

Introduction to History of Architecture in Indian
Professor Dr. Pushkar Sohoni
Department of Humanities and social Sciences
Indian Institute of Science Education and Research, Pune
Module 3
Lecture 14
Maratha Temple

(Refer Slide Time: 00:16)



Today we shall look at 18th century temples from the north western Deccan, these are temples built by the Marathas who had an ascended powers through the 18th century. We are looking at these temples as an example of 18th century temple building. After the Mughals in a lot of places around India temple forms are shaped by the architectural vocabulary of the Mughals. The Marathas have a very different tradition in that they have the Bhumija style temples of the Yadava's. They have sultanate architecture for 300 years and then they have a revival style from north India from Rajput lands that they also try to incorporate.

(Refer Slide Time: 01:12)



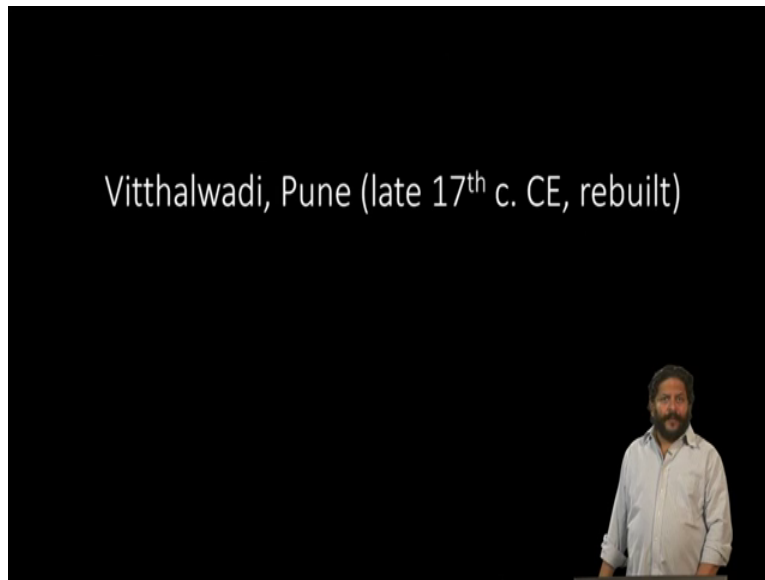
Let us a look at what their temples look like, the earliest Maratha temples have being completely altered over time and it is impossible to say for a lot of them what they originally might have looked like, what we do know is that they did have weltered systems that (())(1:26) they did have domes they did have minarets they had chattri's or kiosks they had again a number of elements that you would associate typically with Islamic architectural forms.

(Refer Slide Time: 01:43)

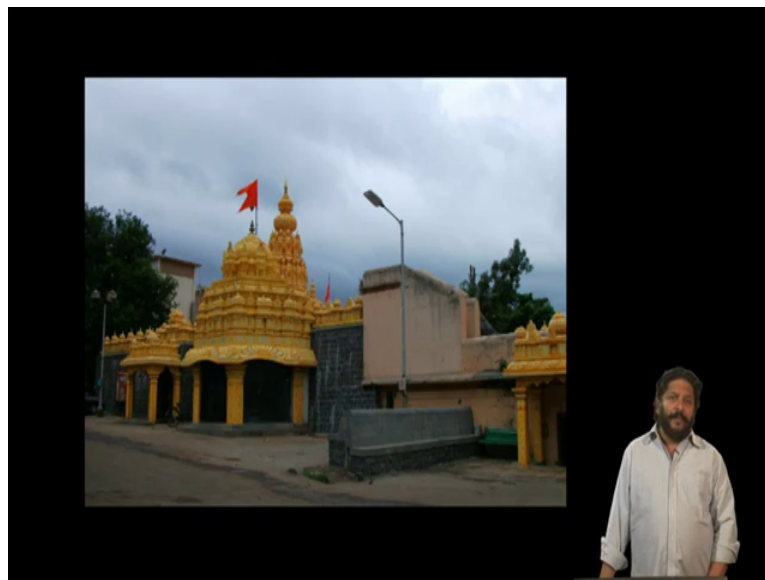


This is the famous temple of Khandoba at Jejuri where again a number of forms including the tripartite entrance the three arched entrance to the Sabha Mandap is more reminiscent of a mosque than it might be of a temple. Note the deepmala in front which is the feature of the Deccan.

(Refer Slide Time: 02:07)

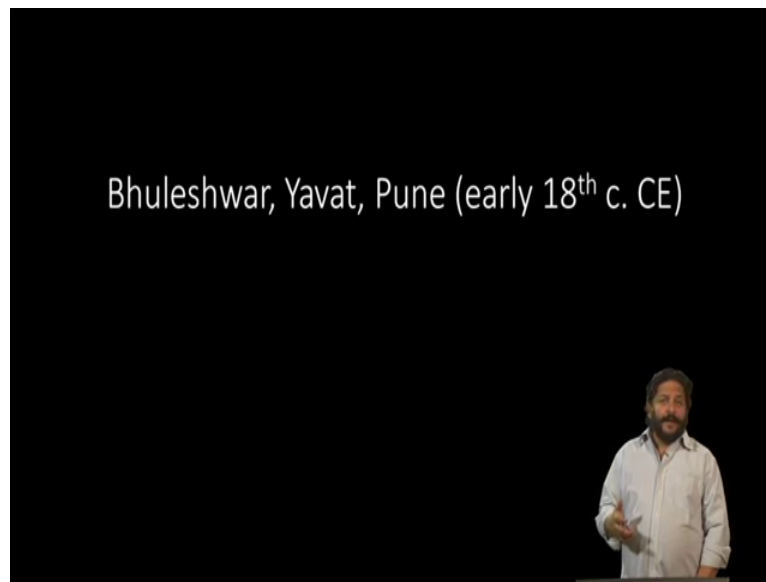


(Refer Slide Time: 02:09)



You start looking at temples that have historic roots but the super structures have been so rebuilt that it is impossible to know what it used to look like originally but the interiors if they haven't been tampered with give us some form of clue that usually the interiors are very (())(2:31).

(Refer Slide Time: 02:33)

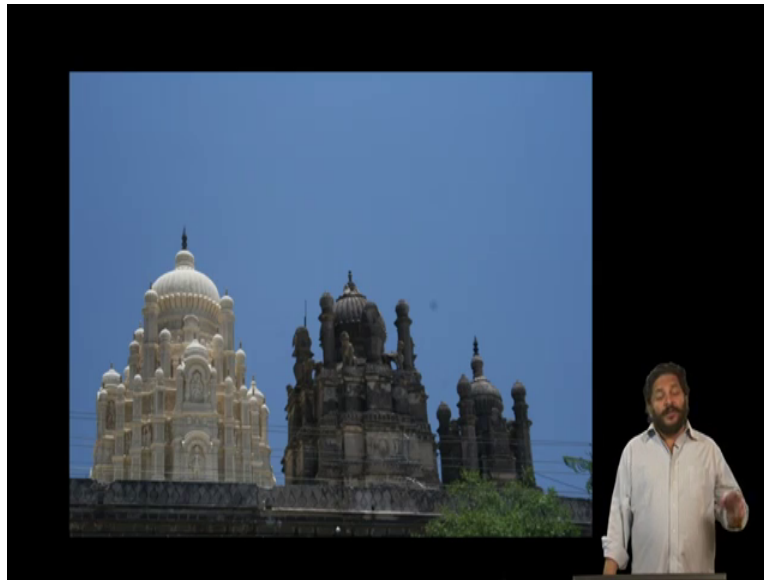


(Refer Slide Time: 02:37)



You look at temples such as Bhuleshwar and they too carry more form of the sultanates on the outside.

(Refer Slide Time: 02:45)



You look at the temples spires and they will have the whole vocabulary of domes and minarets not resembling a temple so much as a totem.

(Refer Slide Time: 02:59)



You will have new structures built around but this two will replicate what seems to be the fashion of the region that is to say of sultanate architecture.

(Refer Slide Time: 03:12)



The fenians on tops sometimes even the shikara's ((3:15)) will be transformed into domical shapes that have very little to do with through traditional temples of the first millennium seen.

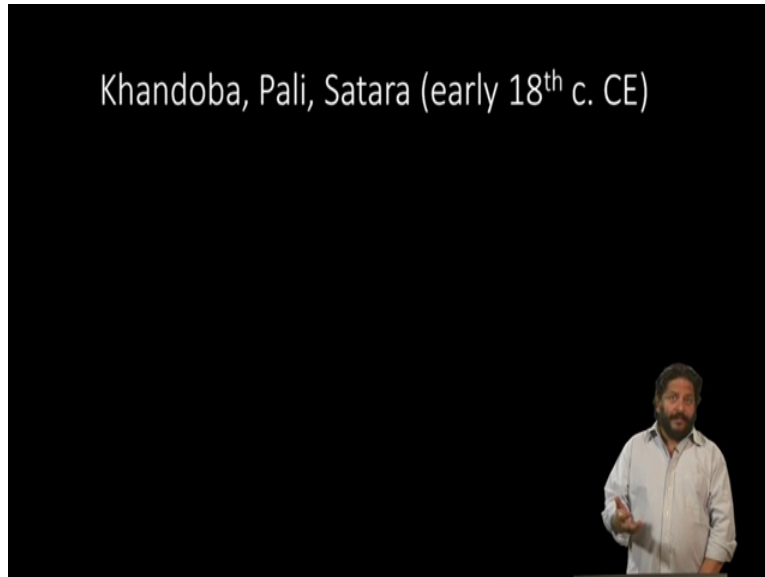
(Refer Slide Time: 03:30)



In the Bhuleshwar temple is enclosed a Yadava temple something that we have seen earlier the Marathas do a lot of revival of old temples ((3:44)) and therefore they will take old temples which have been fallen into disused and build exoskeletons around them encase them

incompletely new build forms so as I said on the inside you might see an older traditional temple but on the outside you see a completely new temple.

(Refer Slide Time: 04:04)

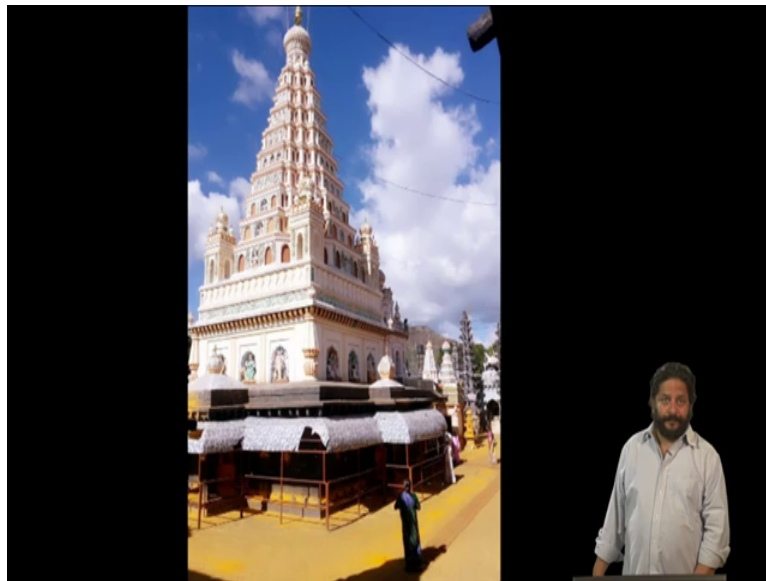


(Refer Slide Time: 04:10)



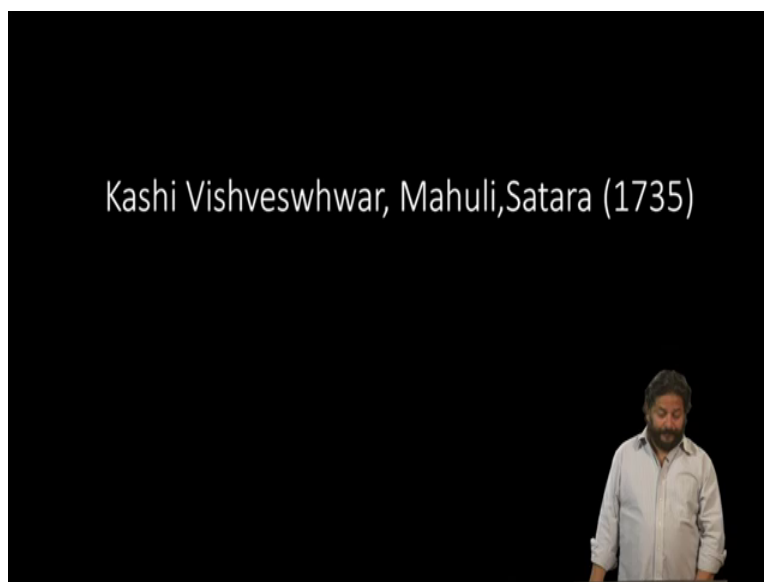
In the 18th century be it 17th century you also see an attempt a trying to revive a temple form that they know is very old that of the Bhumija temples and here is a much later retake on a Yadava Bhumija temple so while it is Bhumija in its overall form it is certainly not a Yadava temple. If you look at the two pilasters on the corners they completely are borrowed from the Mughal baluster columns of the 18th century and also of the 17th.

(Refer Slide Time: 04:52)



This is what the temples look like from a distance again hodgepodge of Mughal architectural elements of sultanate architectural elements that are put together in ways to recreate the overall form of a Yadava temple.

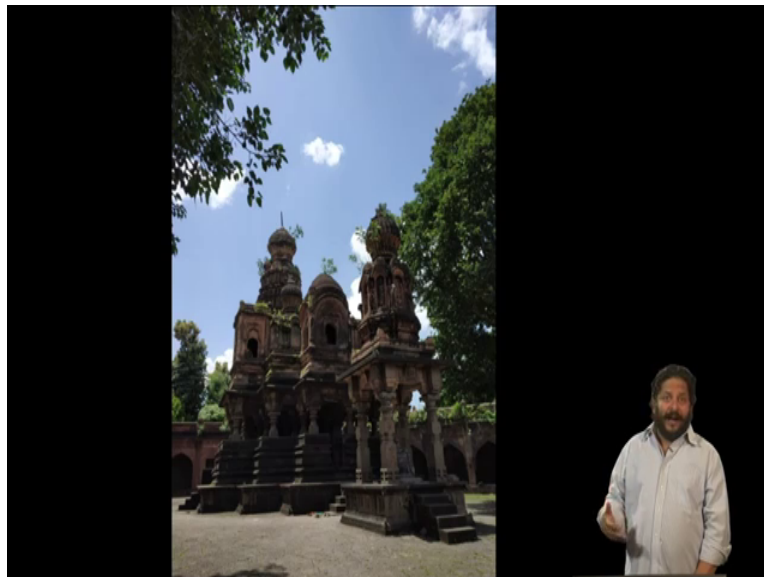
(Refer Slide Time: 05:12)



(Refer Slide Time: 05:21)



(Refer Slide Time: 05:24)



You look at early Maratha temple such as Kashi Vishveswhwar in Satara district again the customarily deepmal it is a temple built on a Ghat on a river side but the spires are completely of a new order.

(Refer Slide Time: 05:35)



If you look at the temple the bottom is built in stone to make it look traditional and the top is built in brick and there is no attempt at making it look traditional and this probably is an idea that comes out of repairing and restoring the older Yadava temples such as the one at Bhuleshwar that we saw. You build a new temple in a way that it looks like the bottom is actually old and you have revived it and to show your contribution in terms of a revival you build the top completely new of new material so tradition material and a false traditional form at the bottom new material and a completely new form on the top this is hybridity.

(Refer Slide Time: 06:34)



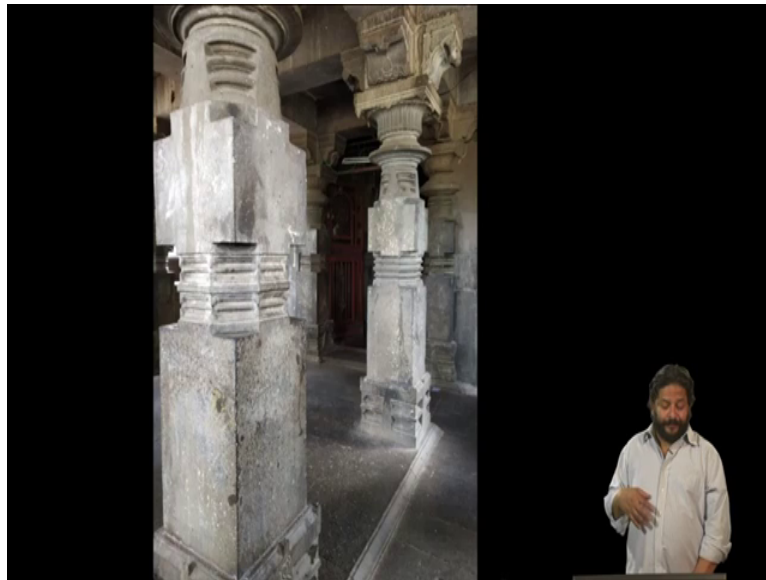
Both are conceding the top and the bottom and so till a certain height of the cornice everything is in stone it is made to look like a four Yadava temple though we know it is completely an 18th century Maratha temple and the top though it mimics the Yadava Bhumija style is meant to be understood as something completely new particularly if you look at the aedicule on the sides this square kutas with the Bangla roofs that the Mughals popularize.

(Refer Slide Time: 07:07)



If you look at the columns inside what has appeared to be an older temple suddenly manifests itself as new. While there are elements of these columns that have things in common with Yadava columns a number of these ornaments are completely new look at the ((7:28)) sculpture on top really a hallmark of Maratha sculpture.

(Refer Slide Time: 07:34)

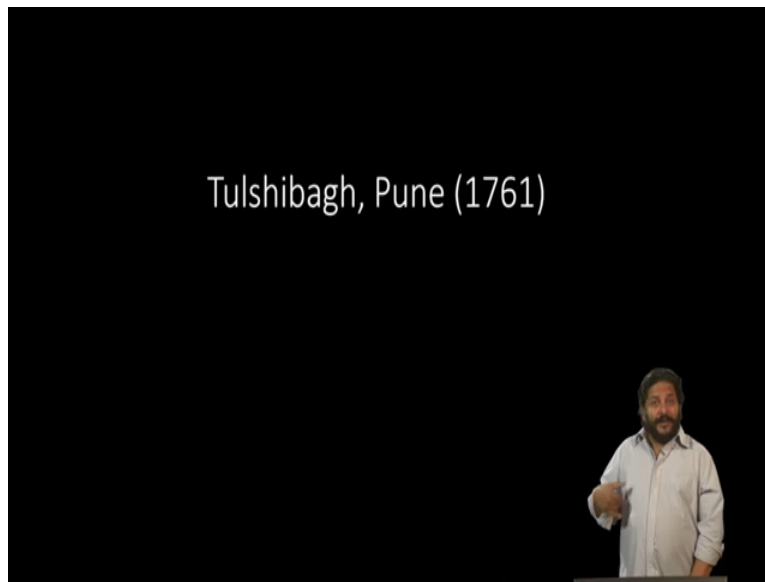


(Refer Slide Time: 07:50)

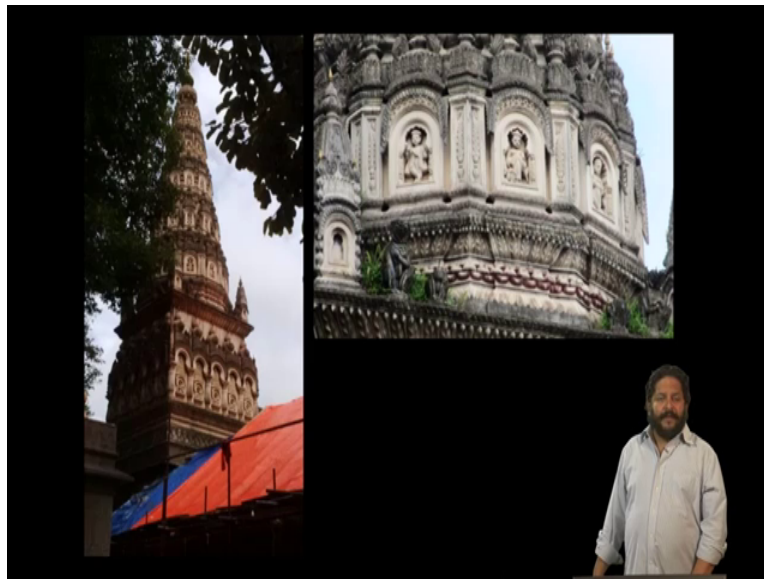


So again elements of Yadava columns completely made a new but composed in new ways these are new 18th century columns on the inside of the temple, carvings of various kinds that you would never have seen in older temples.

(Refer Slide Time: 08:01)

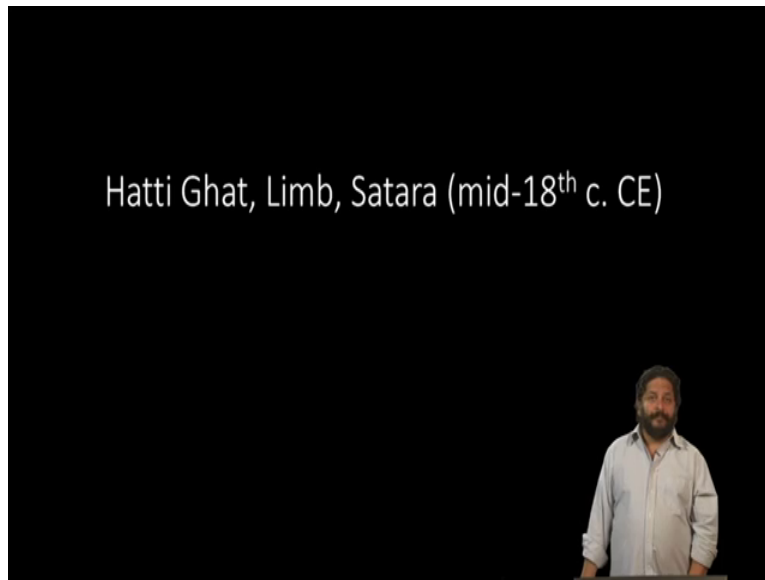


(Refer Slide Time: 08:06)



And then you have another type of temple and will look this styles that you see in mid 18th century where there is no attempt to build anything old it is a temple that is to be understood as a new temple of its times all you have are a number of aedicule that rise to a conical top.

(Refer Slide Time: 08:27)

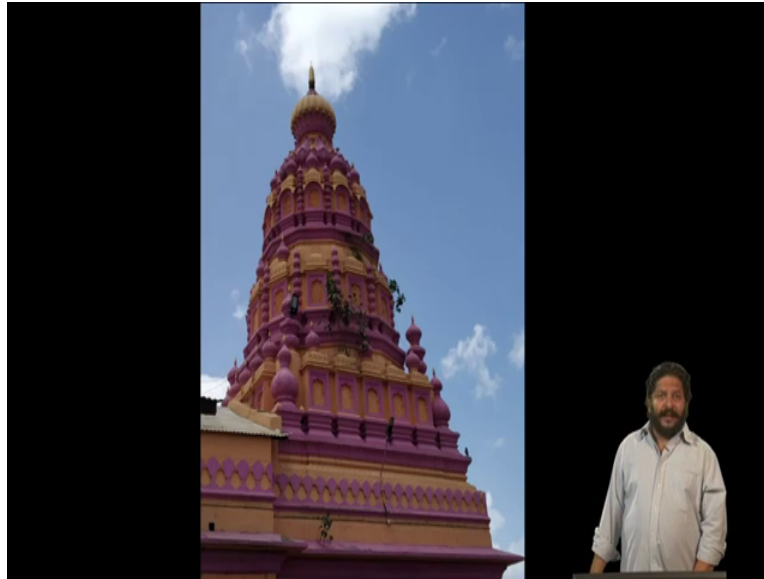


(Refer Slide Time: 08:32)



Now a number of these 18th century temples are in clusters such as this place called Hatti Ghat in Limb.

(Refer Slide Time: 08:38)



Nearby is this temple of Koteswar another fine example of a 18th century temple that there is not try to mimic anything from the past note very carefully that the bottom most (8:49) of the Shikra has five aedicule that are square on top of it is a twelve sided drum with blank windows on top of it is another twelve sided drum but which is diminished in scale and right on top you have what would be (9:11) which looks like a small width dome.

This transition from square to twelve sided sometimes them to eight side and then to circular is commonly find in the this temples the logic however is not of a north Indian temple at all the larger (9:29) is completely of a Kutina temple with all this kutas were aedicule laid out in horizontal layers till they recede and reach a pinnacle right on top.

(Refer Slide Time: 9:43)



Typically set along very (9:46) river banks these temples use the river to create a number of shallow pools.

(Refer Slide Time: 09:56)



The temples are very often set on Ghats where you have a temple and the patron families' mansion just behind at a slightly higher level.

(Refer Slide Time: 10:06)



(Refer Slide Time: 10:23)



The temple very often dolerite follow the same cubical firm of a square sanctum toughed by what we just saw a square base of aedicule which slowly turn round as it gets to the top. Again from one temple you can see another and this kind of (())(10:28) relationship is very important to several temple circuits.

(Refer Slide Time: 10:34)



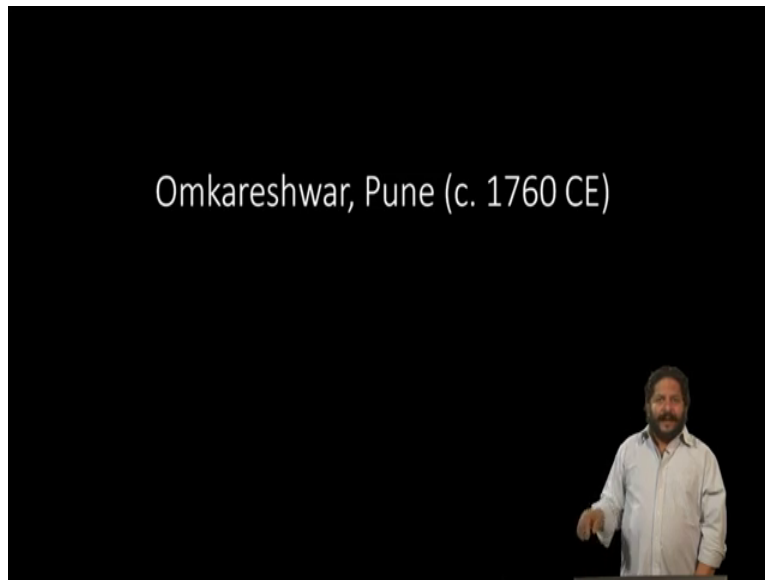
This is what it looks like from the river in the right a Ghat a temple moving up to a mansion on the left hand side.

(Refer Slide Time: 10:45)

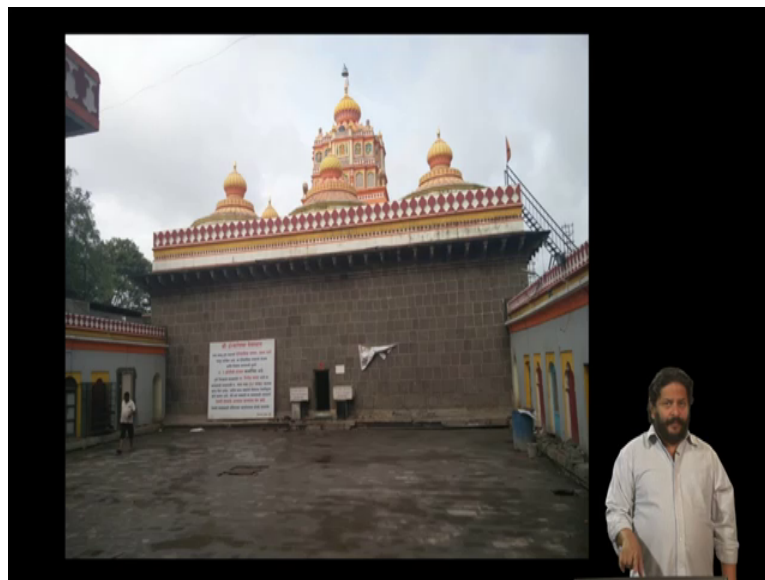


The mansion ofcourse does not survive in very good shape and therefore all you see are some walls the composition of the temple here again is the same square base of the Shikara above a cubical sanctum mounted by a number of circular structures all the way to the top.

(Refer Slide Time: 11:11)



(Refer Slide Time: 11:16)



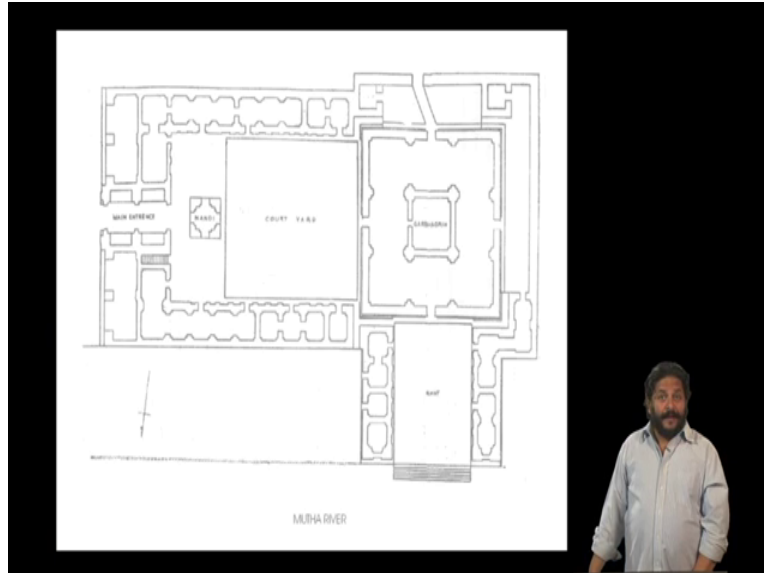
There are exceptional temples however such as Omkareshwar in Pune which is a temple built almost along the lines of a mosque plan, to begin with let us look at the completely blank (11:26) wall something that we saw at the Jagdishwar temple also at one of the temples in Loni Bhapkar this is very typical of Maratha temple blank (11:38) walls with small openings when you get inside all you have is a series of many vaulted spaces the central one of which is the

sanctum and the sanctum has square storeys on top of it that marked it as a sanctum whereas all the other base have a set of domes.

(Refer Slide Time: 12:03)

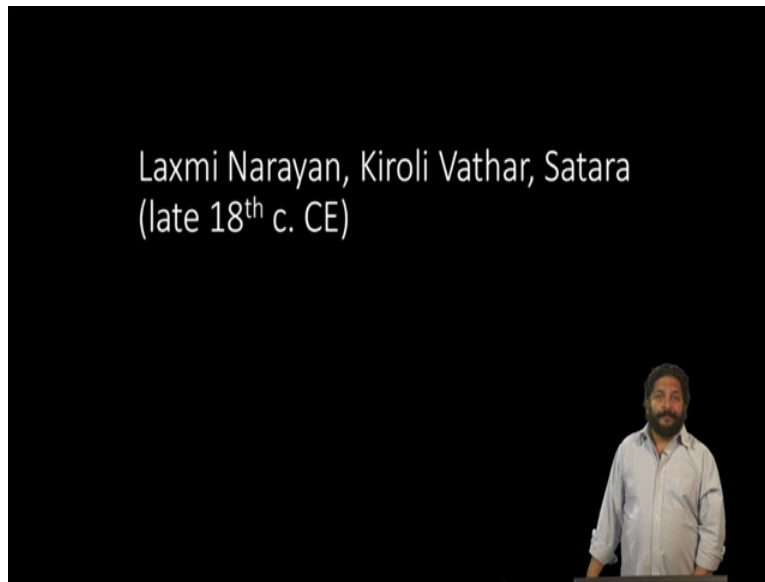


(Refer Slide Time: 12:10)



This temple is unusual because the sanctum is not at one end but in the middle of the building and this is what the plan looks like the courtyard on your left, the sanctum in the middle surrounded by a set of eight domes and the (())(12:22) of the sanctum itself rising up in cubical fashion to a pinnacle.

(Refer Slide Time: 12:30)



(Refer Slide Time: 12:43)



(Refer Slide Time: 12:59)



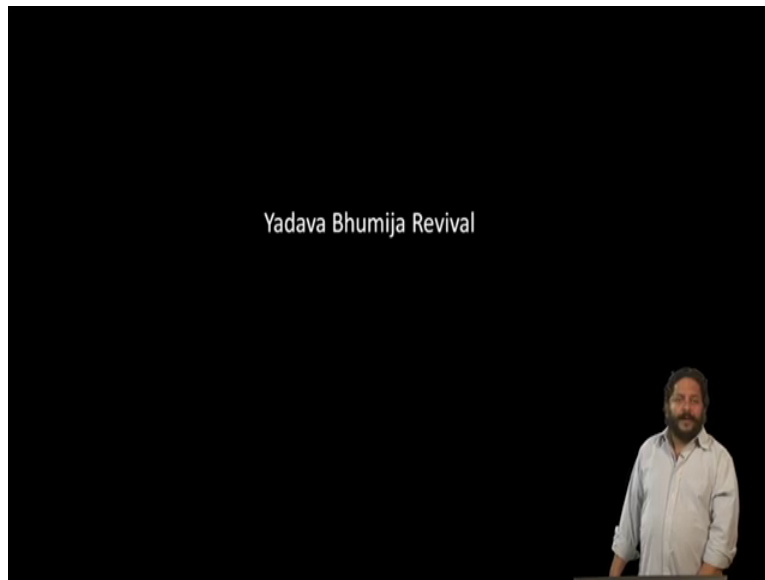
There are also small family temples usually every lesser mobility would build themselves a mansion and the temple and that the Marathas and this is what they look like again an entrance that would more be suitable for a small mosque inside a sanctum that is a simple plain cube on which you have eight sided circular stories that go to the top and end. Notice on the corners this small chattris with Bangla roofs.

(Refer Slide Time: 13:13)

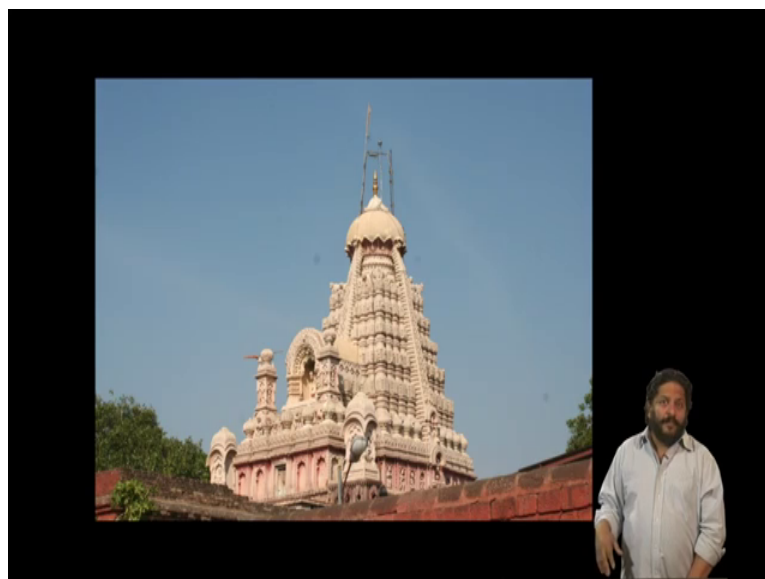


So looking at this temples hat do we make of their architectural styles? What style are the Marathas building in? What does it mean for them? Why they choosing one over another? We have seen in an early phase to as to be pious and completely restore older temples they even start building new temples that look like older temples with new repair work on top but let us look at the three dominant modes in which this temples were built.

(Refer Slide Time: 13:44)



(Refer Slide Time: 14:08)



To begin with you first have the Yadava Bhumija revival and the reason for that is very simple. The Yadava's have built temples across the Maratha (())(13:53) these temples are not always in good repair it brings good merit to repair such a temple and so what you do is you try to repair it in its own native style and sometimes you build new temples or new Shikara's in old temples in a Yadava style of course there are no (())(14:16) who understand how the Yadava style works and so the revival style works and so the revival Yadava style the revival Bhumija style is always

hybrid notice the bottom story of the Shikara now is like a Maratha style temple it has this blank square aedicule beyond which they fit on a fake Bhumija revival Shikara.

(Refer Slide Time: 14:44)

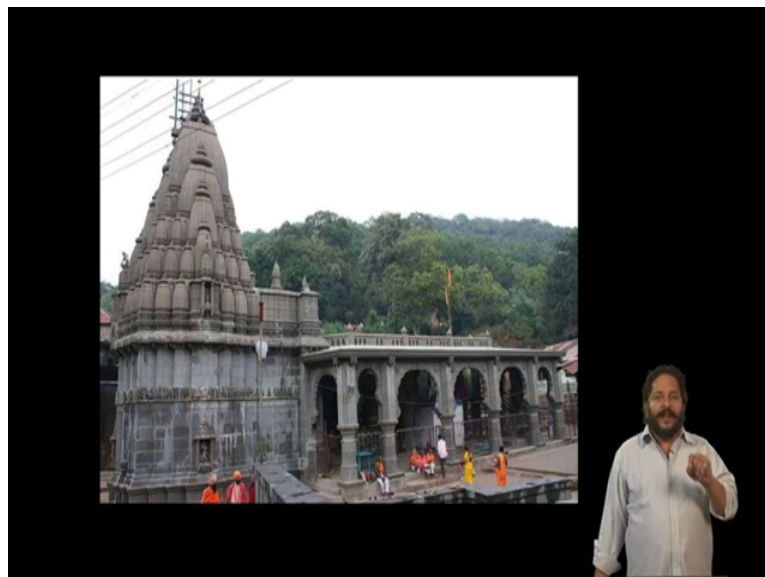


Notice the dome on top which gives it away.

(Refer Slide Time: 14:48)



(Refer Slide Time: 14:56)



(Refer Slide Time: 15:07)



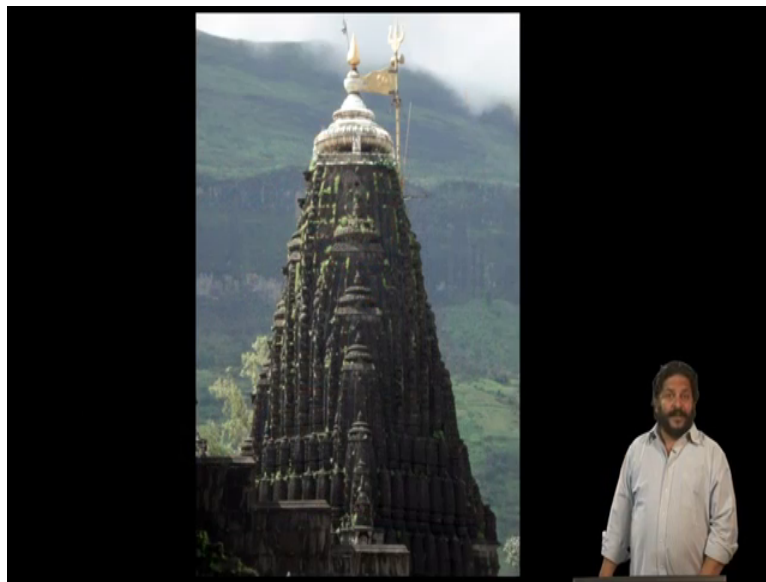
Then you have an import which is the north Indian Shekhari style and this gets used in very important (())(14:58) spots the Jyotirlinga's for example this is the temple of Bhimashankar which has the Shekhari style cascading spires producing in size coming all the way to the bottom but somewhere towards the bottom it starts getting confused with the Bhumija.

(Refer Slide Time: 15:20)



And here at the Jyotirlinga's (15:24) near Nashik you really see this. This is a temple that is built completely in the 19th century but the plan that they have chosen for the sanctum is diamond shape so it is articulated the Bhadra's have become long and narrow in all size and the only way you can have spire for such a temple plan is to have the Bhumija style as we have seen it the temple of Gundeshwar in Nashik but because it is an old establish sight of pilgrimage the patrons want to make it Shekhari and so if you look into spire from the top it is Shekhari but if you look at it diagonally it is Bhumija.

(Refer Slide Time: 16:12)



This is what it looks like in another angle Shekhari from front and bhumija from the diagonals.

(Refer Slide Time: 16:21)



You have similar kinds of temple being built everywhere such as the Ghats in Nashik but why here the spire the (())(16:30) has a roof that is Shekhari in front of it the Sabha Mandap borrows on a different central Indian style and right in the corner you have something that straight out of the Mughals.

(Refer Slide Time: 16:46)



And then you have the third style which is the Maratha style which is really a style of Kutina architecture completely developed in the 18th century but resembles nothing before it.

(Refer Slide Time: 17:02)



(Refer Slide Time: 17:07)



You have shapes borrowed from the sultanates and from the Mughals but they are composed in ways that are completely different. Sometimes they completely (())(17:10) shapes so as opposed to having the five aedicule square base top by circular or polygonal storeys here you have that square base which just has a conical tower on top.

(Refer Slide Time: 17:27)



And the communist is to have this kinds of towers with four minarets at the four corners and the dome in place of an amleca. So the logic of this Shekhara is that of a south Indian temple some of the elements such as the dome and the four minarets come out of the sultanates and the individual aedicule on every storey are straight out of a Mughal architectural vocabulary with the curvilinear Bangla roof.

(Refer Slide Time: 18:03)

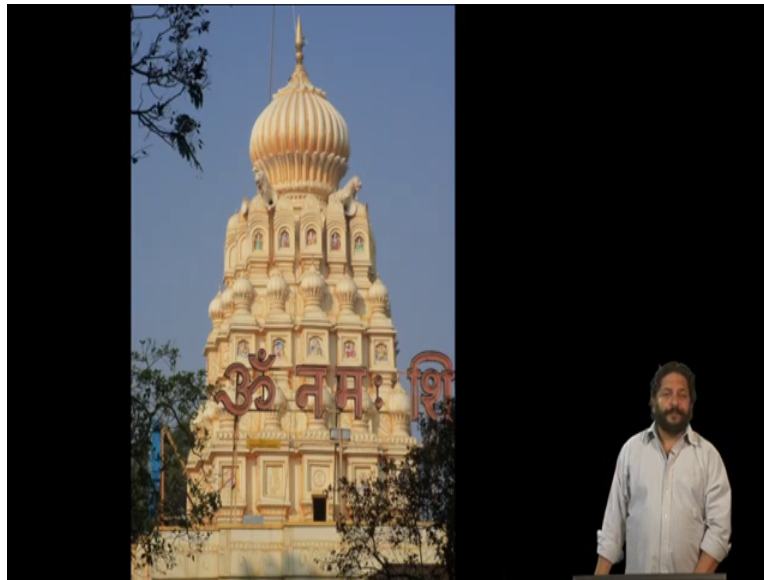


(Refer Slide Time: 18:11)



And here you have examples of smaller shrines this is at fort of Colaba outside of Alibaugh you have bigger temples with the same kind of arrangements but the logic is the same step tiers with aedicule rising all the way to a small amalaka.

(Refer Slide Time: 18:24)



And here you have variants on the same where instead of making polygons on top you have squares rising all the way to the top with a dome right.

(Refer Slide Time: 18:39)



Now you start looking at Muharram processions in western India and the Tazia's that they build start looking exactly like this temples.

(Refer Slide Time: 18:56)



(Refer Slide Time: 19:15)



The Muharram procession was part of a secular celebration Muharram was not exclusively Muslim it was also celebrated as Imam jayanti in Bombay you have lots of accounts of an carnival like atmosphere during Muharram in which this big Tazia's were taken out in procession and immersed into the water eventually.

(Refer Slide Time: 19:22)

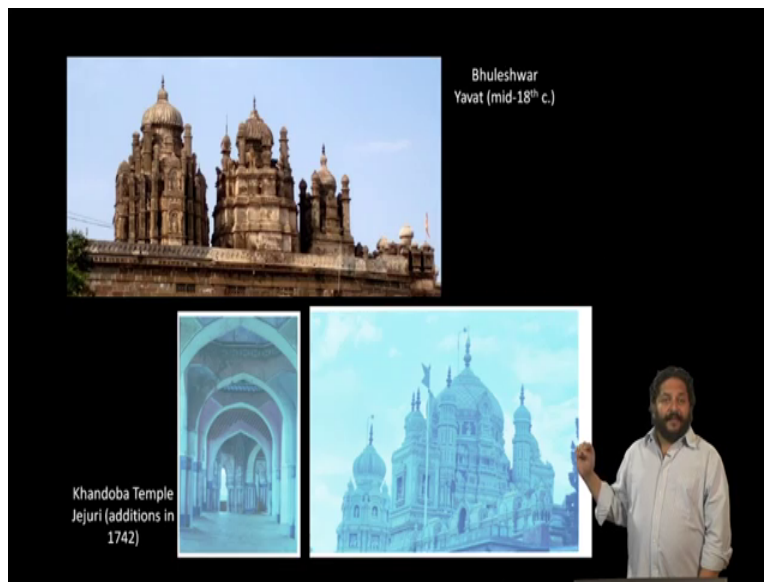


(Refer Slide Time: 19:28)

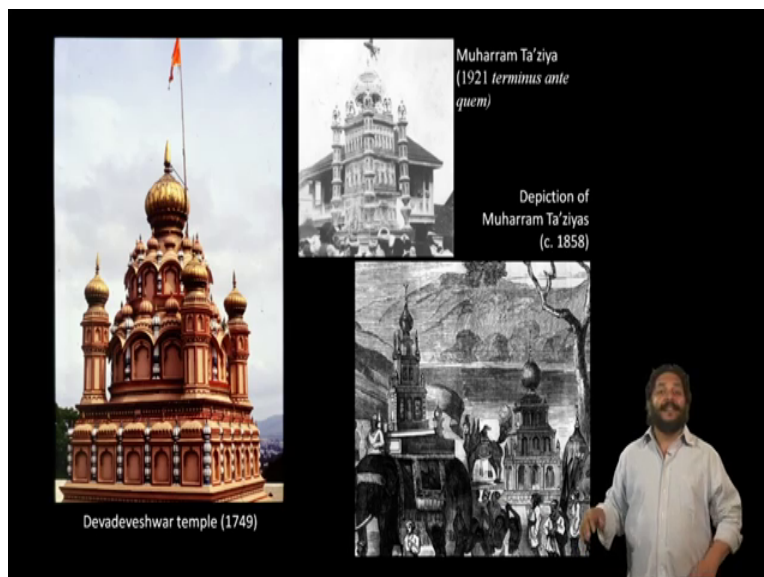


If you look at this Tazia's they resemble in form a lot of Maratha temples

(Refer Slide Time: 19:32)



(Refer Slide Time: 19:37)



And infact it is important to note that this is again a regional style not limited to religion but something that everybody does this is how you mark power, priority and religious devotion whether it be a temple or a Muharram procession.