shikhara of the sanctuary continues over the antarala until it meets the roof of the mandapa.

The closed square mandapa and the porches over the entrance to the mandapa display two types of roof compositions that are not seen elsewhere in Maratha architecture. The roof over the mandapas of the Trimbukeshvara temple and the Naro Shankara temple is built in stone and carved on its surface (Plate M73). Similar but smaller roofs are placed over the porches (Plate M70). In the case of these two temples, the roof over the square mandapa consists of ridges dividing the sloping planes. It is unusual in its formation because the ridges of the roof are not placed along the diagonals of the square mandapa but along the axis running at right angles to the sides. As a result, the mandapa roof is divided into four sloping planes, each emerging from the corners of the four quadrants of the mandapa along the axis. The resulting planes form a triangular pediment like surface along the sides of the square mandapas.

These triangular surfaces are placed on a horizontal band of mouldings above the stone eaves. They consist of bands of floral and geometric elements carved in stone. The roof planes are treated with tile like elements that run parallel to each other. Therefore the sloping sides of the pediment like surface are stepped (Plate M68, M75). These are left plain or may be decorated in bands of shallow mouldings of floral or geometric elements arranged above each other. A bracket emerges out of the centre of these triangular surfaces, supported by niches and holding an image of a deity. The interesting feature of this roof is the proliferation of miniature figures of monkeys carved in stone and placed regularly along the ridges. The niche and the monkey figures are absent in the Trimbukeshvara temple. Here the mandapa roofs are

A similar example is the Udayeshrava temple in Udaypur.
crowned with an elaborate stone kalasha rising in tiers. The roofs over the porches are similar and meet the triangular pediment like surface of the mandapa.

The mandapa of the Sundar Narayan temple is domical, both internally and externally (Plate M65). Similar roofs cover the porches outside the three entrances. The domical roof of the Sundar Narayan temple arises out of an octagonal beam placed on the walls of the square mandapa, above the projecting eaves. Along the centre of each of the eight sections of the octagonal ring beam is a stone element, which is square in plan and supported by a bracket sloping downwards. The domical roof over the mandapa is divided along the circumference by tile like formations, the larger ones alternating with the smaller. A smaller octagonal ring at the top of the dome reflects the one at the base and is joined by tile like elements. This roof is crowned by the kalasha rising in two tiers. The straight and slightly stepped walls of the mandapa rise above the eaves in the form of an open stone parapet. This creates a terrace-like area within which rises the dome. Similar roofs covers the three porches.
Chapter 7

Late Phase; 1763 - 1818

Historical introduction

Peshva administration and policies brought a turn around in Maratha fortunes, though later this was later weakened by their ambitions. The second fatal blow in Maratha history was the battle of Panipat in the 1760’s when the Maratha armies were humiliated at the hands of the Afghani invaders under Ahmad Shah Abdali. The loss in this war was devastating and its effects lasted for a decade. However in less than a decade, under the leadership of Peshva Madhavrao, the Marathas began another phase of their glorious achievements. Unfortunately, this did not last long. Internal rivalries, family feuds and defection to the British brought an end to the Maratha supremacy. The Late Phase ended in 1818 with the liquidation of the Maratha State.

Once again, political blows brought changes in leadership and administration. Economic and therefore cultural and artistic activity were affected. This had adverse effects on temple patronage which became sluggish until the Marathas attained stability. Temple architecture of the Marathas showed significant changes after the political crisis resulting in a break in patronage. Changes were seen in the temple architecture when it was renewed in the Middle Phase, after a break in patronage by the end of the Early Phase. By the end of the Middle Phase, two Maratha temple types
were well established. The Marathas had reached a greater level of political and economic stability and they were hardened rulers with a pan-Indian presence. The blow at Panipat was severe but not strong enough to wipe out the Marathas. In fact Ahmad Shah Abdali left India with his loot knowing that the Marathas could not be defeated in the long run. Thus the defeat on one side was also an indication of the superiority of the Marathas among the other Indian States.

What marks the Late Phase is not the continuity of temple building but the changing nature of patronage. Peshva Madhavrao died very young and his brother Narayanrao was made the Peshva. Narayanrao was killed by his uncle Raghobadada. Out of the ensuing crisis, Nana Phadnis and Mahadji Sindia emerged as the two powerful personalities and became the managers of the Maratha State. Mahadji Sindia took charge of the Northern regions and Nana Phadnis of the rest of the kingdom, until Bajirao II took charge of the Peshvaship. He was the most incompetent Peshva and liquidated the Maratha State at the hands of the British. The Holkars, Sindias and other feudatories fought between themselves. Soon the Marathas who had dominated the Indian political scene for over 150 years came to an end.

By the end of the Middle Phase, the focus of Maratha politics had shifted from Satara to Pune. The city of Pune grew in its importance and became the centre of Maratha politics under the Peshva leadership, reaching its peak in the Late Phase. The Peshva and his family sponsored many temples and architecture in Pune took stylistic turns that remain the hallmark of the city. This established the Indigenous temple type in Pune which was already in vogue in the rest of the heartland. In the Southern regions of heartland Maharashtra, the focus of patronage shifted from Mahuli to nearby Wai and other smaller sites where local families built temples. Architectural patronage in Nasik had acquired strength in the Middle Phase as the city rose in cultural and religious significance. In the Late Phase this patronage was extended to nearby Ahmednagar, the most remarkable being Toke, situated at the confluence of the rivers Pravara and Godavari. Ganesha was the family deity of the Peshva and had an extensive following in the Maharashtrian community. Lord Ganesha temples attracted patronage and developed at eight sites, commemorating the eight incarnations of the
god. The fascination with river side sites continued in the Late Phase along with the architecture of the city temples. The emergence of city temples is attributed to the development of the cities as the political and cultural centres of Maharashtra.

Though Pune was at the forefront of patronage, temples continued to be built in Satara and Wai. The architecture in Satara is a combination of the earlier styles that were infused with ideas from Pune. No Revivalist type temples were built in these cities. In Satara, Sangli and Wai, architectural forms underwent subtle but innovative transformations that were aided by developments in Pune. The temples of the Late Phase attracted ideas from as far away as southern India, that were interpreted and modified to suit the Maratha vocabulary. This proves that the Indigenous temple form was popular, established and capable of accommodating diverse influences from outside Maharashtra. In the Late Phase, the inclination towards revival of ornamentation based on Yadava and other temple traditions was truncated in heartland Maharashtra. The Revivalist Maratha temples at Toke were sponsored by the Holkars, but their character is much different to those in Nasik. The temple tradition in Nagpur witnessed uninterrupted development under the strong patronage of the Bhonsales and from local wealthy families.

The basic characteristic of Maratha temples show no significant change in the Late Phase. Any major changes are attributed to regional influences and functional requirements that had to be followed. Temples were built in Pune and other cities in the heartland along the river side sites. The general plan of the temple remains unchanged apart from the addition of the timber mandapas. Ghats and corresponding structures typical to river side temples were naturally absent in the architecture of the city temples.

The Late Phase temples are an epitome of the Maratha temple tradition and were built in a period when the Maratha power was at it’s zenith. It is no surprise that the temples show ambitious decoration and elaboration. This innovative character and desire to create something unique from mainstream patterns continued, an example of which is the Ganesha temple at Tasgaon. The tendency towards exclusiveness was an aspect of
the neo-riche lifestyle of the wealthy Marathas which influenced scale, decoration and craftsmanship of the architecture. The increased lavishness in architecture was a representation of the increased funding available for temples.

*Materials and construction*

The temples of the Middle Phase show no discomfort in the blending of the preceding disparate traditions in the Deccan. Materials and construction systems from the preceding traditions had become an inseparable part of Maratha architectural vocabulary and continued to remain so in the Late Phase. Their blending in Maratha temples was a natural occurrence and an aspect which concealed their origins. Construction in the treabate structural system of Indian temple tradition or in the Islamic domes, vaults or arches were an integral part of Maratha architecture. Both had become a part of the Maratha tradition as if their own and blended harmoniously. In the Late Phase these were of a composite nature, consisting of stone and brick in dry or cemented masonry, depending on the temple type. A new trend seen in the Revivalist temples at Toke has a significant use of lime plaster and stucco in cemented masonry complimenting the dry trebate masonry. The earlier divisions within the two disparate traditions were no longer valid as the architecture was based on their harmonious use.

A noticeable change is evident in the execution of craftsmanship in Pune and Wai temples. The elaboration in the decoration accompanied by an increasing refinement in the craftsmanship is evident in the temples of the Late Phase. Temple architecture of the Marathas developed characters out of the local craftsmanship and aesthetics. A stylistic pattern developed at various regional centres. Wai temples show a refinement in their construction with sharp outlines, accompanied with smooth and meticulous joinery in brick and stone. Pune temples show an elaboration and refinement in the design of the *shikhara* and its elements. This is seen through plaster and stucco work.

A discussion of materials and construction cannot be concluded without the mention of timber work which appeared in the Maratha temples of the Late Phase. Timber work
was restricted to large rectangular mandapas that were added to the temples in the Late Phase. These mandapas have a basic structure of columns and arches which are built in timber, supporting a timber frame roof covered with tiles. The architecture of the mandapas is based on a pattern adapted from contemporary secular architecture, which have a decorative treatment imitating the ones in stone. This consists of cypress orders and cusped arches of various shapes and dimensions. The variations in the painted and polished cusped arches of the timber mandapas was not seen anywhere else in Maharashtra. The use of timber has added a special charm to the architecture and though limited in use, it became a distinguishing factor of Late Phase temples.

Plan form

The plan forms of the Middle Phase continued into the Late Phase with little or no modifications. Some of the changes seen in the Late Phase had started to occur in the temples of the Middle Phase. The Indigenous and the Revivalist Maratha temple types continued into the Late Phase. No examples of the combined temple form are seen. As a result, the combination of a stellate or stepped plan sanctuary with an Indigenous shikhara modified to suit the angulated plan form is not seen in the temples of heartland Maharashtra. Subtle changes are seen in the Indigenous and the Revivalist type temples. Apart from the Toke temples, no Revivalist stone architecture was built in the Late Phase in heartland Maharashtra.

The changes to the temple complex should be attributed to the location of the temple site. The new additions were the city temples built in paved courtyards meant for this purpose or in the internal courtyards of the palatial mansions. The grand temple schemes along the river banks continued into the Late Phase. The temple complex is composed of all elements present in the architecture of the earlier phases. It consists of a paved courtyard enclosed by a wall forming a cloister of cells on its inner sides. The cells are constructed in arches, vaults and domes in stone or brick. Flights of steps or ghats are also present and connect the temple to the river (Plate M130). Along the way, the ghats form terraces and semi-enclosed spaces which were used for religious

1 Like the Saswad temples of the Middle Phase.
rituals. These are in the form of arcades under the flat terraces (Plate M94). Stone deepstambhas are present, as well as the nandi mandapa which is detached from the main temple. The plan of the Middle Phase has continued into the Late Phase (Plates M150 - M153, M156, M157 etc). As in the Middle Phase, the Indigenous temples of the Late Phase consist of a square garbhagriha connected to a larger square/rectangular mandapa, with or without the antarala (Plates M83, M103, M105 etc). The entire structure is raised on a plinth.

The additional feature of the Late Phase temples are the timber mandapas (Illus I/58 - I/62). These are rectangular buildings in a structural system of timber columns and beams that are connected by false decorative arches (Plate M88, M91, M92). Their structure is based on secular architecture of Maratha palaces. The entire composition has a decorative character and an aesthetic charm, and make an extensive and flexible use of Mughal elements of cypress order and cusped arches. This flexibility is seen in the design of the cypress columns and arches that have variable proportions of height and span. In some of the Wai temples, the form of the timber mandapa is slightly modified. The three aisles are occasionally replaced by a large rectangular space raised on a plinth (Plate M96). The timber structure was replaced by a stone structure consisting of rows of plain square columns connected by stone beams and arches, supporting a roof above (Illus I/67, I/73 - I/78). This mandapa always formed a part of the original design scheme and was never a later addition. Usually the roof is flat and built in stone (Plates M83, M84, M96 etc).

The rectangular mandapas have a precedent in the Sindhudurg temple of the Early Phase (Plate M3). Similar to a Portuguese church, the Sindhudurg temple consists of two rows of columns forming three aisles (Illus I/66). The central aisle is the widest and is flanked by the two smaller aisles. The side aisles are covered by semi-barrel vaults and the central aisle is covered by a series of domes. In the Maratha timber mandapa, another row of columns is present along the periphery of the side aisles and supports the roof above. The timber posts forming the rows of columns are connected by timber beams. These support a gallery running along the edge of the mandapa over
the smaller aisles (Plates M91, M92). Thus an atrium like space is formed in the centre of the mandapa. The ceiling under the galleries is formed of timber panels with decorative mouldings and patterns carved on them. The entire structure is covered with a sloping roof built in timber and covered with clay roof tiles (Plate M88). Like the rest of the temple, this mandapa is usually raised on a stone plinth.

Occasionally, the timber mandapa was added as an extension to temples that had a closed stone mandapa in their original scheme. Slight modifications are made to the plan of the sanctuary in the Indigenous temples of the Late Phase when the timber mandapa forms a part of the original scheme (Illus I/58, I/61, I/62). In this case the sanctuary is a square structure raised on a plinth with plain stone walls built in cemented masonry. The antarala is replaced by the rectangular antarala porch which is attached to the sanctuary. This is raised on a plinth and consists of a front row of four columns which are connected by arches. These are built in stone and are of the cypress order and the cusped arch variety. The end columns are partly hidden in the stone walls on the narrow side of the antarala porch. The sanctuary has only one opening in the front. The roof over the antarala porch is a combination of the shikhara or is an extended flat roof. To this space is attached the rectangular timber mandapa raised on a plinth, like that of the sanctuary. These type of Indigenous temples were popular at the river bank sites and even in the cities. However, they were largely built in the cities, mostly in Pune. In some examples, the timber mandapa was never added and thus we see the temple only with the sanctuary and the antarala porch (Plate M93, M116, M119, M121, M129).

Though the timber mandapa has its precedents in Sindhudurg temple, the sanctuary and the antarala porch were developed in heartland Maharashtra. A change in the requirements and the necessity of a larger congregation arose in the 1760’s in Maratha cities like Pune. Around this time, the tradition of kirtana or preaching on spirituality was very popular. This oral tradition attracted tremendous popularity and required larger congregation spaces with divisions for men, women and the priest who delivered the kirtana. Timber mandapas were the architectural solution to this demand. Many temples in Pune do not have a detached nandi mandapa and the image
of the nandi is placed in the aisle or in front of the enlarged antarala porch.

An interesting development is seen in the two later Indigenous temples of the Late Phase. These are the Ganesha temple in Tasgaon and the Ganesha temple in Sangli. The change is the introduction of small shrines consisting of a garbhagriha and an antarala porch seen earlier. In the Sangli temple, these shrines form the four side shrines of the panchayatana complex (Plate M129). However in Tasgaon, a five shrine temple of a different kind is seen. Here, the garbhagriha is a central chamber approached through a rectangular mandapa built in stone. The central garbhagriha is surrounded by an antarala porch on its four sides. The porch in the front forms an antarala between the garbhagriha and the rectangular mandapa. The side porches are reached through a flight of stone steps (Plate M139). The total width of the balcony with the above side shrines is equal to the width of the rectangular mandapa.

While the temple forms of the Indigenous type were undergoing changes, the Revivalist type temples in Toke incorporated new forms and elements, though their basic compositions have remained unchanged. The Holkars sponsored a series of temples in Toke. These river side temples are the best examples of Revivalist stone architecture distinguished by their ghats along the river banks. The famous examples are the Rajdhani, Ghoteshvar and the Rameshvar temple, out of which the Rajdhani temple complex is the epitome of design (Plate M103, M104, M108 - M118, M130 - M133). The Kala Ram temple was the last in the series of the stone temples in Nasik and its plan remained unchanged from the other Nasik temples of the Middle Phase (Plate M142, M143). The difference being only evident in the external treatments which will be discussed later.

The Toke temples are enclosed in a paved courtyard formed by tall stone walls with cloisters of cells on their inner sides (Plate M109, M111). These are similar to the cloisters of the Indigenous type Maratha temples that are built in arches, vaults and domes. The entrance to the temple complex is very elaborate in the Rajdhani temple. It has drum house or a nagarkhana over a small doorway (Plate M109). As seen in the earlier examples, the thick stone walls enclosing the courtyard incorporate staircases at
various places within them. This gallery like *nagarkhana* is supported on columns and elaborately carved brackets. The staircases in the enclosing walls lead to the open corridor like passage over the enclosing walls, connecting the *nagarkhana* to other parts of the temple at a higher level (Plate M110). On one side of the temple, flights of stone steps or *ghats* lead to the river, forming terraces with semi-enclosed spaces under them. These are very impressively built with the use of stone arches and vaults that form an inspiring view from the rivers. The temples can be reached by land on one side and are also connected by the *ghats* rising from the rivers. The *ghats* are partly sunk under water.

The temple proper has an externally stepped sanctuary with an internal square *garbhagriha* (Illus I/68 - I/71). This is connected to a open square *mandapa* through a rectangular *antarala* (Plate M108). Usually the *mandapas* have only one entrance which is at the front. A separate *nandi mandapa* is present in the Rajdhani temple (Plate M109). A distinguishing change in case of the Rajdhani temple is the enlarged *antarala* which has two extra bays, increasing its length. These rectangular bays flank the *antarala*, one on each side.

The Rajdhani temple is flanked by two side temples with very interesting plans (Plate M115 - M118). These are small stone temples with their external treatments based on the principles of the main temple (Illus I/70). One of the side temples is a simple structure with a square *garbhagriha* and a stepped sanctuary. There is an *antarala porch* in front, replacing the *mandapa* (Plate M115, M116). The *antarala porch* is similar to that of the Indigenous type temples of the Middle Phase e.g. the Mahadev temple at Sangam Mahuli. Here, columns facing the front are covered by a roof which is a continuation of the *shikhara*. The other side temple has a unique plan which consists of two equilateral triangles overlapping each other to form a six pointed star (Plate M117). The three points of the star are in place of the temple entrance and are replaced by the *antarala porch*. Internally the *garbhagriha* has five points of the star in its plan. Both the side shrines are raised on a plinth.
Plinth

The plinths of the Indigenous type Maratha temples in the early part of the Late Phase retain their modest character. They are short and consist of a three to four layers of stone slabs piled on each other (Plate M93, M95, M100, M105). They lack the decorative treatment and the elaborate mouldings of the Revivalist temple plinths. The stone surfaces protrude little beyond each other and are treated in shallow curvatures or flat edges in the bottom mouldings. The upper most moulding is similar to the bottom moulding, but is inverted. Otherwise it is left flat and square with profuse leaf like triangular elements.

The simplicity of the early temples of the Late Phase is replaced by an elaboration in detail and refinement in craftsmanship (Illus I/109, I/112). Out of the few remarkable examples are the Dhomeshvar temple in Dhom and the Ganesha temple in Tasgaon (Plates M121, M137). The Dhomeshvar temple has elaborate and bold plinth layers. Some of these, like the base layer of inwardly sloping mouldings, the knife edged karnaka mouldings and the round or semi-circular edged mouldings are actually derived from Revivalist architecture. Their character is different from that of the Revivalist temples and is attributed to the influence of the craftsmen working in the Indigenous Maratha tradition.

In the Revivalist temples the plinth has taken a prominent character as is seen in the Middle Phase temples in Nasik. The temple is raised on a base plinth (jagati) seen in the Indigenous type temples. The main plinth blends with the Revivalist design of layers of mouldings tapering inside as it rises higher. Bands of lozenge shape ornaments and animal motifs are occasionally seen. The plinth of the sanctuary is continued upwards in the form of a moulded wall structure, while the plinth of the open mandapas ends in the form of a backrest of the seating along the periphery of the mandapa. The Revivalist temples at Toke are noticeable for their elaborate plinths. The Rajdhani temple plinth is treated lavishly with sculptured ornamentation and through geometric and floral patterns (Plates M111 - M115). The Kala Ram temple in Nasik has bold plinths but the nature of carving is straight edged and mechanical like
the rest of the design (Plates M142, M143).

Wall surface

The walls of the Indigenous type temples are built in plain stone in wet masonry. They lack any decorative treatment apart from the occasional moulded surfaces projecting out to break the monotony. This has structural reasons like providing a load distributing lintel. In the Late Phase Indigenous temples, a desire for open spaced mandapas lead to the treatment of the external walls in ways not seen before. At the Ganesha temple in Tasgaon and the Dholya Ganesha temple in Wai, the external walls of the mandapa have been broken down by the introduction of doors and windows that have timber shutters. These reduce the wall surface to columns that span arches or flat lintels between them (Plate M138). The columns are ornamented or left plain, usually square with a simple curved base and capital. Brackets over the capitals support the stone eaves projection and a stone or brick parapet above. This has bands of merlon shaped motifs in plaster or carved in stone.

The walls of the Revivalist type temples are moulded. The Kala Ram temple in Nasik has very sharp cut horizontal bands of mouldings with a scarce interruption of the leaf motif (Plates M142, M143). It lacks the decorative character imparted by the curvaceous outlines of moulding bands seen in the earlier Nasik temples. In the Revivalist Rajdhani temple at Toke the walls are built in plain dressed stone, the monotony of which is interrupted by a narrow band of mouldings. Surprisingly, the walls have a plainness in comparison to other sculptural elaboration. The wall rises above this band as a plain surface up to the base of the shikhara under the eaves where some moulded bands are repeated (Plate M111, M112, M115). The walls of the sanctuary have few horizontal bands of shallow mouldings built in plain, dressed and cemented stone masonry. They are stepped, repeating the projections in the plan and rise higher up to the eaves. The walls just below the eaves have some mouldings that are similar and these are carried around the antarala. The side temples have elaborate bands of mouldings throughout the height of the wall. These are infused with sculptural images of gods and goddesses as well as floral treatment and deeper
mouldings. The wall is protected by the projecting eaves (Plate M108, M109). The eaves over the open mandapa are carved in thin stone slabs which are deep and sloping with ridge like divisions along their length. The eaves lack any slopes/curvatures that impart depth to their counterparts in the Revivalist type temples.

Shikhara/Superstructure

The shikara in the Late Phase temples needs detailed consideration. Whether they are Indigenous or of the Revivalist type, they have features that have not been seen before and impart them a new character. The architects desire to build taller shikharas is achieved with the use of forms that are repeated and combined to arrive at the desired scale and effect (Plate M89, M90). In so doing, the Indigenous character is elaborated by better craftsmanship, design and articulation in the surface treatment. Once again in the Revivalist temple types, a new set of shikharas make an appearance. These form a distinguishing feature of groups of temples. A good example of this is the unifying character in the Toke temples that has evolved from a particular school or workshop employed in the region.

The Indigenous shikhara with its kuta components had already been established by the Middle Phase. Shikhara forms were modified to follow the outlines of the stellate or stepped plan geometry of the sanctuary. These combination temple shikharas continued into the Late Phase, incorporating the changes and refinements introduced in the course of their developments. Noticeable among them are the attempts to build taller shikharas with the aid of new forms and elements on which the kutas are arranged (Illus I/85, I/86, I/93 etc). The other development and an extension of the existing one is the use of the three typical Mughal elements. Major decorative and compositional features were added to the changing shikhara forms.

At this stage in the development of the shikara, the natural introduction of new forms, elements and compositions needs to be emphasised. These are a result of the morphological transformations generated in Maratha Indigenous temples. These transformations emerge out of the architectural processes that had begun to appear in
the Maratha Indigenous vocabulary. This happened without the intervention of foreign form or style not belonging Maratha architecture. In this way the *shikhara* and other developments in Maratha temple architecture can be treated as an ‘organic’ process. The architecture evolves out of a metamorphosis of form and composition without a basic shift in the principles of the *shikhara*.

The noticeable changes in the *shikharas* are seen very early in the Late Phase. A good example of this is the Tulsibaug temple in Pune (Plate M89, M90). This Indigenous form is raised on a square plan and consists of a tall square block raised over the eaves. It is placed on a parapet base decorated with a band of merlons carved in stone. The brick *shikhara* above this block is built in concentric storeys. The square block has a bottom layer of brick and plaster mouldings (Plate M80). Above this and on each side of the square base, is a composition in relief made up of *kuta* elements built in stucco and plaster. The *kutas* consist of a pair of cypress orders holding a cusped arch between them. This is covered with a *bangla* cornice roof crowned with a bulbous, fluted and petalled dome (Illus I/86). Within this composition of columns, arch and a *bangla* cornice, is a smaller but similar composition raised on a moulded base which holds the image of a deity. The composition mentioned above is a two dimensional representation of the Maratha *kuta*. These *kuta* compositions are repeated in a row in such a way, that at the junction of two *kutas* there is only one cypress order supporting the cusped arches of the adjacent *kuta*. This row of *kutas* and columns is placed directly on the base mouldings which is also the base of the square storey. A similar base moulding is repeated on the top of the square storey of the *shikhara*.

Above the square block rises the conical *shikhara* (Plate M89, M90). In plan, this is a twelve/sixteen sided polygonal base, placed centrally on the square base block. At the corners of the square are placed smaller *kutas*. On each of the surfaces of the polygon is a Maratha *kuta*. This *kuta* consists of a base layer which is moulded in plaster, over which is the main body. The body of the *kuta* consists of a pair of cypress order joined by a cusped arch that is covered under a *bangla* roof cornice. The entire composition is intricately decorated in stucco and plaster. There is an image of a deity in the niche created by the cusped arches and the columns.
The kuta composition described above occupies each side of the twelve/sixteen sided polygon, and alternates with a column like element placed at the junction of the two kutas (Plate M84, M87, M89). This is a two sided element of the same height as the kuta and is raised on a similar base. The body or shaft of this column element is a rectangular surface with recessed mouldings, that are topped with a canopy like element, and is crowned with a miniature bulbous and petalled dome. Occasionally, this rectangular column like element is replaced by a single cypress order or column of the same size. This twelve/sixteen sided shikhara with five storeys of kutas is a tall, conical structure crowned with a kalasha which consists of two bulbous, petalled and fluted domes instead of one seen earlier (Plate M95, M119). The lower dome is larger than the upper and the flutings on this dome are replaced by the leaf like treatment. These are crowned with a pinnacle. Unlike the two domes of the kalasha crowning the shikhara, the kutas have only one dome which is topped with a pinnacle. The height of a twelve sided shikhara raised on a square base can be over twenty meters. In some other compositions the twelve sided polygon is replaced by a eight sided polygon and results in a shorter shikhara. When the shikhara is sixteen sided it appears circular. With a lesser number of storeys it forms a shorter shikhara (Plate M119, M141).

Another distinct type of Maratha shikhara is seen in the Late Phase and may have evolved in the later periods of the Middle Phase. The biggest and most prominent example of this shikhara type is the Dholya Ganesha temple at Wai (Illus I/82). Similar but smaller forms are seen elsewhere in Wai and Satara. This shikhara has smooth outlines and is marked by the absence of any kuta elements (Plate M95). The overall form of the shikhara is an inverted cone which has a cusped circular base, placed on a square base block over the garbhagriha. The square walls are projected vertically in the form of a square base similar to the shikhara of the Tulsibaug temple, though not as prominent. The other difference is a total absence of any decorative work on its surfaces. In the Dholya Ganesha temple at Wai, this is treated with square mouldings forming rectangles in a row. Above this is the centrally placed circular cusped shikhara with similar taller shikharas in the four corners. The shikhara consists of smaller semi-circular shapes arranged along the circular periphery of the plan. They
are projected upwards to give a conical shikhara. They meet at the top in a similar but
smaller circular periphery in order to arrive at the desired conical effect. Each of the
semi-circular elements appears like a cylindrical mass tapering at the top. These have
individual petal-like elements at their base. The shikhara appears to be emerging out of
this petalled base. On the top, the shikhara is covered with an inverted cup-like form
with flutings. This is crowned with a kalasha of double domes as seen earlier. The
shikhara is built in brick masonry and plastered on the surface.

The roof structure of the Revivalist temples at Toke show a departure from their Nasik
counterparts built earlier. Generally the Revivalist shikhara is based on the shekhari
principles of curvilinear surfaces projecting out in four cardinal directions. To a great
extent, it is based on the Nasik temple shikharas which display the same arrangement.
This indicates that it may be work of a similar or even the same workshop of craftsmen
employed at the Nasik temples. The shikhara over the Rameshvar temple in terms of
its form and composition is similar to the Naro Shankar temple at Nasik (Plate M103,
M104). It rises above the eaves following the stepped profile of the sanctuary plan.
The base of the shikhara is composed of three tiers of kutas or miniature shrines
carved in stone. The cardinal projection on each side is made up of the projecting
surfaces. The largest surface starts from the top of the shikhara and reduces in size as
it emerges out of the preceding surface, until reaching the cardinal projection on each
sides over the eaves. Each of these projecting surfaces has a tapering profile of the
shikhara and consists of a row of pots or kumbhas placed over each other, reducing in
size as they rise higher. Each surface is crowned with a partly embedded kalasha. The
shikhara is crowned with a stone kalasha and a metal pinnacle. The cardinal projecting
surface is treated in horizontal bands of plain mouldings. The roof continues over the
antarala.

In the Rajdhani temple, the shikhara is short in comparison to the width of the
sanctuary (Plate M108, M112). It therefore appears stunted and squarish. This is
simpler compared to the Rameshvar temple and consists of a tapering spire with only
one projection from each of the four sides. No rows of pots are present at the edges as
seen earlier. The corners of the sanctuary have smaller shikhara forms within which
rises the main central shikhara crowned with a stone kalasha. The roof over the stone mandapas of all the Toke temples are similar. They are unusual in their form and have only been seen earlier in the Sundar Narayan temple in Nasik. Externally and internally they are domical in shape and are crowned with a kalasha. The dome rises within a square terrace over the mandapa and is enclosed within a stone parapet with carved merlons.

An interesting feature is the shikhara over the side shrines in the Rajdhani temples. These echo the roof form of projecting surfaces, like the one at the Rameshvar temple. The side shrines are more elaborately decorated, with an end row of pots on the projecting surfaces and kuta elements at the sides (Illus I/128). The smallest projection on each cardinal surface has a bracketed niche with an image of a lion projecting from its centre. In the six star shrine, the roof has a central spire similar to the one described above and rises within the three smaller spires over the five star projections in the plan. The other three projections are treated to form a flat roof over the rectangular porches. The front portion of the shikhara has an elephant projecting from its surface (Plate M115). The head, the tusk and the two front legs of the elephant are carved in stone and emerge from the junctions of the adjacent spires.

Some of the Toke temples are more elaborate in aspects of decoration compared to their Nasik counterparts. The Rajdhani temple is interesting for its sculptural relief on the parapet of its mandapa, depicting scenes of gods and goddesses and daily life together with floral and geometric elements. These are complimented with the presence of sculptural work on the walls as well as independent human figures, like the one on each side of the mandapa entrance. For the first time, the Maratha temples in heartland Maharashtra show a range of sculptural depiction representing the lives of the common folk.

---

2 Human and animal sculptural forms are seen in the Rajdhani temple and are very few in the Revivalist temples of the heartland.
Chapter 8

Temples of Nagpur; 1740’s - 1853

Historical introduction

Raghuji I of the Bhonsale family established Maratha rule over Vidarbha, carving out a kingdom that defied the earlier attempts of his ancestors. Like the Peshva, Raghuji was also a protégé of chhatrapati Shahu and displayed his loyalty, diplomacy and aggressive performance in the civil war. Raghuji ruled from 1740’s to 1753 and established his supremacy in large parts of central and eastern India making Nagpur the capital. He proved himself an equal to the Peshva and held a position of honour in the Maratha confederacy. The Bhonsales played an important part in Maratha politics until they were reduced to a subordinate role by the British in 1853.

The Bhonsales of Nagpur are another example of the delicate balance of power in the Maratha confederacy. The level of autonomy enjoyed by the Bhonsales reached its peak and took a separatist turn when they waged war against the Peshva. In the later years of the Maratha rule, the relations between the Bhonsales and the Peshva were adversely affected, resulting in tension between Pune and Nagpur. The territories over which the Bhonsales held sway yielded millions of rupees in revenue, and the prosperous state of affairs permitted them to be generous patrons of temples. Nagpur alone is said to have had over four hundred temples, big and small built during the
Bhonsale rule. During the reign of Raghuji II from 1775 to 1816, the peaceful and settled conditions in the region led to the construction of the temples.

The temple traditions in Nagpur go back to the 5th century when structural temples were built under the Vakatakas. Several dynasties continued to build temples in the following centuries, but none of the earlier builders seemed to equal the architectural passions of the Bhonsales. In the 18th century, the rich Maratha families in Nagpur also sponsored architectural activity. Nagpur is also known for its remarkable group of samadhis or chhatris erected as commemorative structures to the members of the Bhonsale family. Most of these shrines were constructed during the heyday of the Bhonsale dynasty, and in their conception and execution show a distinct departure from the contemporaneous monuments in heartland Maharashtra. Chhatris by their nature and conception are Islamic structures and part of the Islamic tradition of funerary monuments. The Bhonsales like other Marathas, emulated this Islamic tradition in their own way. It is unclear whether they learnt this tradition from the Rajput or the Mughals. Rajput influence is evident in the architecture of the chhatris which are composed of arches, columns and domes with shikhara like roofs. Some earlier chhatris in Ramtek have a Islamic precedent and are composed of Islamic arches and domes. It was only in later years that a shikhara was introduced.

The Bhonsales ruled over vast parts of Bengal, Orissa and Malwa. It is therefore no surprise that cultural influences from these regions penetrated Nagpur and are reflected through their art and architecture. Architectural activity and patronage was at its peak in heartland Maharashtra where Revivalist type temples were popular. The temples in Nagpur have two sources of origin, one from heartland Maharashtra and the other from the regions outside Maharashtra under the Bhonsale rule. Nagpur did not have a direct impact of Islamic architecture since the Marathas captured Nagpur at a later stage. By then the temple tradition of the Marathas had matured in the heartland. Nagpur did not give rise to its own distinct temple type but continued the heartland tradition, adding its touches of exuberance. It is likely that the Indigenous and Revivalist temple forms

---

1 Memorial structures derived from the Islamic tradition, and according to A. P Jamkhedkar, is the basis or precedent to temples of the Bhonsales in Nagpur.
were exported to Nagpur under the Bhonsale patronage. They were then reinforced and executed with the skills and craftsmanship from the regions in central and eastern India under Bhonsale rule. Artisans from heartland Maharashtra employed in the construction of Revivalist temples may have also migrated to Nagpur because of the extensive patronage from the Bhonsales. This is supported by the fact that patronage for Revivalist temples was dying out in the heartland by the 1760's when the tradition in Nagpur was gathering pace.

The explanation of the architecture will demonstrate the difference between the traditions in Nagpur and the heartland. The course of the Nagpur tradition was distinctly different from the one in the heartland. The architectural trends in heartland Maharashtra were influenced by the ‘spirit’ of the Maratha kingdom under changing leaderships and political conditions. The Deccani Islamic traditions widely used in the heartland do not feature much in Nagpur. The reasons for these differences emerge out of the fundamental basis of patronage of the Bhonsales in Nagpur. This is reinforced by Nagpur’s geographical and political isolation from the heartland. The availability of sandstone enabled the Nagpur architects to use it widely. Combined with political aspirations and stylistic preferences, Nagpur architecture reflected the charm of the above influences. At the same time it manifested regional sentiments.

The presence of Mughal architectural elements in Nagpur temples is surprising, considering the non-existence of Islamic influence in the region. Mughal elements also appear in the Revivalist temple forms. Whether these influences came from heartland Maharashtra, Rajputs or through the general Mughalisation of the architectural styles in India is difficult to ascertain. That the Bhonsales accepted certain Islamic forms is indicative of their architectural spirit that was free of stylistic biases. The Indigenous temple type was not as widely built in Nagpur as its Revivalist counterpart. One of the Revivalist design popular in Nagpur was not built in the heartland and can be confidently assumed to be the creation of craftsmen from the neighbouring regions outside Maharashtra. The other trend resulted in the construction of temples derived from the bhumiṣṭa style of the Yadavas in the Deccan. In Nagpur, the Indigenous temple form of heartland Maharashtra was built and carved in stone.
Materials and construction

The Bhonsales sponsored temples of the Revivalist type and occasionally the Indigenous type. In doing so they favoured red and yellow sandstone (Plates M152 - M157 etc). They preferred stone even for the Indigenous temple forms. That is not to say that the Indigenous temples in brick, plaster and stucco were not constructed in Nagpur. Some Revivalist stone temples in Nagpur also have their walls plastered.

Unlike heartland Maharashtra, the choice of construction material was not dictated by the type of the architecture. Stone was not only used for the shrine chamber but even the mandapas were built in a trebate system of stone columns and beams with intensely carved surfaces. A composite mandapa of stone and brick was also used. Some examples like the Rukmini temples, have their own version of the Indigenous open mandapas built in a structure of timber (Plates M174 - M176). These are carved with exceptionally intricate designs recreating the timber mandapas of Pune, but smaller and more elaborate. Timber was used as structural material complemented with ample stone work. Stone grills, walls and statues were favoured, though only a few temples have these elements carved in marble. Marble sculptures were carved in Jaipur or by the craftsmen from that region.

Plan form

A sharp contrast is seen in the selection of temple sites by the Bhonsales and other patrons. Most of the Nagpur temples are in the city, built within the palatial mansions of the rich. Few examples, like the Rukmini temples were enclosed in courtyards built for that purpose. The heartland Maratha temple complexes with their enclosing walls forming cloisters of cells, are not seen in Nagpur. The absence of the temple complex walls also means that gateways and nagarkhanas were rarely present. The sweeping flights of steps or the ghats and the deepstambhas are almost unheard of. A few steps leading to the water are present at the Shukravari lake Shiva temple in Nagpur or those along the banks of Ambala lake in Ramtek (Plate M150). Thus Nagpur temples
generally lack the charming landscapes of the Maratha river side temples of heartland Maharashtra. Only at Ramtek, approximately 60 kms from Nagpur are a few temples and similar structures with steps leading to the water built by the banks of the Ambala lake. Some of these buildings in Ramtek show Islamic influence and similarities to other temples in Nagpur (Illus I/132). But the simplicity of these structures prove that these are earlier creations than the Bhonsale temples in Nagpur. These buildings were used for conducting rituals associated with death.

The widely built Revivalist temples in Nagpur are raised on a plinth, and have a stellate or a stepped diamond plan for their sanctuary which encloses a square garbhagriha inside. The antarala is not always present. The mandapas are of two types, square or rectangular. These are built in stone or timber or in a combination of the two, in the close and open type (Plates M155, M156, M163, M175, M176). The open mandapas are similar to the timber mandapas in Pune temples of the Late Phase, accompanied with striking differences (Plate M155). Unlike the timber mandapas of Pune which are always rectangular in plan, those in Nagpur are either square or rectangular. The square or stepped mandapa with or without porches is not seen in Nagpur. The detached nandi mandapa in front of the temple is also absent. No panchayatana or five-shrine temples were built in Nagpur. A few smaller shrines have been added to the main temple, an example of which are the temples of the Jain temple complex in Ramtek. A remarkable introduction is the garuda mandapa (Illus I/123). This is richly carved in marble and has a stone platform like the samadhi stone (Plate M166).

Very few Indigenous type temples were built in Nagpur. Some of them adhered to the conventional pattern that was established in the heartland. The plan form of these temples consists of a square garbhagriha with plain stone walls. This is connected to the square mandapa through a rectangular antarala. A striking example of the Indigenous type temple is the Ganesha temple on Kelibaug road (Plate M177). Here, maintaining the traditional plan form described above, variations occur in the architectural design because of an extensive use of stone and absence of any brick and

\(^2\) Found in front of one of the Rukmini temples.
plaster work. But these differences are restricted to the shikhara and its kata compositions built in brick.

The Revivalist temples in Nagpur have their sanctuaries built in stone with a plan form of the stellate or stepped type. The geometry of these plans is with or without re-entrant projections that were seen in the temples of the Yadavas (Plates M152, M154, M160 etc). The earlier stellate temples adhering to any temple style do not have re-entrant projections, whereas the re-entrant projections are rarely seen in the later temples including the ones at Ramtek (Plate M157). This is an example of the better understanding and closer observation of the plan geometry developed by the architects in Nagpur. The angulated projections in plan are carried through the plinth and the wall to the shikhara. The other plan form resulted in the stepped sanctum and was rarely adopted (Plates M162, M164). The garbhagriha inside the sanctuary is square structure. The antarala is usually absent and replaced by a rectangular aisle like space in front of the garbhagriha. This is similar to the antarala porch in the Pune temples. The mandapa attached to the antarala porch is a timber mandapa of the Late Phase in Pune.

Occasionally, the antarala has smaller chambers on its sides for the deities. The mandapa is attached to the antarala porch and consists of rows of timber or stone columns, forming a narrow aisle that runs from one end of the antarala to the other. This encloses a large rectangular space without any columns. Occasionally, it may have square bays formed by stone or timber columns. Thus the mandapa is demarcated into two areas - the outer narrow aisle space separated from the large central space formed by rows of columns. The mandapa is raised on a plinth which is different from that of the sanctuary and is reached by steps leading to the entrance without porches (Plates M174 - M176). Another type of mandapa is a closed square structure formed by square bays of beams and columns. This is detached and sometimes two such mandapas are built together as is seen in the twin temples at the Jain Complex in Ramtek (Plate M152).

Thus in their plan form, Nagpur temples are a combination of a Revivalist sanctuary
attached to an Indigenous timber *mandapa*. This combination is a divergent trend from the Late Phase temples in the heartland which consist of an Indigenous sanctuary with a rectangular *antarala porch* with or without timber *mandapas*. The Jagnath temple at Budhvari is a rare example composed of Islamic forms and architectural elements (Plates M158, M159). This is distinctly different from the rest of the temples in Nagpur and chronologically placed earlier to the other temples. Built in stone, it shows a strong Islamic influence of Deccani and Mughal architectures. This has a plan similar to that of the *chhatris*, with a closed central space flanked by porticoes projecting from the centre of the four sides. This is a two storeyed temple raised on a plinth, made of a central *garbhagriha* like space which is open on all sides. It has a *pradakshina patha* in the form of an aisle placed between the *garbhagriha* and the projecting porticoes on each sides. A similar plan is repeated on the upper floor.

Plinth

Nagpur temples have an abundance of carvings and other elaborate ornamentation on their Revivalist plinths and walls. The plinths are part of the Revivalist compositions built in stone, moulded and carved (Plates M163, M167). They follow the outlines of the stellate or stepped plans of the sanctuaries. The base plinths (*jagati*) on which the Revivalist temples in heartland Maharashtra were raised are rare in Nagpur (Illus I/113). Similar *jagati*, consisting of a few layers of sparsely moulded stone are restricted to the *mandapas* (Illus I/105). Whereas in heartland Maharashtra, the timber *mandapa* generally do not have tall plinths, barring one example at Sangam Mahuli.

Usually the stone plinths of Revivalist type temples follow a particular sequence of mouldings that are arranged in layers upon each other (Illus I/106, I/107). This sequence of mouldings does not always correspond to the sequence in the Yadava temples of Maharashtra. The entire sanctuary is raised on a stone floor about six inches high, which separates the temple from the surroundings (Plate M167). This is square or octagonal in shape and projects outside the temple. The Jain temples at Ramtek and one of the Buti temples in Nagpur are raised on an Indigenous Maratha plinth described above (Plate M163). The moulding sequence of the Revivalist plinths are similar to most of the temples in Nagpur and are probably a creation of the same
workshop. Major changes if any, are restricted to the nature or type of carvings on the moulded surface. Occasionally, as in the case of the Murlidhara temple of the Buti's, carvings are totally abandoned and the plinth mouldings are left unadorned (Plate M163). The lowest moulding has a slight inward slope on its top, followed by a layer of mouldings known as jadyakumbha, with petal like articulations on the surface (Plate M167). This is followed by a karnaka mouldings which is topped by three layers of flat edged mouldings. These are carved with faces of demons called grasapatti above which is a layer of elephants and warriors, crowned by a layer of geometric and floral motifs and the karnaka. The karnaka may also be articulated with fine petal like treatment (Plate M169). A gargoyle in the form of a animals head is present on one of the sides (Plate M163). A pair of elephants facing each other is sometimes present on the lowest plinth moulding.

Wall surface

The walls of the sanctuary are often carved with animal and human images. The stepping of the sanctuary plan are treated in the form of column like surfaces (Plate M154). The carvings on the wall starts from the top of the plinth and continues right up to the projecting stone eaves. A usual pattern of wall decoration is made up of various layers of mouldings (Illus I/116). The different sections of the wall surface are covered with animal, human and geometric treatment. A common feature is a miniature temple which consists of a shikhara and wall surface. Such depiction of temples in their elevations have not been seen in Maratha temples of the heartland. These have a niche in them holding the image of the deity (Plates M156, M172, M173). Sometimes, similar temple replicas are also depicted in their front and side elevation (Plates M172, M173). An abundance of sculptural forms of gods, goddesses, scenes from the life of Krishna and other deities are carved on the wall projections, many of which are absent in the heartland temples. The decorative themes support Dr Jamkhedkar's (“Funerary Monuments of Nagpur”, Shivaji and Facets of Maratha Culture, MARG) claim that craftsmen or influences from Orissa, Bengal and Rajasthan must have played a role in the construction and decoration of some Nagpur temples. One band of wall carvings consists of cypress orders arranged in a row
without cusped arches between them (Plate M169). This shows a subtle incorporation of Mughal features in Revivalist decorations. Elephants and human forms are in abundance, as are floral and geometric motifs. Occasionally, a bracketed niche projects out of the wall surface holding an image of the deity. Some sanctuary are totally devoid of any sculptural forms as in the Jain temples at Ramtek or the Buti temples in Nagpur (Plates M152, M160, M162).

_Shihara/Superstructure_

The roof of the Nagpur temples as in the plan forms fall into two categories. The roofs of the Revivalist stone temple show two different types that were popular in Nagpur, and used widely over the stellate or stepped plans of the sanctum. One of them is an attempt to recreate the Yadava bhumiya shikhara with its miniature replicas or kutas that are carved in stone (Plates M162, M164, M165, M170). These are arranged in rows that are placed upon each other to produce the curvilinear shikhara. The other type of Revivalist shikhara is attributed to the craftsmen from Orissa/Bengal where it was popular in the 17th century (Plates M152, M155). No example of this shikhara form is seen elsewhere in Maharashtra. This consists of storeys of smaller ‘cushion’ shaped elements arranged in a row according to the stepped plan form of the sanctuary (Plates M160, M162).

The bhumiya type shikhara is seen in the Ramtek temples (Plates M153, M154). The temples sponsored by the Bhonsales including the two temples in the Rukmini temple complex have a bhumiya shikhara, modified according to contemporaneous fashions. This follows an established pattern of bhumiya shikhara with the inclusion of contemporary elements that replace their bhumiya counterparts, thus creating a character typical to Nagpur. The angulated projections of the stellate plan are carried through the wall surfaces up to the stone eaves above which rises the shikhara (Plates M153, M154, M165, M170, M171). The cardinal projections in the plan rise in the form of a band that tapers towards the kalasha. This band consists of decorations carved on its surface in the form of lattice work and other patterns (Illus I/120, I/121, I/124). An arched bracketed niche also projects out from the centre of these bands and
holds an image of the deity. Between the cardinal bands and placed in horizontal rows are *kutas* or miniature replicas of the shrine, carved in stone (Illus I/129). There are five such *kutas* in a row, repeated in seven storeys or *bhumis* that reduce in size, creating a curvilinear *shikhara*. The *shikhara* is crowned with a *kalasha* which consists of two miniature inverted lotus domes with an additional smaller dome that is topped with a metal pinnacle.

The cardinal band is made up of projecting surfaces (Plate M165). This has curiously incorporated the principles of *shekhari* temple *shikharas*, wherein surfaces reducing in size project outwards from the centre. This is restricted to the cardinal bands, the rest of the composition being that of a *bhumija shikhara* with layers of *kutas* (Plate M165). The front projecting surface of the *shikhara* covers the *antarala* space. This part of the *shikhara* continued over the *antarala* is typical to all Nagpur temples of the Revivalist type. This is smaller than the main *shikhara* and is crowned with a *kalasha* and a pinnacle similar to the principle *shikhara*. The projecting surfaces of these also have lattice work and other geometric patterns carved onto them (Plate M171).

Another type of the *shikhara* form was popular in Nagpur and the temples in the Jain complex in Ramtek. This *shikhara* form is simpler than the *bhumija shikhara* described above. The *bhumija* theme of the prominent cardinal bands on the four sides is used in these *shikharas* in a subtle way. It indicates the persistent *bhumija* influence which is reflected in the design. This is by virtue of the stellate geometry of the sanctuary which has the prominent cardinal projections. The intermediate projections in the four quadrants are smaller in size. As a result, the cardinal projections of the bands in the *shikhara* becomes prominent (Illus I/124). In some temples its prominence is highlighted because of the special treatment or articulation that its surfaces have received (Plates M153, M154). Ramtek Jain temples have leaf-like (lotus petal) motifs and human forms carved on the cardinal band.

The shape of the tapering *shikhara* in Ramtek is curvilinear (Plate M153). The *shikhara* consists of individual elements that correspond to the projections in plan and

---

3 Generally lacks character and is heavy.
have a treatment similar to the wall surface. This treatment is in the form of flat cushion shaped mouldings which are piled on each other, sometimes alternating with another type of moulding (Plates M153, M154). The cushion shaped elements occupy the positions in each quadrant between the cardinal bands, and reduce in size as they rise to the top forming a curvilinear shikhara. Unlike the bhumiya kuta, they are not distinct and separate from each other. Instead they overlap and are only partly seen through their elevations. Occasionally, the cardinal bands are in the form of intermediate mouldings treated with lattice work and other motifs on its surface. The entire composition meets at the top and is crowned with a kalasha. The kalasha consists of smaller domes raised upon each other between intermediate bands of mouldings and crowned with a finial (Illus I/129).

An interesting aspect about many Nagpur shikharas is that they are hollow inside and the decorative treatment is a kind of a shell creating a room over the garbhagriha. This is approached through a door in the front (Plates M161, M162), an example of which is seen in the Buti temples. Sometimes, the cushion shaped mouldings are replaced with mere horizontal bands with triangular petal like projections on top and bottom (Illus I/97, I/102). These are uniformly repeated along the height of the wall and shikhara where they reduce in size as they rise higher. In this case a similar but smaller roof, stepped and not stellate, is present over the antarala. This is a surface treatment creating an internal space which is approached through a door. This form was very popular in Nagpur and is also seen in one of the Jain temples at Ramtek. It also indicates a gradual departure from the tradition of piling layers of stone upon each other.

A slight modification is seen in the mouldings of one shikhara in the Jain temple complex at Ramtek. The curvilinear shikhara is made up of uniform mouldings that also adorn the walls of the temple below the eaves, maintaining the projections in the plan. Above the eaves the shikhara is made up of the cardinal band, one on each side of the cardinal projections and composed of a new type of moulding. The cushion has taken a form close to a fluted compressed sphere and is placed between two other mouldings. This arrangement/module reduces in size as it reaches the top. The cardinal
bands are treated with layers of leaf-like (lotus petal) elements with their tips slightly bent outwards. They have centrally carved grasmukhas or demon faces on them. The shikhara is crowned with a kalasha which is tall and appears like a rope wound in concentric circles that reduce in size (Plates M153 - M155). This is crowned by two small domes placed above each other and topped with a pinnacle.

While these subtle variations were occurring to the shikhara form, the roof of the timber or stone mandapas has hardly changed. The roof over the closed stone mandapas is flat and enclosed within a stone parapet with merlons carved on its surface. The timber mandapas have a flat roof over the central space and an outwardly sloping roof over the side aisles (Plate M155). No atrium space or overhead galleries of the Pune timber mandapas are present in Nagpur. The garuda mandapa in front of one of the Rukmini temples is covered with an inverted lotus dome (Illus I/123, Plate M174).

The Nagpur shikhara of the Indigenous Maratha temples shows similarities to the ones seen in heartland Maharashtra (Plate M177). Carved in stone, the kuta elements are recreated and placed over each other in a tapering pyramidal fashion over a squarish stepped plan of the sanctuary. These kuta arrangements follow the stepping of the sanctuary unlike those in heartland Maharashtra. The plan of the shikhara is squarish or rectangular unlike the 12/16 sided polygonal plans of the heartland Indigenous type temples. The layers of kutas are crowned with a stone kalasha dome which is bulbous and fluted, but not similar to the Deccani adaptation seen in the rest of Maharashtra. Being carved in stone, the kutas are conventionalised and simplified in their form. The kalasha is topped with a metal pinnacle. A prominent example of an Indigenous stone carved shikhara is the Gopal Krishna temple in Nagpur.
Chapter 9
Nature of the Maratha Tradition

Introduction

The thesis has so far discussed the evolution of Maratha temple architecture, against a background of the preceding and contemporary influences in Maharashtra. It has been shown how Maratha temples are a product of the preceding architectural influences, which the architects used in different combinations, to innovate new forms and recreate the old. Thus an architectural language of forms, elements and the ways of their composition and use developed during the Maratha rule; changing and evolving in three chronological stages.

A broad perspective of the tradition has made it possible to build an overall picture of the morphological characteristics of the temples. Maratha tradition took directions that resulted in the development of the two temple types and their combinations. Altogether these abundant variations lead in no specific directions. This temple tradition did not end with the liquidation of the Maratha State in 1818. Temples continued to be built in Maharashtra by wealthy patrons and through public subscription. Because of the extinction of the royal patron and the Maratha State, temples in heartland Maharashtra built after 1818 cannot strictly be considered as a part of the Maratha tradition. In the case of Nagpur, the tradition survived till 1857.
The degree of complexity within the Indigenous and Revivalist type temples are numerous. Their combinations are very impressive. All this happened in a short span of over 150 years within which the Maratha tradition emerged, flourished and started to diminish.

The three phase classification of the Maratha tradition is based on chronology and geographical distribution for the sake of clarity and convenience. This classification imposes a pattern that identifies the monuments with region, period and architectural type that forms the basis of understanding the architecture. Such classification implies a pattern of evolution, developments and characteristics specific to the Maratha tradition. The theoretical framework of this research analyses the architectural form and elements, against the preceding traditions and socio-political and religious perspectives. These are complementary and incomplete without each other.

Cultural or political factors may not provide satisfactory explanations for the evolution of Maratha temple tradition. No particular social or political change may generally be identified with a corresponding change in the building design. Similarly, functional changes are related to ritual and ceremony and play a limited part in the morphological transformations. For example, a certain function may give rise to another mandapa or an enlarged porch, but does not affect the conceptual basis of the architecture. Social and political influences have an impact on the thought processes and ideological currents behind any artistic creativity. These forces generate a revolution/change in the forms of cultural expressions - be it dance, music, art or architecture. In case of architecture, these stimuli induce morphological transformations within the buildings. Morphological transformations are a continuous process like a kind of a chain reaction wherein one reaction gives rise to another. These reactions continue until the internal energy supporting the reactions extinguishes and the art form reaches stagnation. Occasionally, an external force changes the course of the reaction.

The characteristic factors that shaped the tradition of Maratha temple architecture can be classified into two sets. The first set consists of socio-political and religious
conditions that influenced the pattern of patronage, political views and ideologies of the patron. The patronage that emerged out of these conditions generated the Maratha architectural vocabulary. The second set deals with the ‘processes’ of morphological transformations in the architecture. Discussions on these are centred around the mixing of forms, elements and compositions of the preceding traditions that led to new creations. The concluding stage of this discussion examines the phenomenon of ‘revival’ and ‘survival’ in the Maratha tradition.

Pattern of patronage, political-views and self-image of the patron

Patronage for Maratha temples in Maharashtra was available in the 16th century. One of the earliest Maratha temple is the Kasba Peth temple in Pune built by wife of Shahaji, father of Shivaji. Thereon, architectural patronage is manifested through a momentous temple building activity, and through the restoration of Yadava monuments in the region.1 This early patronage was shrunk during the years of the independence struggle, but gathered strength around the coronation of Shivaji in the year 1674. The rise of the Peshva in 1719 had tremendous effect, practically on every sphere of Maratha activity and proved beneficial for temple patronage. The fantastic developments in the architecture of the Middle Phase ended with humiliation and defeat of the Peshva at Panipat in the 1760’s, resulting in huge losses for the Marathas. In a span of another decade the Marathas showed the courage to rise from the ashes of Panipat. The prosperity of the Late Phase continued to contribute to the patronage for Maratha temples, which was available for the deities of brahminical and devotional worship.

The earliest Maratha patronage came from the wealthy generals in the service of the Sultanate. This continued through their families, who later took important positions in the independent Maratha kingdom. By the end of the Early Phase, sponsorship for temples was further strengthened by the wealthy merchants. No records of public subscription for temples in the Early Phase are available. Maratha patronage continued in the Middle Phase to varying degrees. After the initial sluggishness, it was

1 MATE, M.S (1959), Maratha Architecture 1650 - 1850 AD, Pune.
enhanced by the Peshva and the Maratha nobles. Prominent among these are the Holkars of Indore, the Sindias of Gwalior and the Bhonsales of Nagpur. The extended family of the Peshva including the Rastes, Angals and the pant pratinidhis sponsored temples. The rich Marathas enjoyed a life of pomp and luxury and they built temples in the Wai, Satara, Mahuli. In the Middle and Late Phase, Pune and other urban areas saw the construction of temples built from funds collected from the common public. Depending on their political and economic fortunes, patrons evolved and extinguished. The Holkars and the Sindias sponsored temples from the 1740's when they rose to importance. Although their presence was primarily outside Maharashtra, many of their temples were built in the heartland. This of course had political implications and motives.

In course of the three phases, patronage pattern shows interesting developments. The political ideologies of the patron and their reasons for patronage may have no 'direct' influence on the architectural design. India has had a tradition of Hindu patronage extending to several centuries, but the Marathas were influenced and motivated by the patronage traditions of the Muslims. However, their underlying pattern has been dictated by the contemporaneous developments in the Maratha country.

The similarities and differences within the Yadava, Muslim and Maratha patronage emerge out of the contrasting political views and ideologies of the patron. The differences also occur out of the 'conditions' in which the monuments were sponsored and out of the religious values of their era. Yadava patronage was a continuation of the established traditions of patronage in India. Islamic patronage of the Sultanates and the Mughals were based on values and reasons alien to India. Maratha patronage was an amalgamation of the above traditions. It however had a predominantly Islamic bias because those traditions had more currency than that of the Yadavas. The Maratha rulers copied Islamic customs and habits in an ironic way. This emulation of the dominant 'Islamic' values by the Marathas continued even after they shrugged the political domination of the Muslims. However, the Marathas were never able to recover from the cultural impact of the of Muslim rule.
The earliest sponsorship of temples developed out of a personal need felt by the wealthy Marathas. Temples were a manifestation of their religiosity. However, patronage soon developed reasons and implications that were more than personal. Temples became the means to get the divided and disintegrated Hindu community under the religious fold. This had political connotations since the patron were wealthy families like that of Shivaji who played an important role in the Maratha fight against the Muslims. Religion was an issue sensitive to the native Hindus who had experienced centuries of humiliation and abuse at the hands of the Muslims. This dimension was portrayed in a very sensitive way, and everything that had a religious cause or connection could be used as a tool to betray the Muslim domination. Temples with their fluttering saffron flag were a political means to unite the Marathas to fight against the Muslims. Religion and politics were inseparable!

Maratha - Mughal relations changed in the Middle Phase after the death of Aurangzeb and rise of the Peshva. No threat was perceived from the Mughals to the religious sanctity of the Hindus. The Maratha kingdom was an independent State and the Muslims had been expelled from heartland Maharashtra. As a result, the purpose of temples was religious in the absence of political uprisings or conspiracies common in the Early Phase, and thus temple patronage lost its anti-Muslim dimension. The Marathas under the Peshva leadership developed a pan-Indian attitude and considered themselves as the protectors of the Timurid empire. Building temples had become a statement of personal status and charity. It gave political mileage to the Maratha leaders who desired to have permanent presence within the hearts of their subject. The increasing wealth enabled the Marathas to sponsor temples in Mahuli, Wai, Satara, Nasik and elsewhere.

With better resources, architectural design showed exuberance. There was a preference for larger and grander temple forms and refined craftsmanship. The stone temples of the Yadavas reminded the Marathas of the grand tradition and the prosperity of their imperial ancestors. The Marathas tried to match the grand monuments sponsored by the Mughals and Sultanates. The Revivalist type temples had the potential to offer the popular grandeur associated with stone temples, which
the Indigenous Maratha temples could not. The Indigenous temples were a creation of Islamic construction and techniques with a combination of Yadava principles. The Islamic influence was too dominating in the Indigenous type temples since the craftsmanship was dominated by the Sultanate systems and infused with Mughal features. Stone carved temples of the Revivalist type were therefore a perfect choice. Funds were available, but the expertise had to be invited from the regions where the stone traditions were in vogue.

Here arises the question of political views and ideological framework of the Maratha patron. On one hand, Maratha enmity towards the Muslim is evident in many ways. At the same time the Marathas notoriously adopted Muslim customs and practises. Their dress code, language, courtly habits were based on those of the Sultanate and the Mughals. Their ideological opposition towards the Muslim domination did not create any barriers against adopting Muslim values which had penetrated into many spheres of their life. Under such circumstances it is no surprise that the Marathas had no reservations against the inclusion of Islamic elements and forms in their temples.

Maratha quest for stone temples was based on their notions of grandeur that was attached to the stone temples of the Yadava tradition in the Deccan. This was reinforced by the Hindu and Muslim architectures they were exposd to on their tours in the North. There seems to be no ideological reasons for a revival of the Yadava tradition, as no where in Maratha history are examples of a conscious revival of Yadava traditions or customs. That the Marathas were not motivated by ancestral/stylistic revival of the Yadava temples is further substantiated by the styles of architecture they recreated. Most of the Revivalist type Maratha temples in the heartland are built in the shekhari style of architecture. Bhumija temples were built by Yadavas in the Deccan whereas shekhari architecture was rarely built in Maharashtra. It was the grandeur of shekhari architecture and not its revival that was politically significant to the Marathas. The Revivalist type temples are not a parallel revival in Hinduism. The Holkars and more so the Bhonsales in their Revivalist temples adhered to the Yadava bhumija style. The Yadavas did not build any bhumija temples in Nagpur, nor were ‘pure’ bhumija temples built any where in India in the 17th and 18th
century. The reasons behind the Bhonsale preference for the bhumija style are not clear, nor are the sources of craftsmanship. Whether bhumija temples in Nagpur had any ideological implications or was it a matter of stylistic preference of the patron is difficult to prove.

The Marathas never showed interest in the Mughal tradition of reservation of architectural styles for the exclusive use of the imperial patron. As Catherine Asher explains, the Mughal emperors reserved some architectural styles for themselves and no lesser patron or nobility could adopt it. Occasionally, the emperors resulted in the construction of buildings in the style of his choice by his nobles as a mark of respect. These attitudes are not found in the Maratha pattern of patronage. The selection of temple types was a sign of democratic freedom available to all the patrons. Within the region of Nasik, Revivalist temples were sponsored by the Peshva, the local lords and even through joint sponsorships. Nobles like the Holkars and the Bhonsales sponsored the Indigenous and Revivalist temples. The Holkars like other patrons were not known for their preference of any specific style of architecture. Ghats tend to be associated with Ahilyabai Holkar, though they were also sponsored by other Marathas. Revivalist and Indigenous temples in Nagpur were built in stone instead of the usual brick, plaster and stucco. It is only Nagpur that gives a clear indication of the patrons stylistic preference for Revivalist temples, though lesser temples in Nagpur belong to the Indigenous type. The lack of reservation of a particular temple type by the ruling authority is another reflection of the autonomous nature of the States within the Maratha confederacy.

Religious developments and Maratha temple architecture

Religion and religious architecture are inseparable entities. A change in the religious structure or practices may induce corresponding changes in its architecture. It is therefore natural that developments within Hinduism in Maharashtra should affect Maratha temple architecture. The following discussion investigates whether changes within the practises of Hinduism during and after the Muslim rule show any distinctions in Maratha temples. Maratha temples were built after a religious
revolution in Hinduism and the inclusion of bhakti and other cults.

Devotional movement and its cults dominated Hinduism in Maharashtra from the 11th century up to the rise of the Marathas. Devotionalism as explained earlier, was a democratic spiritualism available to all Hindus irrespective of qualifications based on birth. It developed as a non-violent opposition to the orthodox brahminism. The devotional movement in Maharashtra made Hinduism accessible and intelligible to its followers. The goal of the bhakti movement was the enlightenment of the individual who could achieve this by conducting the duties of life. In Maharashtra, this happened through the development of the varkari cult and through the various saint poets that included men and women of the lower castes. The varkari cult has only one god - Vitthala and his wife Rukmini, enshrined in Pandharpur near Solapur in south Maharashtra. The only religious obligation of a varkari is an annual pilgrimage to Pandharpur where the divinity is concentrated. The varkari cult require no established form of architecture to worship and house their gods.

The devotional movement overlaps extensively with brahminical Hinduism, and in course of the centuries the higher castes came under its fold. When the Marathas rose to power, Hinduism in Maharashtra had two strands - the orthodox brahminical and the devotional cult. By 16th to 17th century, the two forms had blended to become virtually the same belief. Did this have any direct influence on the temple architecture of the Marathas? Did the devotional cult have an architecture specific to it and different from the brahminical temples? Which form of religion was manifested and supported by the patron through their temples? In short - did the contemporaneous forms of Hinduism have a say in the architectural developments of the Marathas? These questions are answered by the architecture and its iconography.

Hinduism in Maharashtra saw the emergence of various minor cults including those of goddess Bhavani at Tuljapur and the shepherd god Khandoba. There was an increasing popularity in the worship of certain gods like Ganesha, who until then had a lesser following. Minor cults that practised mysterious or even torturous forms of worship including magic and witch craft gained popularity. These formed another
hierarchical level of Hindu devotion. These cults attracted a following from various segments of the society, and followers of one cult did not necessarily oppose the other. Thus Hinduism in Maharashtra was an amalgamation of cults and practices when the Marathas came into power.

Architecturally, few changes can be taken as a direct influence of the above factors. As far as the spatial configuration of a religious monument is concerned, older forms continued. Even the temples of the devotional cult at Alandi and Dehu follow the orthodox temple forms though they may not exactly have the same purpose. At Alandi, the samadhi of the saint is enclosed in a garbhagriha-like space and is even known as such. The hall which is enlarged to accommodate larger congregations is known as the mandapa. No other additions or alterations are seen. Neither did the devotional cults develop forms or establishments with a stylistic mark that would be looked upon as their original contribution. Just as in their belief, they shared the elements of brahminical Maratha temples. The shikharas over Alandi and Dehu are the same as those over the Shiva or Vishnu temples in Maharashtra.

Another interesting aspect is the choice of deities for temple construction. Most of the temples of the Marathas are dedicated to the gods and goddesses of the orthodox cult. They include the temples for Shiva which outnumber those dedicated to the incarnations of Vishnu. Royal of feudatory patronage was limited to these temples. Temples dedicated to the minor cults of the devotional movement were usually sponsored by the lower caste communities through public subscriptions or by non brahmin patronage. This is a striking factor as the return of the high caste rulers, whether kshatriya Marathas or brahmin Peshva, promoted orthodox Hinduism. In the Maratha rule, this orthodoxy was mixed with devotional worship including cults practising witchcraft and magic. The community of gosavis at gosavipura in Pune is an example of this, and has several temples of the Indigenous type.

An interesting development and probably the only identifiable influence of the devotional cult is seen in the iconography of the Maratha temples. The iconography of the Indigenous and Revivalist temples includes the saints and personalities of the
devotional cult. Prominent among these were saint Zyaneshvar and Tukaram. The iconography also includes images of devotees playing musical instruments which the scriptures associate with the devotional cult. Most of the sculptures depict the social and cultural life of Maharashtra. This shows that the presence of devotional worship in orthodox Hinduism had become a common practise. There seem to have been no demarcations for any of these forms which have been freely included in the iconography. As far as the common Maharashtrian was concerned, devotional and orthodox practises were a part of Hindu spiritual life. Other forms of depiction of daily life include grinding the grain, churning the milk, all of which were an individuals medium of devotional worship. Temples of the Marathas are thus lithic puranas, many themes of which have been engraved on temple walls. The worship of the tortoise associated with the Khandoba cult was popular. There have been combinations and innovations to represent the tales/mythologies of the puranas. One such is the turtle supporting the nandi in the nandi mandapa outside the Dhomeshvar temple (Plates124, M125) in Dhom. Unlike temples of the earlier traditions, Maratha iconography was abundant with such depiction showing the popularity of these tales and the significance attached to them in the contemporaneous Hinduism.

The carvings and relief in Maratha temples are very lively and have a folkish character, reflecting the practised form of Hinduism, which was an amalgamation of the beliefs, myths, mysteries and magic. Super-human acts were occasionally performed or revealed by the saintly personalities of a cult or form of worship. These are demonstrated in the vivid descriptions of Ganesha, Kali and other deities whose worship had developed into a cult phenomenon. Occasionally, a village or even every family had a male and female family deity in their native village. Such deities were and are still believed to protect the village or the family from evil, disaster and epidemics. Regular visit to such sites, fairs and celebrations had become an integral part of Maharashtrian life.

Processes of morphological transformations in Maratha temple architecture

The socio-political and cultural set-up of the Maratha State, the emerging patronage
and religious developments posed questions of ideological and philosophical nature. These acted as stimulus and generated responses that are manifested in morphological transformations in the building. They resulted in the creation of the Indigenous and Revivalist type temples in the Maratha tradition and have been discussed above. It now remains to be shown how Maratha architecture reacted to them within the limitations of its vocabulary. The monuments themselves contain answers to these questions.

*a) Mixing of disparate vocabularies and creation of new forms*

The influence of preceding architectures in Maharashtra are confined to specific areas, though occasionally they exceed the usual limits. Maratha temples were conceived as Hindu monuments, and therefore they show little Islamic influence in plan and disposition of the temples spaces. The planning of the *garbhagriha, mandapa, antarala* and the porches is a continuation of the earlier Hindu traditions, both Northern and Southern. Only one Maratha temple, the Omkareshvar in Pune, is based on the plan of a mosque (Plates M34, M35 etc). Within the plan form of the temple, Islamic influence is subtle and limited to compositions of some elements. An example of this is the collar like projection in the corner of the *mandapa* at its junction with the *antarala* (Plates M33, M53 Bottom etc). This projection which sometimes creates a small space within it, is largely used to place the corner aedicule element of the *shikhara*. No such projections have been seen in the temples of the earlier traditions in India. This corner element is treated in its elevation with *bangla* cornice, representing a miniature shrine.

Islamic influence is further evident in the composition of the *shikhara*, and the roof over the *antarala* and *mandapa*. Here it is influenced by the configuration of roof components in Islamic buildings. Thus the roofs of the Indigenous Maratha temples are symmetrical, with a central prominent *shikhara* replacing the dome present in its Islamic counterpart (Plates M77 etc). The corner minarets of the Islamic compositions are replaced by singular miniature temple forms raised on a short pedestal (Plates M83 etc). This composition is not seen in the temples of the earlier tradition which have a
single shikhara covering the entire mandapa. Similarly, the roof plan of an Indigenous temple can be independent of the plan of the sanctuary, a phenomenon rarely seen before. The square sanctuary is covered by a shikhara which usually has a square, stepped, octagonal or another similar profile in its plan (Plate M137). In the composition of the shikhara, the vertical storeys or layers are a repetition of the Yadava concept of bhumi or layers of kutas with a cardinal band on all the four sides. The Maratha shikhara of the Indigenous and Revivalist type tries to create the central emphasis of the cardinal bands. This is a band or an enlarged/prominent cardinal projection (Plate M28), repeated in tapering storeys (Plate M42 Top) and emphasised by arches and elements (Plates M54, M55), thus pronouncing its cardinal position.

Islamic techniques of construction and decoration are used by Maratha architects to create the traditional image of a Hindu temple. They achieve this through the mixing of Yadava and Islamic vocabulary, to create the impressions of the essential aspects of Yadava temple composition. These consist of bricks, domes, arches and vaults. The decorative techniques are plaster and stucco, used to convey the traditional iconography in its contemporaneous forms. Such mixings gave rise to new forms, elements and compositions. Maratha architects focused on the improvisation of Islamic techniques and aesthetics, to create elements and compositions to replace their counterparts in the stone traditions. This often resulted in ‘tokenism’ or a superfluous use of Islamic elements and techniques, without an awareness of the symbolism associated with Islamic forms. Such ‘emulation’ were an inseparable part of Maratha society, wherein the dominant Islamic power left an everlasting influence on the Marathas they dominated. The petalled and/or fluted domes seen over Ibrahim’s rauza at Bijapur and other Deccani buildings were miniaturised as a kalasha to crown the Indigenous shikhara (Plate M72).

Hybridisation is seen in Maratha temples at an even deeper level. One example is the Grishneshvara temple in Ellora. The plan of this Combination type temple consists of a stepped stone sanctuary and a open mandapa with three porches. The Revivalist wall structure has a shikhara based on the bhumi style, but is built in moulded brick, plaster and stucco. The stepped plan of the sanctuary is continued into the shikhara
which has base layers of mouldings of elephants and deities. The \textit{kutas} are arranged in stepping rows that are placed in receding storeys. The \textit{kuta} is based on its \textit{bhumija} counterpart, but has a rectangular shape with Islamic geometric patterns carved in plaster on its surface. The central cardinal band on each side of the \textit{shikhara} has fretwork in plaster on its surface. The large arch at the base of the cardinal band substitutes the \textit{gavaksha} arch found in the Yadava counterpart. Thus the entire scheme aims to create a \textit{bhumija} design with the aid of Islamic techniques, forms, elements and motifs. Such hybrid forms were created in the Indigenous type temples.

Hybridisation was not just restricted to the Indigenous type Maratha temples but was also seen in the temples of the Revivalist type. A particular development seen in the Rukmini temple at Nagpur is not only a matter of architectural hybridisation, but also a reflection of trends and sophistication in the mixture of architectural vocabularies that were common to the earlier temple traditions in India. The cardinal band in the \textit{bhumija shikhara} composition of the Rukmini temple consists of stepping surfaces of the curvilinear shape of the band, each crowned with a \textit{kalasha}. This feature is a caricature of the \textit{shekhari shikhara}, wherein curvilinear surfaces project out on all the four sides. The incorporation of a \textit{shekhari} feature in the \textit{bhumija} composition reflects not only on the hybridisation of the two sub-styles of the \textit{nagara} tradition, but is a phenomenon seen in the temples of the earlier traditions like the 15th century Sun temple at Ranakpur and the temple at Jhalrapatan in Rajasthan. Thus an aspect of the earlier traditions has survived the ravages of time and the Muslim onslaught, to be recreated in the Revivalist temple architecture of the Marathas.

The creation of the Maratha \textit{kuta} is another phenomenon of hybridisation, wherein the traditional \textit{bhumija} concept of a miniature shrine as a compositional element is re-created within the limitations of Islamic techniques. This resulted in the creation of the Maratha \textit{kuta} composed of cypress order, cusped arches and \textit{bangla} cornice roof, with or without the image of a deity. This Maratha \textit{kuta} is not a literal miniature replica of the main shrine, but the underlying concept is the same. The repetition of this \textit{kuta} in vertical storeys is another example of continuation of the medieval Yadava concept of layering. A similar mixing of vocabularies led to the creation of a
The gopura entrance to the Ganesha temple in Tasgaon. This south Indian architectural form is created with the use of a basic Maratha kuta, similar to the one described above. The kutas in this case are arranged vertically creating a sloping edged gopura which is crowned with a wagon vaulted roof.

The Indigenous type temples are composed of such hybrid forms created during the course of the Maratha tradition. In terms of their appearance and physical attributes, the Indigenous temples are truly original and such forms have not been seen in any other traditions. The physical composition of the elements like the kuta, the kalasha, mouldings or the hybrid temple forms like those in the Grishneshvara temple in Ellora and the Ganesha temple in Tasgaon are attributed to Islamic skills, but the idea at the core of their creation is Hindu, especially Yadava. Numerous hybrid caricatures of the original form are seen in Maratha temples. Irrespective of their nature, hybridisation illustrates a survival of the traditional temple concepts in India. The conspicuous Yadava monuments in the Maratha country were the only surviving stone structural temples in Maharashtra. They therefore set the parameters of Hindu temples in Maharashtra in the 16th and 17th century, laying the rules and requirements for Maratha temples. The Maharashtrian architects interpreted their Islamic skills within the parameters of Hindu religious requirements.

b) Substitution or replacement/displacement

Maratha architects were in a search to find a replacement or a substitute for the elements of Yadava architecture. Frequently, the limitations imposed by the Islamic techniques of brick work and plaster did not allow the creation of the original forms of Yadava elements. This led to the creation of hybrid elements like the Maratha kuta, since no appropriate element was available to substitute its Yadava counterpart. However, when a substitute element was available in Islamic architecture, the Maratha architects used it as an appropriate element of their temple composition. This phenomenon is widely seen in Indigenous type temples and may be termed as substitution or replacement/displacement.
The replaced or substituted elements are easily identifiable. The \textit{kalasha} crowning the \textit{shikhara} of the Indigenous type temple is a bulbous, fluted and petalled dome, earlier seen in the Adil Shahi buildings. It was used in Islamic buildings to cover large spans and create a central emphasis in the design and composition of the spaces. In Islamic architecture, the dome is interwoven with cosmic associations and other symbolism that form a part of that religion. The Maratha architects created a miniature replica of the fluted bulbous and petalled dome and used it as a \textit{kalasha} to crown the Indigenous temple \textit{shikharas}. In doing so, they took the dome out of its original Islamic context, using it merely as a decorative crowning element in Maratha temple. The miniature dome built in brick and plaster served a different purpose in its new settings. It developed a different decorative and symbolic value in the Hindu temple context, when used over a Maratha \textit{kuta} or a \textit{kalasha}. This aspect throws light on the nature of Maratha architects substitution of Islamic elements to suit their purpose. It also confirms the Maratha notoriety of emulating Islamic habits, customs and the conscious or subconscious influence of two cultures on each other. The Mughal elements of cypress order, cusped arches (Plates M89, M90) and \textit{bangla roof/cornice} have been used as structural and decorative elements in their original context, whereas the arches in Maratha temples (Plate M91) often have a decorative value when carved in wooden \textit{mandapas}. Their shapes, size and scale vary, when they are used in Maratha \textit{kutas} and as plaster decoration.

c) General trends in the Indigenous type temples

The processes of hybridisation, replacement, substitution and creation of new forms and elements are evident at every stage in the Maratha tradition. Occasionally, these trends are a matter of fashions or preferences in vogue at a particular stage and should therefore be looked into the context of the prevailing conditions.

Maratha temple architecture in the Early Phase was a development out of a 'hands on' approach to construction and decoration (Plates M1, M2, M5, M8, M10 - M13). It was a 'unselfconscious' and 'pragmatic' solution to an architectural problem, arising out of the discontinuity of temple tradition in Maharashtra. The temples in their very
early days had not even adopted the established norms of planning. The resulting temples had a regional basis and incorporated the local influences. It is by the end of the Early Phase that the Indigenous and Revivalist trends are visible. Later architectural developments have shown a departure between the earliest known temples of the Middle Phase. The monuments at Saswad (Plates M25 - M33) represent an established form of Maratha temple architecture, displaying the characteristic developments of the Indigenous shikhara combined with the Revivalist stone sanctuary that had an understudied stellate plan. Maratha architecture in the Middle Phase shows a distinct Hindu character. Islamic elements and techniques became an inseparable part of the Indigenous temple vocabulary. In short, Maratha temple architecture lost its ‘Islamicness’ which was very strong in temples of the Early Phase. This confidence and maturity with a stronger adherence to traditional temple principles reached its climax in the form of Revivalist stone architecture.

Architectural forms that emerged in the following years show such trends very strongly. However so, the Indigenous temples continued to incorporate new Islamic elements in their own way. This happened with the introduction of popular Mughal elements adding to the already present variations of domes, arches and vaults. They dominated the Indigenous temples, but were blended in the vocabulary of its architecture to such an extent that their foreign roots were disguised (and inconsequential).

Another observation is the introduction and development of a typically Maratha character to the architecture. The boldest among these are the ghats which became the hallmark of all river side temple. These sites were the most favoured choice of the Maratha patron. The flight of sweeping stone steps, entrance gateways or nagarkhanas to the temple complex and construction of cloisters of cells by use of arches, domes and vaults, are the characteristic features of the Indigenous architecture of the Middle Phase. These elements penetrated the Revivalist type temples and were also incorporated in their temple complexes.

By the Late Phase, the two stylistic developments in Maratha architecture had
stabilised and were in fear of stagnating. In fact some stagnation appeared within the Indigenous vocabulary. This is seen through the repetition of temple designs in a very monotonous way, lacking the earlier spontaneity. Stagnation had started to show in the later part of the Middle Phase. Attempts to come out of it are seen in the Grishneshvara temple in Ellora (Plates M52 - M55). This Revivalist design is built in a combined vocabulary of Revivalist stone wall structure and a bhumiya shikhara built in brick, plaster and stucco. This innovativeness seems to have carried through and has become visible aspect of Maratha tradition. The vocabulary of the Indigenous type temples was born out of innovation as much as it was out of necessity. It would never have taken such refinements had the youthful spirit of creativity and experiment been lacking among the Maratha architects and craftsmen.

The innovativeness of the early days was replaced by the sophistication in the architectural design that resulted out of a subtle combination of elements and styles of temple architecture. Such sophistication are more prominent in the Indigenous type temples though it is not a character unique to the Maratha tradition. Sophistication and finer mixtures of architectural styles are a common feature of the temple traditions in India. Their occurrence in Maratha temples highlight on the aspect common to Maratha temple architecture. In another way, sophistication is an example of survival in the Maratha tradition. In the Late Phase, sophistication is seen in the creation of new forms in brick, plaster and stucco, combined in various ways. The stylistics of Indigenous architecture were broadened by the creation of new forms. Two examples of these are cited here. One is the temple sponsored by Mahadji Sindia at Bid (Beed) in Central Maharashtra and the other is the Ganesha temple at Tasgaon (Plates M134 - M141). The earlier form is not seen elsewhere. Whereas the Tasgaon temple is a magnificent complex of South Indian gopuras and a unique form of the Indigenous temple using the southern compositional principles.

An attempt to build tall and lofty shikharas is seen in the Indigenous type temples. An example of this is the Tulsibaug temple in Pune (Plates M86 - M92), which has the tallest shikhara of its kind. There was a general tendency to build to a scale that Marathas had never attempted to. The same was tried in the gopura at Tasgaon.
Accompanying this loftiness is the increasing articulation and refinement in construction and decoration of the *shikhara*, wall surfaces and plinths. For the first time at the Dhomeshvar temple in Dhom, is such a refinement seen through the sharply cut plinth mouldings (Plates M119 - M126). Similar refinement is visible in the Ganesha temple at Tasgaon which incorporate stone slabs carved in vine and scroll, very similar to the marble slabs of the grand Mughal buildings like the Taj Mahal.

When these developments were taking place in the temples of the heartland, Nagpur followed a passion for stone temples. However, a reverse development is seen in Nagpur. The extreme Revivalist and decorated architecture incorporated many Mughal elements which are seen on their walls, either as niche arched frames, mouldings or as bands of decorative motifs. Nagpur designs also included the cypress order and cusped arches in brick, stone and timber combining them with their Revivalist sanctuaries. On one hand, there was a total negation of the Muslim presence in the Revivalist vocabulary, on the other, Islamic elements penetrated Nagpur architecture in subtle ways and were completely Hinduised. An example of this are the cypress columns repeated in a row without cusped arches between them, forming a horizontal band of mouldings on the plinths.

**Revival and survival**

Diametrically opposite views exist about the origin of Maratha temple architecture as discussed in the chapter on introduction. According to Mate, the skills of craftsmanship and design were available in Maharashtra when need arose to build temples in the early 17th century. Whereas according to Michell, the tradition of Yadava temples in Maharashtra had died out within the 300 years of Islamic rule and no strands of those skills survived in the 17th century as a part of a continuous tradition. In short Mate’s theory advocates and supports the survival of the Yadava tradition, whereas according to Michell the development of Maratha architecture took place through a deliberate revival of the Indian temple traditions. Both the theories are incomplete and inadequately substantiated through monuments.
Through the temples of the Middle Phase, emerged the stylistics of the Revivalist Maratha architecture. The general impression regarding the Islamic impact on the Yadava tradition is biased and often negative. Sultanate architecture is believed to have destroyed the Yadava tradition, actually their patronage. Though this is largely true, the unavailability or continuation of Yadava craftsmanship in the 17th century is the weakness as well as the strength of Maratha temple architecture. Weakness is seen through the forms of Maratha temples which could not benefit from the skills of the Yadava tradition. The strength arises out of this loss because the extinction of Yadava skills motivated an original approach of the Marathas. The Indigenous type temples evolved out of this necessity and a lack of choice.

Yadava skills had limited application in the Islamic regime of brick and plaster architecture though some of them continued to be used in Islamic buildings. What happened to the Yadava craftsmen following the Muslim invasion is unknown, but it can be confidently assumed that most of the Yadava craftsmen were forced to divert their skills to the construction of Islamic buildings. In the later years of Sultanate architecture, the influence of this Deccani craftsmanship was prominent and Adil Shahi buildings are adorned with intricate stone carvings. At the level of survival of skills, this was the only way. Of course, medieval designs and the treabate construction techniques had become an important part of Islamic architecture and were always present in some form.

The surviving examples of the Yadava temples were a fossilised evidence of their design and craftsmanship. This survival may have taken place in many ways. According to Michell, as the Maratha tradition progressed, its architects developed a better understanding of Yadava architecture. The application of Yadava principles to the Indigenous type temples increased along with this knowledge. Another strand of survival of Yadava skills may have taken place through craftsmanship in stone and timber. Stone craftsmanship continued in the Deccan in Islamic buildings and timber work in the mansions of Maharashtra, like those in Paithan. The architect or sthapati from outside Maharashtra who was commissioned to build the Revivalist type temples
may have harnessed these skills of the Maharashtrian. In some cases entire teams of craftsmen may have come from outside Maharashtra.

Another bleak strand of survival happened in the most intriguing way. This was through the elusive hemadpanti temples of the Yadavas, that are built in dry masonry and ascribed to their minister Hemadpant. This nomenclature is weak and mythical and temples built before, during and after the reign of this minister are categorised as hemadpanti temples. The term hemadpanti conveys no architectural type but only a limited description about stone temples that were built in dry masonry and had dark interiors. The term hemadpanti is used even in the contemporary period and conveys the same meaning. It also occurs in the Bombay Gazetteer compiled in 1853. All these indicate that a 'certain' idea about Yadava/hemadpanti architecture was passed on from one generation to the other until it reached the Marathas. Apart from the vague descriptions of the temples, the term hemadpanti evoked the notions of an architecture belonging to the medieval period built by the Yadavas. Thus the concept of stone temple architecture was not totally forgotten or abandoned by the 17th century.

The Revivalist type temples and their tentative origins are a combination of the sources mentioned above. Revival happened at various stages of Maratha architecture and was not limited only to the temples of the Revivalist type. Survival of skills also carries with itself an element of revival. Revival in the Maratha tradition took place in two ways. One way was the occasional revival of Yadava bhumiya design, and other was a general revival of the grand forms of shekhari temples, that were built in Maharashtra from the end of the Middle Phase.

'Revivalism' in this study signifies the creation of grander forms of stone temples. They were aimed at recreating the visual imagery and the impact carried by the temples of the earlier stone traditions. Understanding of the principles of the earlier traditions by Maratha architects was never perfect. This can be seen through the debased and understudied geometry of the stellate or stepped plans of the sanctuary. No complete understanding of the proportions of Yadava temples was ever attained. Temples at Toke are especially out of proportion in comparison to the earlier styles.
and appear squat or stunted. It was only in Nagpur that architecture appears true to the principles of the earlier traditions. Revivalism did not always take place in stone. At the Grishneshvara temple in Ellora there was an attempt to create the bhumi/a form in the techniques of brick work and plaster. It is in these temples that the divisions between Revivalist architecture and the Indigenous forms is weak, if not overlapping.

The Revivalist stone temples in the heartland of Maharashtra adhere to the shekhari style and those in Nagpur to the bhumi/a style. Sophistication and innovativeness achieved in the Indigenous type temples is also achieved in the Revivalist temples through the mixing of vocabularies. Similar mixings are seen in other Indian temple styles and form an important aspect of temple traditions in India. Thus the bhumi/a shikhara of the Rukmini temple in Nagpur has its cardinal band composed of stepping surfaces that resemble the projecting surfaces of shekhari shikhara. Similar combinations had been seen in earlier periods as in the 15th century Sun temple at Ranakpur in Rajasthan. The discontinuity of the Yadava tradition has not resulted in the extinction of such subtle games typical to the temple traditions in India. Further examples of sophistication are seen in Nagpur Revivalist temples which incorporated prominent Islamic elements, blending them with the Revivalist vocabulary. Thus rows of cusped arches and cypress order are seen in the form of walls-shrines or secondary aedicules on the walls of Nagpur temples. The Maratha temples are created by such revivals and survivals of the earlier architectural traditions in Maharashtra.
Conclusion

The history of Indian civilisation is marked by three political cycles, viz. Hindu, Muslim and the British. The Hindu populace in India came largely under the domination of the Muslim dynasties for over six centuries. This led to interactions with the Islamic culture and politics that became as much a part of India as those of the Hindus. Such interactions gave rise to a hybrid cultural spectrum that was later infused by the British (European). As substantiated by Nirad Chaudhari in his numerous works, the strands of these disparate cycles influenced one another for centuries, resulting in hybrid cultural forms typical of India. During each cycle, attempts were made by the dominated Indian populace to overthrow the political and cultural influence of the prevailing dominant cycle, which they perceived as ‘foreign’. These resistances are manifested in the spheres of religious, cultural and artistic life in India.

At every stage, the cultural traits of the dominant group rooted firmly and became an inseparable part of India. At the same time, both ‘surviving’ and ‘revived’ traits from preceding cycles re-surfaced in new hybrid forms. Survival and revival became a cultural phenomena in India that accommodated the popular socio-cultural, religious and political ideologies, including the disparities arising out of them. Numerous examples of food, language, clothing, and dress carry Hindu, Muslim and British

---

influences that are still evident at the turn of the 21st century. The succeeding generations of Indian populace have usually accepted the cultural disparities resulting out of the earlier domination, as an intrinsic part of their cultural heritage.

Maratha temple architecture is another manifestation of this Indian phenomenon, influenced by the disparate traditions of Hindu and Islamic architectures, from its conception to its extinction. Political stability and economic prosperity resulted in patronage for Maratha temples. The temple architecture reflects the patrons political views, ideologies and the contemporaneous religious movements in Maharashtra. Morphological transformations arising out of these influences led to the creation of new elements and their compositions in Maratha temples.

Islamic invasion of the Deccan was responsible for the extinction of the Yadava temple tradition. This does not mean that Yadava craftsmanship and design skills were completely wiped out. They continued to exist and underwent modifications to suit the needs of Sultanate architecture and patronage. For example, stone carving was less popular in Islamic buildings, their decoration consisting of plaster and stucco work. Yadava decorative patterns and motifs were replaced by floral and geometric patterns that were carved in the new mediums and occasionally in stone. At the same time, Yadava concepts and motifs penetrated Sultanate buildings. Other instances of survival of skills have been discussed in chapter nine.

Ironically, three centuries of Islamic building practises must be credited for the emergence of the original Maratha contribution to Indian temple architecture. The Indigenous type temples may never have been created if the Yadava tradition had survived the Muslim onslaught. The prevalent Islamic building techniques and craftsmanship, along with an 'unselfconscious' incorporation of bhumija features, led to the creation of the Indigenous temple vocabulary. In another way, bhumija principles in the Indigenous type temples are elements of 'revival' of the Yadava tradition. The early 'unselfconscious' incorporation of Yadava principles in the Maratha Indigenous type temples later became a deliberate attempt. It paved the way for further revival, in the form of Revivalist temples.
An interesting aspect of the Maratha tradition is the actual ‘process’ of the morphological transformation in its architecture. The ‘processes’ by which the Maratha architects created the Indigenous temple forms in brick, plaster and stucco have been demonstrated in chapter nine. Limitations of the Indigenous vocabulary led the Maratha architects to re-engineer forms and elements that were worthy substitutes for their Yadava precedents. Though the physical attributes of the hybrid forms are radically different from their original forms in precedent traditions, they share the same conceptual value. Some elements of Islamic architecture were substituted for bhumija forms. The identified ‘processes’ of the morphological transformations including adaptability, substitution, replacement and displacement share characteristics with the hybrid language of more general artistic and cultural expression in India. Thus the temples of the Marathas are a cultural phenomenon, wherein the strands of survival and revival coexist in harmony typical of the Indian sub-continent.

Survival and revival in Maratha temples spread beyond craftsmanship and architectural vocabularies. One form of survival was the ‘dream’ of Yadava architecture that was kept alive through the idea of hemadpanti temples. Another aspect of survival and revival is seen through the sophisticated mixing of architectural styles in the Maratha temples. Such sophistication combining the strands of contradictory languages is a prominent aspect, which the Maratha tradition shares with the other temple traditions in India. Thus elements of survival and revival of the earlier traditions are brought together in Maratha temples.
Gazetteer of Select Maratha Temples

ALANDI (Pune District), 20 kms S.E of Khed.
Temple and *samadhi* complex of Saint Zyaneshvar, situated in the town (Early Phase).
Shrine built by Ambekar Deshpande around 1580 - 1600. Further additions during the 18th and the 19th century by Maratha nobles and the Peshva (Source: Bombay Gazetteer).
The temple complex has been built over a period of two centuries and consists of the enclosing wall with cloister of cells on the inner side. The complex is reached through stone gateways built in the 17th and 18th century. Apart from many smaller shrines and *deepstambhas*, the main building consists of the *samadhi* chamber and a square *mandapa*. The *mandapa* is built on the Sultanate tradition of arches and domes. Externally, the *mandapa* is adorned with decoration in relief from themes of devotional Hinduism fitted in a very Sultanate way. The *samadhi* chamber is covered with a Late Phase Indigenous *shikhara* which is 16 sided and consists of Maratha *kuta* composition raised on a square block. This lofty *shikhara* is similar to the one over the Tulsibaug temple in Pune.
PLATE MI (Top), Illus I/114

BAHADUR WADI (Sangli District), 20 kms S.E of Peth.
Shiva temple situated along the river bank (Middle Phase).
Temple erected by Peshva Madhavrao around 1761 (Source: Bombay Gazetteer).
This Indigenous style temple is typically built in plain stone walls and a brick and plaster shikhara over the square garbhagriha. A very elementary form of rectangular mandapa is attached to the temple. The garbhagriha is attached to the square and closed mandapa with a domical ceiling. The shikhara consists of storeys of flat surfaces separated by mouldings in brick and plaster. Images in relief are painted in lime colours on the shikhara with grotesque figures of animals and humans on the roof of the mandapa.

PLATE M58, Illus I/47, I/83

BAHE (Sangli District), 8 kms N.E of Peth.
Temple of Ramling, Maruti, Ganesha and Shri Krishna, situated on an island in the river bed (Early Phase).
Temple erected by Antoba Naik Bhide around 1700 (Source: Bombay Gazetteer).
Now placed in an island in the bed of the river Krishna, this temple is an example of the earliest developments in the Indigenous type and is largely inclined with a Islamic influence. Together with a mortared brick plinth it consists of a garbhagriha and outer chamber which are also built in mortared brick. Prominent Islamic influence is seen in the design of the shikhara with corner minaret like elements and arched and niche facades of the shikhara walls.

PLATES M6 - M9, Illus I/48

BAHULE (Sangli District), 8kms S of Mandrul and 16kms S.E of Patan.
Shiva temple, locally known as Bahuleshvar ), situated along the river bank (shrine and wall structure of the Yadava period and shikhara of the Middle Phase).
Shikhara erected by Parshuram Narayan Angal (Source: Bombay Gazetteer).
This is a curious old temple with a stone wall structure. This is a later period Yadava shrine in the illusive hemadpanti style. The shikhara is a later day work of the indigenous type with stepped plan profile raised in a concentric reducing manner to give a tapering profile. Facades of the shikhara are plain and painted. The temple is placed in a paved court which is sunk in ground. An interesting bathing tank 9.0’ E of the temple is a Yadava creation.
BAVDHAN (Satara District), 5kms S of Wai.
Shiva temple situated along the river bank (Late Phase).
This temple of the Indigenous type is a modest structure enclosed in a paved courtyard
with water kund in front of the temple. It consists of the square garbhagriha and a
pillared antarala space without the mandapa. The stone work is ordinary but the
Indigenous shikhara in brick, plaster and stucco is interesting. The temple consists of
three storeys of Maratha aedicule with images of the deity and refined moulding
work in plaster and stucco as well as painting. The shikhara is a good example of a
fully developed Indigenous shikhara of a modest size. Temple remarkable for its
proportions and scale.
PLATES M100 – M102, Illus I/50, I/91, I/94, I/95, I/104

BID in central Maharashtra.
Shiva temple situated in the city (Late Phase).
Temple erected by Mahadji Sindia and locally known as Bideshvar.
This impressive monument is approximately 17.0 m in length, 8.5 m in width with a
total height of 15.0 m. It has a very innovative shikhara built in brick, plaster and
stucco. Surface decoration consists of images of the local saints and gods carved onto
the surface of the shikhara.

BOPARDI (Satara District), 3.5 kms N of Wai.
Shiva temple situated along the river bank (Late Phase).
Temple erected by Laxman Dhondeo Phadnis in 1781 (Source: Bombay Gazetteer).
This is a Indigenous type temple with a square garbhagriha built in plain stone walls
which are raised on a modest un-moulded plinth. The mandapa is in the form of the
antarala porch. It is flanked by columns and is approximately 7.0 m in length and 5.0
m in width. The Indigenous shikhara is built in brick, plaster and stucco. It is a
modest structure with elaborate mouldings and sculptures which were originally
painted. A nandi mandapa with a stone image of the nandi stands in front of the
temple, and is covered with a shikhara similar to the main temple.
CHINCHWAD (Pune District), 16 kms N.W of Pune city.

Temple complex of Ganesha situated along the river bank (Early Phase).

Temple built by Moroba Gosavi around 1710 (Source: Bombay Gazetteer).

This temple shows the earliest developments of Maratha temple architecture. It consists of detached chambers built in dressed stone and a shikhara built in brick and plaster forming earliest precedents to the development of the Indigenous shikhara.

PLATE M5 (Bottom)

DEHU (Pune District), 46 kms N.W of Pune city.

Temple of Saint Tukaram situated along the river bank (Early Phase).

This shrine of the saint is similar to that in Alandi. Built in the Sultanate system of arches and domes, it consists of a square mandapa with a external treatment of Sultanate elements combined to give it the effect of a Hindu shrine. The combined Sultanate treatment of arches and corner minaret like elements are interspersed with images in relief of Hindu gods and saints. The internally domical roof is flat from outside.

PLATES M1 (Bottom), M2

DEVRAHSHTRE (Sangli District), 20 kms S.W of Vita.

Complex of Jyotirlinga shrines (Early Phase).

This is a complex of many Jyotirlinga shrines built in honour of Shiva/Mahadev. Built in brick, plaster and stucco these large and small temples are square shrines with a vestibule or antarala space and a brick and plaster shikhara. The wall structure of the garbhagriha is in plastered brick work and has imitative eaves brackets without eaves. Shikharas are of many types but largely inclined towards an Islamic design. There is also a Yadava temple in stone built by the king of Kundal in the nearby region along with a few monk cells.

PLATES M10 – M13, Illus I/52, I/99, I/126

DHOM (Satara District), 8kms N.W of Wai.
Shiva temple situated near the river (Late Phase).
Temple erected by Peshva Bajirao II in 1780. A smaller temple by chhatrapati Shahu and smaller additions by Mahadev Shivram a money lender of Pune and by one Narayanrao Vaidya (Source: Bombay Gazetteer).
This temple complex is situated on the banks of the river and is enclosed in a paved courtyard. The complex has an additional feature of a tortoise/turtle about 15.0' in diameter, together with other temples in the complex containing yellow stone images from Agra. The temple is notable for the exquisite quality of carving on its wall surface and the moulded plinths. The garbhagriha walls have slight mouldings and the shikhara is of the Indigenous type with two storeys of kutas, refined mouldings and plaster images in the niches which are all painted. The turtle is placed in a water tank built in moulded stone which has a shape of a lotus flower. On the back of the turtle is placed a porch on columns with a nandi. The nandi has one of its front leg raised as if to rise. When the tank is filled with water, the nandi porch appears to float on the back of the turtle. A very interesting and refined creation.
PLATES M119 – M126, Illus I/84, I/117

ELLORA (Aurangabad District) near the Ellora caves.
Shiva temple situated near a river and a kund (Middle Phase).
Locally known as Grisnheshvara, erected by the Holkars around 1750 (Source: Bombay Gazetteer and MARG).
This remarkable temple is enclosed in a paved courtyard with cells and a nagarkhana. It is the only example of a Revivalist stone wall structure and a Yadava bhumiya shikhara built in brick, plaster and stucco. Stone walls of the stepped garbhagriha and the open mandapa are in red sandstone. The kuta elements have been conventionalised to rectangular blocks with fretwork in plaster and stucco. The gavaksha window is a large arch holding the image of the deity. It has a South Indian precedent. The profile of the shikhara and the sanctuary is stepped and not stellate. The quality of stone craftsmanship of the walls and the pillars is exquisite. The open mandapa can be reached by walkways over the enclosing cloisters. A remarkable temple all together.
PLATES M52 – M56, Illus I/84, I/117
JEJURI (Pune District), 16kms S.E of Saswad.

Temple of khandoba (Early Phase).

Enclosed in cloisters of cells and situated on a hill top, the temple has a wall structure in stone. This temple is a work of Revivalist architecture with stepped sanctuary and an open mandapa, all of which are covered in bands of mouldings. The original structure belongs to the Yadava period and was rebuilt in 1675. Smaller shrines and additions in the 17th and 18th century. The temple complex is notable for the representation of tortoise 6.5 mts in diameter and covered with brass sheets. The steps on the plateau to the temple are remarkable and have many deepstambhas and arch ways added later. These have bangla roofs on them. The shikhara of the Indigenous type must be a later addition.

PLATE M14

JOTIBA’s Hill (Kolhapur District), 15kms N.W of Kolhapur city.

Three important temples in the complex dedicated to Jotiba.

Kedarlinga temple (Middle Phase).
Temple erected by Navji Saya in 1730 and rebuilt by Ranoji Rao Shinde (Source: Bombay Gazetteer).

Kedareshvar temple (Late Phase).
Temple erected by Daulatrao Shinde in 1780 (Source: Bombay Gazetteer).

Ramlinga temple (Late Phase).
Temple erected by Malji Nilam Panhalkar in 1780 (Source: Bombay Gazetteer).

Smaller shrines in the vicinity built by Maratha nobles.

MAHABALESHVAR (Satara District), 80 kms from Wai.

Atibaleshvar Vishnu temple situated in the town, near a river (Middle Phase).

Temple erected by Parshuram Narayan Angal in 1750 (Source: Bombay Gazetteer).

The temple is based on the phamsana mode of Yadava styles and consists of flat layers of stone with corner leaf moulding, placed over each other. These stone layers rise in a concentric manner giving a pyramidal shikhara crowned by a Islamic bulbous dome which is also built in stone. The temple has a square garbhagriha and a slightly
larger mandapa with domical ceilings. The quality of construction is refined but lacks decoration. The open nandi mandapa has a smaller but similar shikhara as that over the main temple.

PLATES M63, M64, Illus I/54, I/118

MAHABALESHWAR (Satara District), 80 kms from Wai.
Temple near panchganga situated near the confluence of rivers (Late Phase).
The temple near Panchganga is a stone building with a square garbhagriha and a rectangular antarala porch, fronted by columns and belongs to the Late Phase. The shikhara over the garbhagriha is a dome with flutings and built in stone. The temple is raised on a slightly moulded plinth.

PLATE M93, Illus I/55

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Kashi Vishveshvar temple situated along the bank of river/s (Middle Phase).
Temple erected by Shripatrav pant pratinidhi in 1735 (Source: Bombay Gazetteer).
This temple is enclosed in a paved courtyard and has cloisters of cells built in stone arches and domes. The temple is a combination of a Revivalist stone wall structure and a Indigenous shikhara. It consists of a stepped sanctuary attached to a open mandapa entered by porches on three sides. The stepped walls of the sanctuary are raised on a stone plinth and are covered in straight mouldings. The shikhara rises in layers corresponding to the stepping of the sanctuary, and is crowned with a bulbous and fluted kalasha. The mandapa is flat but the porches have balconies on them with a bangla cornice roof. Ghats lead the temple to the river bed.

PLATES M36 – M46, Illus I/63, I/87, I/88, I/98

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Shiva/Mahadev temple situated along the bank of river/s (Middle Phase).
Temple erected by Shripatrav pant pratinidhi in 1740 (Source: Bombay Gazetteer).
This is a Indigenous type temple with a plain walled square sanctuary and a
rectangular antarala porch flanked by columns. A nandi mandapa stands in front of the temple and steps of the ghat lead to the river bed. The Indigenous brick and plaster shikhara consists of layers of kutas crowned with a bulbous dome.

PLATES M48 – M51, Illus I/64, I/81

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Bhairavdev temple situated along the bank of river/s (Late Phase).
Temple erected by Krishna Dixit Chiplunkar in 1790 (Source: Bombay Gazetteer).
Enclosed in a paved courtyard with a nagarkhana, this Indigenous type temple has the regular plain walls for the sanctuary supporting a shikhara. The shikhara is of a conical type with flutings that rise from the cusp edges of the circular plan at its base. The mandapa is a timber structure of the late phase and the timber post and beams are filled with walls holding windows in them. The temple is raised on a plinth and the ghats lead to the river bed.
PLATES M94, M95, Illus I/62.

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Bhairoba temple situated along the bank of river (Middle Phase).
Enclosed in a courtyard that was once paved, this temple is a modest structure built of the Indigenous Maratha type. The plan consists of a square garbhagriha and an arched porch, all raised on a modest plinth and reached by a flight of steps. The brick and plaster shikhara consists of a single layer of tall Maratha kutas which are all crowned with two bulbous fluted domes placed on each other.
PLATE M57

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Radha Shankar temple situated along the bank of river/s (Late Phase).
Temple erected by Bapu Govind Bhat in 1780. Later additions by Tai Saheb (Source: Bombay Gazetteer).
This is a Indigenous type temple with a brick and plaster shikhara. It consists of stone walls arranged in the stellate profile of the sanctuary plan. The shikhara has brick and stucco kuta elements rising in diminishing tiers, and is crowned with a domical kalasha. The kalasha is held by a tusk like formation that rises from the top of the shikhara from the cardinal position of each side. The quality of craftsmanship is excellent.

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Bilveshvar temple situated along the bank of river (Middle Phase).
Temple erected by Shripatrav pant pratimidhi in 1742 (Source: Bombay Gazetteer).
Second temple of Bilveshvar Mahadev on Kshetra Mahuli is an Indigenous type temple. It consists of a square garbhagriha and a mandapa with plain dressed stone walls and a brick and plaster shikhara. A modest structure notable for its refined craftsmanship.

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Rameshvar temple situated along the bank of river/s (Middle Phase).
Temple erected by Parshuram Narayan Angal in 1720 (Source: Bombay Gazetteer).
This is a Indigenous type temple with a sanctuary and a mandapa which is a stone wall structure with a stepped plan and is profusely carve. The shikhara is in brick and plaster with the early stage of the Maratha kuta. The characteristic feature is the cardinal tusk like projection on each side of the shikhara, holding the bulbous and fluted kalasha.

PLATE M46 (Top)

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.
Vishnu temple situated along the bank of river (Middle Phase).
Temple erected by Trimbak Vishvanath Pethe in 1772 (Source: Bombay Gazetteer).
This is an Indigenous type temple with plain dressed stone walls and a brick and
plaster *shikhara*. A modest structure. Notable for its sixteen sided Maratha *shikhara* with *kutas* in brick and plaster.

PLATE M47 (Top)

MAHULI (Sangam Mahuli and Kshetra Mahuli in Satara District), 5kms E of Satara city.

Vithoba temple situated along the bank of river (Middle Phase).

Temple erected by Jotipant Bhagavat in 1730 (Source: Bombay Gazetteer).

An Indigenous type temple with plain dressed stone walls and a brick and plaster *shikhara*. A modest structure. Notable for its sixteen sided Maratha *shikhara* with *kutas* in brick and plaster.

PLATE M47 (Bottom)

NAGPUR CITY

Ganesha Temple in Kadbi Chowk, situated in the city.

Temple erected by the Bhonsale family (Source: Bombay Gazetteer and MARG).

This is the only Indigenous type temple in Nagpur city and consists of a square *garbhagriha* and a *mandapa*. The Indigenous design is built in a structure of stone. The wall is stepped and the *shikhara* follows the profile of the stepped wall. The Indigenous *kutas* are also built and carved out in stone and have been conventionalised in their design. The *shikhara* is crowned with a bulbous dome for the *kalasha*.

PLATE M177

NAGPUR CITY

Gopal Krishna temple on Kelibaug Road.

Two Shiva temples on Kelibaug road situated in the city.

Temples erected by the Bhonsale family (Source: Bombay Gazetteer and MARG).

Gopal Krishna Temple and the two Shiva Temples on Kelibaug Road. These three temples are situated in the busy market area of the city and have commonalities in their design. Built in red sandstone, these Revivalist type temples have a angulated plan sanctuary. The *shikhara* follows the profile of the plan and is curvilinear.
Temples are decorated with bands of mouldings and abundant human and animal sculpture which are very interesting. The mandapas are built in timber with the heartland Maharashtra plan of a central wide aisle with two narrow side aisles.

PLATE M177

NAGPUR CITY

Jagnath (Shiva) temple in Budhvari.

Temple erected by the Bhonsale family (Source: Bombay Gazetteer and MARG).

Jagnath Budhvari Temple in Budhvari is an earlier example built in stone and shows a very strong Islamic influence in its design. The plan consists of bays on all the four sides. The central one is the garbhagriha. The bays on the four sides are arched and roofed with domes on the upper level. The projecting plinth provides a pradakshina patha. Decoration is abundant on the arches and columns. The structure is covered by a domical roof and bangla cornice.

PLATES M158, M159, Illus I/107

NAGPUR CITY

Shiva temple near Shukravari lake situated in the city.

Temple erected by the Bhonsale family (Source: Bombay Gazetteer and MARG).

Adhering to the Revivalist type, this stone temple consists of a stellate sanctuary attached to a open mandapa through a antarala. The external treatment of the temple consists of the moulded plinth. The sanctuary walls are moulded in horizontal layers, and infused with human sculptures and geometric and floral decorations carved in bands in shallow relief. The mandapa is a open structure of columns supporting cusped arches holding the flat roof. This is similar to the timber mandapas. The shikhara is a curvilinear structure following the profile of the stellate plan topped with a kalasha. The surface of the shikhara consists of layers of mouldings of a single type.

PLATES M155 – M157, Illus I/97, I/120, I/121, I/123

NAGPUR CITY

Murlidhara and Shiva temple of Tarabai Buti situated in the city near a river.

Temples erected by the Buti family (Source: Bombay Gazetteer and MARG).
The two temples built by the Buti family are Revivalist stone temples with a stepped plan for the sanctuary built in stone, and a open timber mandapa. The stepping of the sanctuary is uniform and is continued on to the walls. The shikharas repeat these stepping and are conical. The Murlidhara shikhara has layers of compressed cushion like elements arranged along the profile of the sanctuary, whereas the Tarabai temple has layers of a single bands of mouldings. The shikharas are continued over the antarala in their smaller forms. Both the shikharas enclose rooms within them at the roof level which can be entered through from the flat terrace over the mandapa.

PLATES M160 – M164, Illus I/102, I/106, I/116, I/120, I/121, I/123

NAGPUR CITY

Two temples in the Rukmini temple complex in the city.

Temples erected by the Bhonsale family (Source: Bombay Gazetteer and MARG).

Rukmini temple complex consists of two temples enclosed in a walled courtyard and are built in red sandstone. The sanctuary of both the temples is highly decorated and has a stellate plan which is carried up to the shikhara. The shikharas are based on the bhumiya shikhara and consists of kutas, cardinal bands and other characteristic elements of the bhumiya composition. The open mandapas are built in beautifully carved timber columns and ceilings, and there is a marble garuda mandapa with the statute of the deity carved in Jaipur, in front of the temples. The walls of both the temples are highly decorated. Apart from the regular bands of mouldings they consist of abundant animal and human figures as well as decoration of a floral and geometric type which is carved on the plinth and the walls.

PLATES M165 – M176, Illus I/105, I/120, I/121, I/123, I/129

NASIK CITY

Kala Ram temple situated in the city (Late Phase).

Temple erected by Sardar Rangaraao Odhekar in 1782 (Source: Bombay Gazetteer).

This is the last of the Revivalist stone temples in Nasik. Enclosed in a paved courtyard with a cloister of cells, this temples consists of a stepped sanctuary and a open mandapa. The walls of the sanctuary and mandapa are moulded and the shikhara is in stone. The stone roof over the mandapa is domical. Generally quality of carvings and
mouldings is simpler than in the other Revivalist temples of Nasik.

PLATES M142, M143

NASIK CITY

Naro Shankara temple situated in the city near the ghats (Middle Phase).

Temple erected by Naro Shankar Rao Bahadur of Malegaon in 1747 (Source: Bombay Gazetteer).

This Revivalist temple is the best example of Nasik craftsmanship. Enclosed in a paved courtyard, the temple is raised on a plinth and consists of stepped sanctuary and a closed mandapa entered through from the porches. The roof over the mandapa is of a sloping type, with stone tile like elements and a ridge line with miniature image sculptures of demons on them. The shikhara is of the shekhari type with diminishing surfaces emerging out of the centre of each side and crowned with a kalasha. The decorative treatment consists of elaborate mouldings and carvings as well as animal and human sculptural depiction.

PLATES M75, M76

NASIK CITY

Sundar Narayan temple in the city near the river (Middle Phase).

Temple erected in 1756 (Source: Bombay Gazetteer and inscriptions).

This Revivalist stone temple consists of a stepped plan for the sanctuary and a closed mandapa which is entered through the porches. The plinths are moulded and so are the walls. The mandapa consists of a domical stone ceiling supported on stone columns which are partly embedded in the walls and is externally domical. The shikhara is of the shekhari type with diminishing surfaces projecting out from the centre of each side. It is topped with a stone kalasha. Roofs over the porches are missing.

PLATES M65, M66

PALI (Satara District), 36 kms N.W of Karad.

Temple of Khandoba situated in a small village (Early Phase).
Temple erected by Aba Bin Sheti Padhode. Later additions by Sambhaji Jadhav, a Maratha general under Shivaji and Rajaram (Source: Bombay Gazetteer).
This temple is enclosed in a courtyard and entered through a gateway. The wall structure belongs to either the 15th century or earlier Yadava temple and the brackets have been mutilated and now devoid of any sculpture. There is an Indigenous shikhara in brick, plaster and stucco of the 17th or 18th century. Many deepstambhas are added over the centuries, some elaborate and some plain. The temple is remarkable for the metal(brass) tortoises laid on the paved floor of the complex all around the temple. Internally the original columns have silver and embossed sheets fixed on to them. These have images of the deities and other themes. The Indigenous shikhara is tall and consists of stepped surfaces rising in a diminishing conical shape. The shikhara continues over the antarala with a composition of aedicular elements of the shikhara, creating an overall interesting composition.

PLATES M16 – M21, Illus I/56

PUNE CITY
Bel Baug (Vishnu) temple in Budhvar peth situated in the city (Late Phase).
Temple erected by Nana Phadnis (Source: Bombay Gazetteer and MARG).
This is a Indigenous type temple enclosed in a paved courtyard with a square garbhagriha. It consists of plain stone walls and a lofty Indigenous shikhara with a composition of kutas. Smaller side shrines have smaller shikharas. The mandapa is of the open timber type with elaborate craftmanship on columns, arches and the ceiling panels.

PLATES M145, M146, Illus I/61

PUNE CITY
Dulya Maruti temple in Ganesh peth, situated in the city (Early Phase).
Earliest structure erected around 1680, additions in 1780 and 1830 through public subscription (Source: Bombay Gazetteer).
This is a modest shrine and consists of a hall with a small garbhagriha for the deities and has a modest size Indigenous type shikhara.
PUNE CITY

Ganesha temple in Kasba peth, situated in the city (Early Phase).
Temple erected by wife of Shahaji in 1636 (Source: Bombay Gazetteer).
Now tightly enclosed by the surrounding buildings, this Indigenous temple consists of plain stone walls with gentle mouldings raised on a plinth. The square garbhagriha has a stepped shikhara of a modest size. The square enclosed mandapa has a domical ceiling. The timber mandapa is a later addition.

PUNE CITY

Nageshvar temple in Somvar peth, situated in the city in a mansion courtyard (Early Phase).
Earliest structure is said to have been built under Adil Shahi reign. Present sanctuary and mandapa belong to the late Middle Phase or early Late Phase (Source: Bombay Gazetteer).
Enclosed in a paved courtyard of a large mansion, this Indigenous type temple consists of an octagonal sanctuary raised on a moulded plinth, plain stone walls and a shikhara of kutas built in brick and plaster. The mandapa is a rectangular timber structure with the usual columns and arches in timber.
PLATE M15, Illus I/58

PUNE CITY

Narsimha Sadashiva temple in Sadashiva peth, situated in the city (Late Phase).
Temple erected by Ganu Joshi in 1788 (Source: Bombay Gazetteer).
This is a typical modest temple of Pune enclosed in a courtyard of a house. The Indigenous square sanctuary has a modest shikhara of kutas rising in five tiers. The timber mandapa is rectangular in shape and raised on a plinth.
PLATE M147, Illus I/59

PUNE CITY

Omkareshvar temple in Somvar peth, situated in the city near a river bank (Middle Phase).
Temple erected by Peshva in 1740, later additions in 1760 (Source: Bombay Gazetteer
and MARG).

This is the only temple of a Indigenous design planned on the basis of a mosque. It is entered through a gateway and encloses a courtyard with a small shrine. The main temple on one side of the courtyard has a central shrine chamber with square bays on sides. Externally the temple has plain masoned stone walls, a central Indigenous shikhara with a kuta composition of a modest size. The central shikhara is surrounded by smaller domes that are covered with a treatment of petals in plaster.

PLATES M34, M35, Illus I/90

PUNE CITY

Tulsibaug temple in Budhvar peth, situated in the city (Late Phase).

Temple built by Peshva Balaji Bajirao in the 1760's (Source: Bombay Gazetteer and MARG).

This temple is an excellent example of a Indigenous type temple and has the tallest Indigenous type shikhara. Enclosed in a paved courtyard, it consists of a square stone garbhagriha with a plaster and stucco treatment and a typical Maratha kuta composition. The conical shikhara is a raised on a base square storey decorated in stucco with a composition of kutas. The timber open mandapa is rectangular in shape and has remarkable craftsmanship on its columns, arches and ceilings.

PLATES M87 – M92, Illus I/60, I/86

PUNE CITY

Temple near Tulsibaug temple in Budhvar peth, situated in the city (Late Phase).

Temple built by Peshva Balaji Bajirao in the 1760's (Source: Bombay Gazetteer and MARG).

This modest structure built of the Indigenous type consists of a square garbhagriha attached to a slightly larger square mandapa through an antarala. Raised on a modest plinth, the temple consists of stone walls. The shikhara is a typical Indigenous composition consisting of layers of Maratha kuta elements, crowned with a kalasha which is a bulbous, fluted dome. The roof over the mandapa is domical

PLATE M86, Illus I/85
PUNE CITY
Parvati Hill top temple complex (Late Phase).
This temple complex on a hill top is enclosed in a paved courtyard and has numerous structures. The main temple is a Indigenoustype temple with stone walls and a square garbhagriha. The Indigenous shikhara is built in brick, plaster and stucco.
PLATE M144

PUNE CITY
Vridheshvar temple on the banks of the Mutha river (Late Phase).
Situated along the banks of the river Mutha, this modest Indigenous type temple has plain stone walls and a modest but exquisite shikhara of kutas, arranged along the edge of a twelve sided polygonal shaped base. An open mandapa of a modest size has a sloping roof raised on timber posts.
PLATES M148, M149, Illus I/57

PUNE CITY
Narpagir temple in Somvar peth situated in the city (Late Phase).
Temple erected by Narpagir Gosavi (Source: Bombay Gazetteer).
Nivdunga Vithoba temple situated in the city (Late Phase).
Rebuilt by a Gujarati banker Purshottam Ambadas in 1830 (Source: Bombay Gazetteer).
Both the Indigenous type temples are notable for their elaborate craftsmanship. They consist of a stone square garbhagriha raised on a elaborately moulded stone plinth which is reached by a flight of stone steps. It is flanked by a frontal row of stone cusped arches and columns, decorated with abundant floral ornamentation. The attached timber mandapa is on a lower level and raised on a plinth. The shikhara is an excellent example of a Maratha kuta composition, and is covered with the usual bulbous and fluted dome for the kalasha.
PLATES M77, M78

RAMTEK (Nagpur District), 50kms from Nagpur city.
Twin temples in the Shantinath Digambar Jain complex and the remaining smaller
temples in the complex situated near a river.

Twin Temples of Shantinath Digambar Jain Complex are characteristic structures built in stone and very refined in their workmanship. Both the temple sanctuaries have a stepped plan. The walls and *shikhara* are covered with layers of mouldings of a similar variety. The *kalasha* is characteristic and taller. The *shikhara* of both these temples are curvilinear and follow the *bhumija* style with its presence of cardinal bands. The *mandapas* are joined together and consist of bays of columns joined by beams and supporting the flat roof which has the characteristic parapet of merlons.

PLATE M152, Illus I/113, I/121, I/124

RAMTEK (Nagpur District), 50kms from Nagpur city.

Twin temples in the Shantinath Digambar Jain complex and the remaining smaller temples in the complex near a river.

Five Temples in Shantinath Digambar Jain Complex are notable for their *shikharas*. One of the temple which is the most impressive, has a stellate plan with the wall surface composed of two types of mouldings in layers alternating each other. One is a flat moulding with knife edges alternated by a pot like shape within two flat layers of mouldings. The same sequence is repeated on the *shikhara* which is enhanced by the presence of some animal and human figures. The cardinal band on each side of the *shikhara* is covered by layers of petals carved in stone. The other temples are similar with stepped sanctuaries and the *shikhara* consists of layers projecting out from it on all sides in the profile of the central form.

PLATES M153, M154, Illus I/121, I/123

RAMTEK (Nagpur District), 50kms from Nagpur city.

Temples around Ambala Lake were built before most of the other temples in Ramtek and show a strong Islamic character in their plan and use of forms and elements. Some are open structures with a central bay of four columns and side bays projecting out. The two storeys are supported on columns and arches and roofed with a large central dome. Some of the temples adhere to the Revivalist type temples in Nagpur, but are generally underdeveloped than their Nagpur counterparts.

PLATES M150, M151, Illus I/123
SASWAD (Pune District), 25 kms S.E of Pune city.
Sangameshvar and Vateshvar temples situated along a river bank (Middle Phase).
Temples erected in the 1720’s by the family of Peshva Bajirao I (Source: Bombay Gazetteer and MARG).
The Sangameshvara and Vateshvara temples are identical, both built in the Revivalist and Indigenous combination, within a grove of forest along the banks of the river. Reached by a flight of steps and once enclosed within a paved courtyard, the temple consists of a stellate sanctuary connected through the antarala to the closed square mandapa. The Sangameshvara temple has an additional square mandapa connected to the closed mandapa. The wall structure is built in stone with a moulded plinth. The wall projections of the stellate plan are carried to the shikhara over the stone eaves. The shikhara is built in brick, plaster and stucco and consists of miniature kutas arranged along the stellate edges of the plan that rise in diminishing storeys. The kalasha is a bulbous fluted dome held by the tusk like formation projecting from the cardinal point of each side of the shikhara. The roof of the mandapa has similar kutas as that of the shikhara arranged in a square periphery and topped with a similar kalasha. An interesting aspect of the open mandapa in the Sangameshvara temple is the formation of double columns along the edge of the mandapa which results in four columns attached together at the corners. The nandi is present in the open mandapa instead of a separate nandi porch. Deepstambhas are present in front of the temple, one on each side.
PLATES M25 – M33, Illus I/79, I/80, I/119

SATARA CITY
Ganesha temple situated in the city (Late Phase).
Temple erected in the 1840’s by the Patwardhan family (Source: Bombay Gazetteer).
This later period temple is a huge complex with paved courtyards and gardens. The grandness of the scheme surpasses all earlier Maratha temples. Belonging to the Indigenous type, the temple complex consists of the main temple with four smaller shrines surrounding the main temple. The main temple is a large structure with a square garbhagriha attached to a large rectangular mandapa, raised on stone columns.
The walls of the mandapa and sanctuary are decorated in stone arches and are raised on a plinth. A parapet of merlons runs all around. The shikhara over the main temple is tall and slender and consists of layers of Maratha kutas arranged in a conical order. The mandapa has a sloping tiered and tiled roof. The smaller shrines are raised on a plinth with cypress order and cusped arches. They consist of a square shrine chamber on a rectangular portico. The shikhara is smaller but similar to the main temple's shikhara.

PLATES M127 - M129

SHIKHAR SHINGNAPUR (Sangli District), 18kms N.W of Dahiwadi.
Shiva temple on the hill top (Early Phase).
Temple belongs to the Early Phase but has a 20th century shikhara (Source: Bombay Gazetteer).
This Revivalist type temple is built on the top of a hill and reached by a flight of steps with gateways at regular intervals. The main temple is enclosed in a paved courtyard with deepstambhas and cloisters of cells on the inner. The plan consists of a stepped sanctuary raised on an additional stone plinth which is a distinctive Maratha feature. The open mandapa with entrances on sides is connected to the garbhagriha by an antarala. Nandi is present in the open mandapa. The Revivalist plinths and walls are moulded in simple mouldings. The stepping of the sanctuary plan are not uniformed. The wall surface has bands of unattractive mouldings. The original shikhara has fallen and is replaced by a 20th century version.

PLATES M22 - M24, Illus I/65, I/119

SINDHUDURG (Raigad District).
Temple of Shivarajeshvar situated by the sea (Early Phase).
Temple erected in 1674 by a local Maratha to mark the coronation of Shivaji (Source: Bombay Gazetteer).
The temple consists of a square sanctuary and a rectangular mandapa built in stone and plastered, raised on a plinth. The mandapa is planned on the basis of a church with two rows of columns forming three aisles, the central one being the widest. The central aisle is covered by a semi-circular vault and domes and the side aisles by two
half barrel vaults projecting out of the central. The *shikhara* is stepped and pyramidal. Carvings and other decorations are absent.

PLATE M3, Illus I/66

TASGAON (Satara District), 100kms S.E of Satara city.

Temple of Ganesha situated in the town (Late Phase).

Construction work begun in 1779 by Parshuram Bhau and finished in 1799 AD by his son Appa (Source: Bombay Gazetteer).

This is one of the grandest Indigenous schemes of the Maratha tradition belonging to the late phase. The temple is placed in two courtyards, the first one entered through a ordinary gate house. A lofty *gopura* forms entrance to the second or the temple courtyard. Main temple consists of a large square *garbhagriha* and a larger *mandapa* with remains of columns of another detached *mandapa*. The *garbhagriha* has three smaller shrines on its sides and back. The *shikhara* has a central spire surrounded by four smaller ones and a grand composition. *Mandapa* has a flat roof. The temple is enclosed within a paved courtyard without any cloister of cells but with a gateway, drum house (*gopura*) and staircase leading to the top of the courtyard walls. Small patches of gardens are now present within the courtyard. Abundance of Mughal features like cusped arches and cypress order and wall carvings in floral designs are present. The craftsmanship is of excellent quality. Overall this temple is one of the grandest Maratha schemes.

PLATES M134 – M141, Illus I/67, I/125

THEUR (Pune District), 20kms W of Pune.

Temple of Ganesha situated near a river (Early Phase).

Temple built by Chintaman of the Dev family (Source: Bombay Gazetteer).

Enclosed within a paved courtyard, this temple consists of a square stone *garbhagriha* and a rectangular *antarala* attached to a square *manadapa* belonging to the original scheme. The timber *mandapa* was added later. This Indigenous type temple consists of a stone *shikhara* stepping to a tapering form, each stepping being decorated with a simple motif. The *kalasha* dome is of the earliest type and lacks the elegance of the later temples.
PLATES M4, M5 (Top)

TOKE (Aurangabad District), 80kms from Aurangabad city and at the border of Aurangabad and Ahmednagar districts.

Three Shiva Temples (Middle and Late Phase) situated at the confluence of the rivers, erected from 1740 onwards (Source: Bombay Gazetteer).

Siddheshvar temple.
Rameshvar temple.
Ghoteshvar temple.

There are four temples on the banks for the rivers at the junction of Pravara and Godavari rivers, all built by the Holkars. Three temples adhere to the Revivalist stone architecture and one to the Indigenous type. All temples are enclosed in a paved courtyard with a cloister of cells and ghats leading to the waters. The ghats are one of the most impressive examples. The Revivalist temples have a moulded plinth and stepped wall surface decorated in bands of mouldings. The temple proper consists of a stepped sanctuary and a open mandapa connected through the antarala. The best example is the Rajdhani temple. Enclosed within a courtyard and reached by impressive ghats, this temple is an excellent example of Maratha architecture. The gateway and cloisters of cells are built in a structure of stone columns and beams all decorated with the use of Mughal elements. The main temple consists of a stepped sanctuary and a large open mandapa. The mandapa has a large domical roof rising above the eaves. The shikhara is of a very elementary nature and some what squat. The temple is flanked by two side shrines, both with a stepped wall sanctuary flanked by a antarala porch with frontal columns. The shikhara over the sanctuary is a simple conical structure which is well decorated with carving and mouldings. One of the side shrines has a five point sanctuary and the shikhara has five conical elements, the central one being the tallest. The walls of the main temple and side shrines are beautifully moulded and carved with floral and geometric patterns. The most interesting aspect being the free standing sculptures at the entrance to the main temple as well as those in relief on the walls and the plinths - indicating a certain Rajasthani charm.
TRIMBUKESHWAR (Nasik District), 30 kms from Nasik city.
Temple of Trimbukeshvara near the river and a kund (Middle Phase).
Temple erected around 1750 by Peshva Balaji Bajirao (Source: Bombay Gazetteer).
The temple is a Revivalist stone structure enclosed in a paved courtyard with a cloister of cells and a drum house and also tank within the complex. The main temple consists of a stepped sanctuary and a close mandapa. The detached nandi mandapa is square in shape and present in front of the main temple. The shikhara over the sanctuary belongs to the shekhari style. It consists of diminishing surfaces projecting out of the centre of each side. Each surface has a row of pots along its edges. The whole composition sits on layers of kutas and is crowned with an elegant kalasha. The mandapa roof is of a sloping pyramidal type but the ridge lines pass through the centre of the mandapa instead of the diagonal. This roof consists of stone tile-like elements on it. The porches to the mandapa have similar roof. The plinth and the walls of the temples are adorned with elegant bands of mouldings. Overall the temple is an excellent example of Revivalist architecture.
PLATES M67 – M73, Illus 1/72

TRIMBUKESHWAR (Nasik District), 30 kms from Nasik city.
Temple and kund near Trimbukeshvar Shiva temple situated near the river (Middle Phase).
Temple erected around 1750 by Peshva Balaji Bajirao (Source: Bombay Gazetteer).
This is a modest size Revivalist building attached to a kund or a large water body with a partly enclosed gallery around it, used for rituals connected with death/moksha. The temple has a stepped sanctuary and a square mandapa built in stone. The shikhara over the sanctuary belongs to the shekhari style of temple architecture and is similar to the nearby Shiva temple discussed above. The walls of the temple are adorned with floral and geometric decoration as well as animal and human sculpture.
PLATE M74, Illus I/130 - I/132

VATEGAON (Sangli District), 10 kms N.W of Peth.
Temples of Laxmi Narayan and Shiva temple of Vateshvar situated near the river (Late Phase).

Temples erected in 1740’s by Raghupant Joshi (Source: Bombay Gazetteer).

These are identical temples, but the Laxmi Narayan temple is totally ruined but was on the same scheme as the Vateshvar as can be seen from the ruins. Both temples are of the Indigenous type. Vateshvar temple has a square garbhagriha and a larger square mandapa, internally separated by the antarala and has domical ceilings raised on partly sunk columns. The shikhara has layers of kuta elements and is crowned with a bulbous kalasha and the nandi mandapa is absent. A later addition is a timber mandapa not complete in its usual parts and uninteresting.

PLATES M105 – M107, Illus I/73, I/118

WAI (Satara District), on the banks of the river Krishna.

Temples of the Middle and the Late Phase built along the banks of the river.

Dholya Ganesha temple (Late Phase).

This temple has a large rectangular mandapa and a square sanctuary built in plain stone masonry. The mandapa has arches on columns along its periphery, the whole composition raised on a short plinth. The rear end of the sanctuary has walls meeting at forty five degrees, probably designed to face the flooding of the river behind it. The shikhara over the sanctuary is remarkable and the largest of its kind, and consists of an inverted cone with fluting along its circumference that taper to meet at the top. The top of the shikhara consists of a inverted flower like element that covers over the flutings and forms the kalasha. Each fluting is crowned with a small kalasha. The conical shikhara is raised on a square base with a simple treatment of rectangular panels.

PLATE M108, Illus I/74, I/82

WAI (Satara District), on the banks of the river Krishna.

Umamaheshvar panchayatana temple near the river (Late Phase).

Temple erected by Gangadhar Raste in 1784 (Source: Bombay Gazetteer).

This temple is enclosed in a walled complex with a central main shrine and smaller side shrines. It has square stone plain walls for all the side shrines and the main
temple. The main temple consists of a square *garbhagriha* attached to a larger square *mandapa*. The sixteen sided Indigenous *shikhara* has *kutas* with arched niches, with or without the image of the deity. It is tall but appears flat because of the shallow aedicules. The *kalasha* is a bulbous dome. The *mandapa* has a flat roof. The temple is interesting for its paintings and mural work on the inner side of the walls. It is one of the few surviving examples of this facet of Maratha art.

PLATES M97 - M99, Illus I/77, I/125

WAI (Satara District), on the banks of the river Krishna.

Kashi Vishveshvara temple situated near the river (Middle Phase).

Temple erected in 1757 by Anandraav Bhikaji Raste (Source: Bombay Gazetteer).

Enclosed in a paved courtyard, this temple has a square *garbhagriha* and a larger square *mandapa* connected through an *antarala*. It also consists of a detached *nandi* pavilion and another large and square detached *mandapa* with arches in stone on square columns and a flat roof. Generally, this temple has better quality of craftsmanship and plinth mouldings. *Shikhara* is flat and sixteen sided with *kutas*, tall but unattractive. *Nandi mandapa* has a stone domical *shikhara*. Largest temple in Wai river complex.

PLATES M59 - M62, Illus I/75

WAI (Satara District), on the banks of the river Krishna.

Mahalaxmi temple situated in the city (Late Phase).

Temple erected in 1778 by Anandraav Bhikaji Raste (Source: Bombay Gazetteer).

Vishnu temple in the market (Late Phase).

Temple erected by Anandraav Bhikaji Raste in 1774.

These temples have a tall plinth with a square *garbhagriha* and a rectangular larger *mandapa* with rows of columns. The *shikhara* is of a Indigenous type, typical to earlier temples. The entire composition is enclosed in a paved courtyard with walls and staircases within them. The *shikhara* is sixteen sided and Indigenous, tall but not very remarkable.

PLATES M84 - M85, Illus I/76
WAI (Satara District), on the banks of the river Krishna.

Vishnu temple situated in the city (Late Phase).

Temple erected in 1778 by Anandraw Bhikaji Raste (Source: Bombay Gazetteer).

This temple has a tall plinth with a square *garbhagriha* and a rectangular larger *mandapa* with rows of columns. The *shikhara* is of a Indigenous type, typical to earlier temples. The entire composition is enclosed in a paved courtyard with walls and staircases within them. The *shikhara* is sixteen sided and Indigenous, tall but not very remarkable.

PLATE M96, Illus I/78
Bibliography


Archaeological survey of India, Annual reports, 1920’s and 1930’s, Bombay.


BROWN, PERCY (1942), *Indian Architecture* (Islamic Period), Taraporevala, Bombay.


MAHAJAN, MALATI (1991), *A Cultural History of Maharashtra and Goa from Place, Name and Inscriptions*, Pune.


TILLOTSON, G.H.R (1990), Mughal India, Viking, London.
Glossary

Adil Shah: One of the Deccani Sultans.

Ahilyabai Holkar: Famous queen of the Holkars known for her charity and pious nature.

Ahmed Shah Abdali: Afghani invader against whom the Marathas had to fight the devastating battle of Panipat.

Ajanta and Ellora: Rock cut caves in the Deccan, begun around 2nd century BC. and carried up to 9th century. Consists of Buddhist, Jain and Hindu caves.

Alladin Khalji: Leader of the Khalji dynasty in North India and the first Muslim to invade the Deccan in 1296 AD.

Antarala: Vestibule space between the temple sanctuary and the hall.

Benares: Varanasi, the holy city of the Hindus.

Bangla roof/cornice: Roof form supported on four columns of a rectangular or square area, it is raised in the centre and slopes towards the corners. This form originated in Bengal.

Bengal and Orissa: States of eastern India along the coast line and under the control of the Bhonsales in the 18th and 19th century.

Bhadra: Cardinal projection in each side of the Bhumija shikhara.

Bhakti: Devotional form of Hinduism.

Bhavani: Goddess Bhavani of Tuljapur, a popular cult in Maharashtra.
**Bhonsales:** Maratha Feudatories who ruled from Nagpur in eastern Maharashtra, also family name of Shivaji and all the chhatrapatis.

**Bhumi:** Storeys or layers in the temple superstructure.

**Bhumija:** A style typical of the 11th to 13th century Deccan.

**Bidar:** One of the Deccani States.

**Bijapur:** One of the Deccani States.

**Chhatri:** Crowning umbrella over the king’s throne, in Nagpur this refers to the tombs of their kings.

**Chhatrapati:** Crowned king.

**Chhatrapati Rajaram:** Brother of Sambhaji and third chhatrapati of the Marathas (1689 - 1700).

**Chhatrapati Sambhaji:** Son of Shivaji and second chhatrapati of the Marathas (1680 - 1689).

**Chhatrapati Shahu:** Son of Sambhaji and last chhatrapati of the Marathas (1708 - 1749).

**Deccan:** Large plateau land in Western India, traversed by many rivers and colonised by different peoples over the centuries.

**Deccani Sultanates:** Various Islamic kingdoms that ruled in parts of the Deccan from the 14th century following the Islamic invasion.

**Deepstambhas:** Lamp posts built in stone.

**Disrupted/Discontinuous tradition:** Tradition of Hindu temple architecture discontinued as a result of the Muslim invasion, a development opposite to the ‘continuous’ or ‘organic’ tradition wherein the style flourished in the absence of a foreign political and stylistic intervention, as in India before the Islamic invasion.

**Daulatabad:** Earlier known as Deogiri and was the Yadava capital, was renamed by the Muslims as Daulatabad.

**Dravida:** Style of temple architecture that developed in South India.

**Feudatories:** Smaller regional rulers within the Maratha kingdom who enjoyed a status almost equivalent to the kings, but ruled under the authority of the Maratha king at the centre, and were responsible for collecting the taxes from the regions under their control to contribute their part to the central treasury. They also had to put up a military force when needed.
**Dharamsala**: Free house/ resting place for pilgrims.

**Gaikwad**: Rulers in Gujarat with their capital in Baroda.

**Ganesha**: Elephant headed god, son of Shiva and Parvati.

**Garbhagriha**: Womb chamber/sanctuary.

**Garuda**: Eagle

**Gavaksha**: Horse-shoe shaped, arch-like element with a image of the deity, pot or empty, placed at the base of the cardinal band in the *bhumiya shikhara*.

**Ghats**: Stepps leading to the water, built in stone.

**Golconda**: One of the Deccani States.

**Gopura**: South Indian *shikhara*.

**Gujarat**: State adjacent to Maharashtra in Western India.

**Gwalior**: Maratha territory under the control of the Sindias.

**Hanuman**: Monkey god, devotee of lord Rama.

**Hemadpanti**: The elusive temple style that was said to be popular and widely built by the Yadavas.

**Holkars**: Feudatories of the Marathas.

**Indo-Islamic**: Here used to describe the Islamic architecture in India that developed as a result of Islamic values from outside India and traditional Indian techniques.

**Indore**: Maratha territory under the control of the Holkars.

**Jagati**: Base plinth or pedestal.

**Jagir**: Feudal land ownership of the local lords sanctioned by the Maratha king/Peshva.

**Jijabai**: Mother of Shivaji and wife of Shahaji.

**Jyotirlinga**: Twelve centres of Shiva worship.

**Kalasha**: Crowning member of the temple roof/plinth moulding in the *nagara* temple traditions.

**Kapotali**: Plinth moulding in the *nagara* temple traditions.

**Kapotali**: Type of plinth moulding found in the *nagara* tradition.

**Karnataka**: South Indian State comprising parts of the Deccan.

**Khandesh**: Central region of Maharashtra that was under the Muslim dominance.

**Khandoaba**: Shepherd god.

**Kirtana**: Religious sermon popular in Maharashtra.
**Konkan:** Coastal belt of Maharashtra.

**Kumbha:** Pot/moulding type in the *nagara* temple traditions.

**Kumbha-khura:** Moulding type in the *nagara* temple traditions.

**Kund:** A water body/tank usually near a temple for sacred bathing.

Kumbha: Pot, also a type of plinth moulding in the temples of the *nagara* tradition.

**Kuta:** Miniature replica of the temple.

**Kuta stambha:** Miniature replica of the temple raised on a column like pedestal.

**Latina:** Form of *nagara* temple with single (non-composite) *shikhara*.

**Madrassas:** Islamic school of learning.

**Mahadji Sindia:** Veteran Maratha leader who ruled from Gwalior and an important personality in Maratha politics after the death of Peshva Narayanrao, died in 1794.

**Malwa:** Region of North India/Rajasthan where the *bhumiya* style of architecture, practised by the Yadava's in the Deccan originated.

**Mandapa:** Temple hall.

**Marathas:** Natives of Maharashtra.

**Marathi:** Language of Maharashtra.

**Matha:** Abode of saints and holy men.

**Moksha:** Death/liberation.

**Mughals:** Famous dynasty from Central Asia who ruled large parts of India from Delhi.

**Murlidhara:** Another name of lord Krishna.

**Nagara:** Style of temple architecture that developed in North India.

**Nagpur:** District in East Maharashtra and capital of the Bhonsales from 1740 AD.

**Nana Phadnis:** Maratha statesman who assumed a very important position in politics after the death of Peshva Narayanrao, died in 1800.

**Nandi:** Sacred bull, usually carved in stone and placed in the temple *mandapa* or in a separate *nandi mandapa*.

**Nirandhara:** Temple without a circum-ambulation passage.

**Panchayatana:** Five shrine temple.

**Pant Pratinidhi:** Chief of the local government.

**Peshva:** Prime ministers of the Maratha kingdom, the family played an important role in Maratha politics from the 18th century.
Peshva Bajirao I: Second Peshva (1720 - 1740)

Peshva Bajirao II: Last Peshva (1790's - 1818).

Peshva Balaji Vishvanath Bhat: First Peshva (1713 - 1720)

Peshva Narayanrao: Succeeded Peshva Madhavrao but was killed by his uncle in 1773.

Peshva Madhavrao: Fourth Peshva (1761 - 1772)

Peth: Ward, area of a town known by the day of the week when the weekly market was held.

Phamsana: A form of nagara temple.

Popular/Devotional Hinduism: The simplistic form of religious worship that developed within the Hindus from the 8th century AD, in which religion was made intelligible to the common masses through simple moral teachings of life, as opposed to the earlier mysticism and the importance of the priest/brahmin for communication between the man and god. A kind of spiritual democracy.

Pradakshina patha: Circum-ambulation passage/path.

Pune: Cultural capital of Maharashtra and seat of the Peshvas.

Puranas: Religious/mythological text of the Hindus.

Qutb Shah: One of the Deccani Sultans.

Raghuji-I: First Bhonsale king of Nagpur (1730 - 1753).

Rajasthan: State adjacent to Gujarat in Western India, had Mughal influences from long time.

Raigad: Capital fortress of the Marathas.

Rajput: Famous warriors and rulers of Rajasthan.

Rauza: Islamic school of learning.

Rukmini: Wife of lord Vitthala of the varkari cult.

Saffron flag: Emblem of Hindu worship as well as the political flag of the Marathas also seen over temple spires.

Samadhi: Cenotaph/tomb stone.

Shastra: Sacred texts.

Shekhari: Form of nagara temple with a shikhara that has minor shikhara forms projecting out.

Shia: Muslim sect.
Shikhara: Tapering roof over the temple sanctuary.
Shiva: Hindu god represented by the phallic emblem.
Shivaji: Leader of the Maratha War of Independence and the first crowned king or chhatrapati of the Marathas.
Sindia: Feudatories of the Marathas.
Sthapati: Architect priest of the ancient architectural traditions in India.
Sufi: Muslim saints, a development in Islam parallel to the devotional movement in Hinduism.
Tanjore: Maratha territory in Karnataka under the control of Shivaji’s brother and later his family.
Tamilnadu: South Indian State.
Torana: Garland like motif carved in stone.
Vakatakas: 5th century rulers of Nagpur.
Vallabhi: A mode of nagara temple with a barrel vaulted roof.
Varkari: Follower of one of the forms of devotional movements in Hinduism that developed in Maharashtra around the 12th century. Consists of annual or more pilgrimages to the city of Pandharpur to worship lord Vitthala, the supreme deity of the varkaris.
Vidarbh: Eastern parts of Maharashtra with its capital Nagpur during the Bhonsale rule.
Vijayanagara: The only Hindu kingdom South of the Deccan from 1355 AD to 1565 AD.
Vimana: The main body of the temple.
Vitthala: Lord Vitthala of the varkari cult.
Yadava: Imperial dynasty that ruled the Deccan from the 11th century.