

Historical Perspective of Mewar in Archaeological Manner

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ABSTRACT

Mewar, is renowned for its gorgeous medieval architectures at Mt. Abu, Nagada, Ranakpur, and Chittor Fort. These sculptural and architectural wealth is actually mirrored in the temples of the Shaivas, Vaisnavas, Jains and Shaktas, Eventhough the Jain temples and sculptures deserve separate analysis, just those icons that are actually typical heritage of all sects are actually viewed in this specific job that deals with "Chittor Fort and several more essential (Brahmanical) Iconographical centres of Mewar: their image content and its significance". The scope of Mewar had varied from time to time, nonetheless, really scanty references of the changing boundary patterns are actually known to us. By and large civil administration was much more important in the region than socio economic improvement throughout the story as has been discussed in this comparatively terra incognita. The main purpose of this thesis is to evaluate the development in various Districts of Mewar.

1. Introduction

It's usually thought that in 15th and 14th centuries the boundaries of its almost touched the adjoining territories of the states of Malwa, Delhi and Gujarat Long drawn struggle of Mewar with Delhi had the consequences of its in the shift of its boundaries. It's situated approximately between 23°.49' and 25°.28' north latitude and 73°.1' and 75°.49' longitude Thus the former state of Mewar was bounded on the north by Ajmer, Merwara and also the Shahapura Chief ship, on the west by Sirohi and Jodhpur, on the south west by Idar; on the south by Dungarpur, Pratapgarh and Banswara ; on the east by Nimuch, Nimbahera., Kota and Bundi ; as well as on the north east by Jaipur. At present this area is actually sent out in 3 districts viz. Bhilwara, Udaiptir and Chittor. The land of Mewar looks as a rectangle, which is practically surrounded by the ranges of the Aravali hills. The Rivers like, Sabarmati, Banas, Mahi and Soma flow from the region of Mewar.

Some scholars think that the term MEWAR was derived from Meda Tribe, that had settled here for quite a long time. It's also preferred by many to call it as MEDAPAT. They found the base of its in the Ahar inscription of V.E.1000, now preserved in the M.B.College Museum Udaipur; the Dhamma Parikkha manuscripts of Harisena., preserved in Mahavir Bhavan

Jaipur. The effort was composed at Chittor in V,E,1044. The Hathandi inscription of V.E.1053 also notes it.MsMedapat indicating that this particular nomenclature has the origins of its in old period. Archaeological investigations have discovered an extended length of human presence in this particular region. Beginning from the Stone Ages, the evidences of early and chalcolithic Iron Age are actually obtained. This long history of human occupation indicates that Natural surroundings of this particular region were favorable to human civilization.

The literary references suggest that Pariyatra Mountain forms the southern boundary of Aryavrata as mentioned by Baudhayana (Cir.600 B.C.).The Ramayan. Mahabharat and Puranas have distinct references to this mountain, with' the

river Banas flowing type it. It rises in the Aravalli hills aproximately five K.M from the fort of Kumbhalagarh, Udaipur district, as well as enters Into Rasmi Tahsil of Ghittor dist., near Gegpuria Village, Therefore, it's believed that the Aryans had been occupying this particular territory before cir 600 B.C. The Mahabharat has also referred to Madhyamika i.e, the Chittor and the Nagari region. The Vassavitara Jataka mentions a community known as jetuttara in the Kingdom of the Sibis, which Cunningham is actually willing to identify with Madhyamika, while N.L.Dey implies that it may be the same as Jetuttara of twelve Alberuni, the capital of Maiwar.

2. Iconographical (Brahmanical) Centres of Mewar

(1) CHITTOR

The title of Chittorgarh (Chittor) is strongly linked up with the Golden Age of Rajput chivalry. It was also known as Chitrakuta. An earlier time Madhyamika, the existing Nagari, located near Chittor, had been the key element to Rajasthan and was, therefore, «• besieged by the Greek invader Demetros in the 2nd century. Several Sibi coins found at Nagari and Chittor lead us to think that the same region created a centre of the Janapada of' the Sibis, in 2nd,cent, B.C. The latest discoveries of inscriptions (dateble to 424 A.D, & 490 A.D.) of the period of Yasodharman of Malwa from Madhyamika (Nagari) have made it abundantly clear that Chittor was, for a lengthy time, within the political and cultural orbit of Malwa. This shows that Chittor was an important centre. Before the conclusion of the 6th century A.D. the Mauryas, (Moris, a neighborhood dynasty of the region) were in possession of Chittor Fort. Epigraphic research points to the addition of Chittor the kingdom of the Gurjara Pratiharas sometimes between 794 and 814 A.D.

• Vijaya Stambha

In the fort, 2 tower or perhaps Pillars are preserved. One popularly known as Vijayastambha (Tower of victory) and next one as Kirti stambha The later on one is a Jain system which

hasn't been talked about in this case. The Vijaya stambha was built by Maharana Kumbha in 1449 A.D. to commend the victory of his over Sultan Mahmud Khalji in 1438 A.D. Its 120 feet in height with a main staircase passing through 9 storeys. The doors of its, colonnaded cornices, horizontal bands, columns, balustrades, trellis windows, and porticoes have a small view of one mass of good structure. A long prasasti which was started by Kumbha's Pandit scholar Atri and completed by his son Mahesh was positioned in position on the 9th storey of the Vijayastambha, on 5th Vadi of Marga Sirsa V.B.1517/1460 A.D. Though a grand panegyric, it's an incredibly important historical document, supplying almost a comprehensive view of Kumbha's much faceted style, his versatile genius and above all, his prolific cultural pursuits. Translation of 3 verses that are interesting is given below;

• Temples and other Monuments

The epigraphical resource of first eighth century tells us that one 'Manabhanga' of the Maurya Dynasty, clearly the same as Raja Mana talked about in a prasasti of 713 A.D. found hundred seven by Tod, is actually captured to have made at Chittor Fort tanks, stepwells and also temples each dedicated to Shiva and Surya. The prasasti found by Tod, mentioned one Raja' Mana' that developed the lake Manasarovara. The Gaumu.kha Tirthasthala is actually among the 3 most sacred sites on the fort, the other 2 being the Bhimlat reservoir and the Chitranga Mori reservoir. Situated south of the Jaimal Patta's tank, somewhat to the east of the Suraj kund, near eastern ramparts, Bhimlat, is actually a large, deep, rock cut tank with stairs on the northern and eastern sides, A renovated ancient temple overlooks it on the western bank. It could have been a Sun temple originally. The present Kalika Mata temple was probably initially the Sun temple designed by Raja Manabhanga in the 8th hundred eight century A.D. It's been renovated from time to time.

(2) KUMBHALGARH

KUMBHALGARH was created by Kaiidan and built by Maharana Kumbha in 1458 A.D on the web site of an early castle which tradition ascribes to Samprati, a Jaina prince. It's approximately ninety Kilo meters away from Udaipur and this was created to guard the territories of Mewar, It's enclosed within a number of mountain ranges and commands a good view of the rugged and wild scenery of the Aravali, hills and sandy deserts of Marwar. Simply on the ridge below the palace of Kumbha, the bunch of the temples of Shiva, Krishna and Mahavir, several in an ideal state of preservation while others in ruined condition. Here stands a temple of Nilkanth constructed by Kumbha for his everyday worship. Nearby he constructed another temple of Kumbhasliyam as a token of his veneration towards Lord Krishna. Another noteworthy structure near the temple of Nilkantha is actually an Altar or Vedi in which the Yagna was carried out by Kumbha on the occasion of consecration ceremony of the fort. Near the palace, there's Navachoki, a temple dedicated to Navadurga.

(3) EKLINGJI

The present Eklingji, or maybe Kailashpuri is actually a pilgrim place situated in a narrow defile twenty one kms to the north of Udaipur. This location was destined to be the centre of saivite cult, from the days of the first settlement of the Guhilots in Mewar. Traditionally it's thought, Bappa Rawal, in a state of

his cowherdship, was destined to have the communication of his with the sage Harita, the fantastic exponent of Pashupata Saivism. With the authorization of his preceptor Bappa constructed a shrine over a lingam of Eklinga, which was worshipped within the grove of the Bamboos, both by the Pupil and the sage. It's also stated that on account of Harita's favour Bappa defeated the opponents of his in fights that are good and finally made the fortune of his in and around this particular region. The rulers of Bappa's line have been credited with having restored and reconstructed the temple of Eklingji which was damaged or dismantled during several invasions conducted by the 120 Sultans of Delhi, Gujarat and Malwa. The Eklinga prasasti informs us that the current form' of the temple and the environs of its might be ascribed to Khuman (753 A.D.), Jaitra Singh (1213 A.D.); Mokal (1421 A.D.); Kumbha (1433 A.D.) and Raimal (1473 A.D.). The frontal gate, the long and narrow method, the courtyards of low and high levels, irregular rows of shrines in and around the primary temple etc. are actually the evidences of the constructions of temple belonging to different ages. There are actually 3 monuments of archaeological interest at Eklingji. The largest and prominent most of all temples is actually the Eklingjitemple, consisting of a primary shrine with 3 doors, adjoining chamber, and hall along with a porch. Probably the most interesting temple at Eklingji is known as Mira Temple 121 which was essentially dedicated to Vishnu by Maharana Kumbha which stands as specific model of regular craftsmanship of the 15th Cent. A.D.

(4) NAGADA

Nagarada or NAGADA of inscriptional records or perhaps Nagadaha of bardic literature was the very first capital of the Guhilots of Mewar It's almost twenty two Kilometers north of Udaipur. The ancient site of its comprises Nagada suitable and the existing Eklingji, for during those times there wasn't sort presence of the Eklingaji village. It's believed to have been created in the sixth 124 or perhaps early seventh century by Nagaditya. One can buy the justification of the nomenclature of its in the Myth of the burning of snakes by Janamejaya, the son of Parikshit., Nagada happened to be the capital city of Mewar directly from the sixth cent. A.D. to the thirteenth Cent A.D; though often Ayad or maybe Chittor and Aghatpur also liked the credit of being the seat of Imperial (Guhilots. It appears, as the first capital of Mewar goes on to have the center of mountain ranges, it'd not to face a lot of invasions as other capitals had to do. Nevertheless, the intrusion by Alutmish which was boldly faced by Jaitra Singh probably between 1222 to 1229 A.D., is actually mentioned in the inscription found on the 126 Sun temple at Nadesama village. This epigraphically record tells us that, upto the 13th cent. A.D. Nagada was enjoying the seat of Imperial Guhilots. In Nagada, you can find monuments belonging to both sects viz. Vaishnavait and Jain. Most of them vanished under water when Mokal constructed Baghela tank nearby. The temple complex known 127 as Sas Bahu Temples, possibly built in 11th cent. A.d. is an intriguing complex.. The smaller in the north is actually Called Bahu's temple and the bigger one in the south is actually known as Sas temple with a Hindola Torah or maybe a swinging arch in the front. The former is actually simple in look while the later is profusely decorative. This complex has images belonging to early medieval period, of iconographical interest.

(5) RAJNAGAR (Raj-Samumidra)

The lake of Raj Samundra at Rajnagar, is actually an artificial lake and lies to the north of Kankroli and centrally located in the northeast of Udaipur, approximately seventy Kms away. This great national treasure has been created by arresting the course of small perennial stream called Goraati, This, is actually a good sheet of water, extending more than five Kms in length and 2,5 Kms in breadth, The building work of lake was commenced by Rana Raj Singh (1652 A.D - 1680 in 1662 A.D, The goal of its construction was generally to ward off famines and perpetuate his very own brand and fame, The effort was finished in 1670 A.D, but the inauguration ceremony of the lake was held in 1676 A.D, The most fascinating part of the lake is actually the dyke built at its south western extremity between the 2 hills, It's approximately 182 meters long and sixty four meters broad and is completely made of white marble which includes a flight of steps, wide platforms, Torans and pavilions, On the 3 wide platforms which touch the water's edge there stand 3 edifices, each consisting of 3 Chhatris in a team, which are locally recognized as Navchauki or perhaps no choki, These Navchaukies have a definitely individual architectural character, different from that in another component of the nation. Such Chhatris on the embankment of the lakes can also be referred to as Baradaries. The Chhatris in a team have probably the simplest and most natural form of a rectangular framework composed of pillars, brackets, beams, wide projecting eaves or maybe designs and gallery of triple cornice above. The entire appearance of its makes it artistically beautiful by means of the sculptured art over its entire body. The Panels depicting the Hindu Gods are also extra attraction.

(6) RANAKPUR

RANAKPUR is actually located ninety 95 Kms., away from Udaipur* The Jain religion flourished in Ranakpur in the medieval time, alongwith the Hindu, The stupendous Trilokyadipak Nalini Gulmadev Viman, a Jain shrine, a colossal marble system by all standards a gigantic job of its type is actually belonging to the 14th 15th century A.D. A really interesting Sun temple with, rich image exists at Ranakpur,, probably Maharana Kumbha built this temple.

(7) UDAIPUR AND ADJOINING CENTRES

UDAIPUR, was started by Udai Singh (1536 1572), on realising the necessity of the capital protected by all means Udaipur is actually replete with small and big temples. Both, Saivaite images and Vaisnavaites temples and on civil monuments located in Udaipur Udaishyam Temple on Hanuman Ghat, probably the earliest temple in this city, is usually assigned to the reign of Udai Singh, late 16th Cent. A.D. The larger size Jagdish Temple was built by Jagat Singh in 1652 A.D, This temple was destroyed during the time Aurangzab, and it was repaired by Maharana Sangram Singh* (1710 - 1734A.D.) Daxinamurti Shivalaya near Pichhola Lake, was also built by Sangram Singh. The Shiva Temple near Delhi gate is actually the crucial one in view of the inscribed images discovered there. In 1664 A.D., Amba Mata temple was built by Maharana Raj Singh, The Rajarajeswar Temple, perhaps constructed during the reign of Raj Singh also has really good pictures of Hindu sects. During the reign of Rajsingh, the building of Vishnu Temple and Bavadi (stepwell) was also done. It's claimed in Virvinod, that the

Bhimparnesvar or Bhimpadmasvar, a Shiva Temple, on the Pichhola lake, was created by Rani Padmakvari, wife of Maharana Bhimsingh, in 1827 A.D. Another temple on the same lake known as Mahakalika temple was built by Maharana Jawansingh in 1836 A.D.

(8) MT. ABU AND ADJOINING CENTRES

Arbuda or perhaps ABU, the title has occupied the location in the Vedas. The Puranas as Matsya Purana, Vishnu Purana, Vayu Purana, Markandeya Purana, Vamana Purana etc. have referred to Arbuda or Abu as a mountain or perhaps hill. Its name has been also mentioned in the Mahabharata, These are the earliest references to the people of this region and the sacred mountains of Abu or Arbuda» And, of course, there are various other legends describing the origin of these mountains or hills. The sage Yasistha begged as a boon from Shiva that a percentage of the mighty Himalayas be transferred to the area where he used to live. There's a place referred to as Yasistha Ashram. Since mythical times the sages and the Gods of the Hindu Pantheon saved this area of spot, where the Jains built their Majnificent temples afterwards. The first inscription dated 671 A.B (727 Y.E.) comes down from a moment when the hill was a stronghold of Shaivism. The Hindu Temples at Abu, Though less known, are of importance for the History of Art and Culture• The early history of Abu is a long and broken record of the reign of western Chalukya kings, of Farmaras and Anhilwara princes. The nearby locations as Delwara, Oriya, (Between Achalgarh and Delwara), Achalgarh, Rishikesh (about 8 Kms from Abu Road) Madavaji (about 13 Kms, from Rishikesh) Devasthanji (about 40 Kms from Madvaji), and Yastahnji (about 23 Kms from Devasthanji), are the places where the temples of Hindu panthem are found, Amongst them .Jagannath or Dwarkadhisa Temple, (Cir.6th,-7th Cent, A.D,) at Achalgarh, and Achaleswar Mahadev. Temple and the Cluster of temples located in the Vasistha Ashram, are the worth mentioning* Though later, the Jain temple complex at Delwara, popularly known as Vimalvesh temples, is of equally importance for the iconographers Maharana Kumbha had built a 159 Achalgarh (Fort) in 1453 A.D. (1509 V.E«), near Abu, which had encouraged the activities of Hindus.

3. Identification of Images

IGON the word, is actually derived from the Greek word Eikon and this means, an image or maybe a representation or a figure i.e. either a pictorial representation in a figure or flat painting in any sign or low relief which looks like the idea it represents and held sacred due to being developed as a focal point of religious veneration. Some might use the word 'Idol' for picture, nonetheless, the Hindus don't love it. Due to, the term Idol is often-used in the sense of 'Ihse God'. In Sanskrit, the term Pratima is utilized for Resemblance or Tulyata or maybe form or rupa or perhaps Shadow or Pratibimba. In the conception of the 'Image', the 161 Hindu notion of a Pratima has a bit of resemblance. The pictures and the picture worship are actually used so a lot for granted among the 162 Hindus that one can actually rarely come across any elaborate psychological and/or philosophical justification for the currency of theirs in the religious texts of theirs. Nevertheless, 2 conceivable and mutually incongruous approaches to image worship are actually disenable in the sacred Brahmanical texts \$one, accepting it as a mental need and also the other group

asserting, it as a divine presence to lend The aid of his to the spiritual progress of a devotee. An image, consequently a 'must' in the start of the Sadhana, is actually a 'greater must' after God realization to keep the rapturous intimacy between the Bhagavana and his Bhakta. The vast immobile and static Brahman of the Venantins is actually made sweet, tender and adorable just through such a devotion and mutual warm hearted relationship of Bhakta with the Lord, who's not just both static (Shiva) and dynamic (Shakti) but the Paramashiva that has as well as transcends these both on a still subtler, loftier and profounder plane. Indian sculptural art came to be labelled as religious, 163 however, Munshi K.M. says that, in reality it's not religious in the sense in which the European Art of the Middle ages was religious, that's, some other worldly. Indian didn't look at life in compartments; neither did it identify the domains of art, religion, philosophy and mystic experience as individual. They viewed presence as a whole: matter, life, head and spirit each engaged in the other, each incorporated with the other in harmonious pattern. Indian sculpture was practically synonymous with Iconography. While, Iconography concerns primarily with the research of the religious figures or maybe pictures or icons, might be in any media. As Banerjee states, the phrase Iconography actually signifies the interpretative feature of the religious art of a region which becomes manifest in several ways. In India, art found the home of its in the temple which wasn't just the physical core, though the soul of the town.

The Indian sculpture and structure is actually one, nonetheless, there are actually provincial variations in its formal development, current side by side with religion variation in style that is clean. They illustrate the background, in philosophy and religion which are still blended together in this particular country. Sculptural representations of our various divinities viz, Gods & Goddesses are important in almost as that a type of symbolism suggested for meditation connects to them. This idea gives a distinct value to the various pictures present in the region from Kashmir to Kanyakumari, Indian artist or maybe shaping or perhaps craftsman, is not a distinct person with unique gift of experience, but merely a craftsman

meeting a basic need. His vocation is genetic and he receives the training of his in the workshop. His genius isn't a private achievement, though it manifests the quality of the society at any period in the job of a single school. He's not the master of the own theme of his, neither does he choose the own work of his. For him the theme, techniques of labor etc. are actually laid down in the shilp asastras or maybe canonical prescriptions,' which lay down directions to make such as well as such pictures in such and such fashion.

The existing work is actually based on the research of the Brahmanical Images found in the Chittor Fort and in some other important centres of Mewar. It's obvious that the centres selected for review and survey aren't covering the entire part of Mewar, Deities belonging to the Brahmanical pantheon are actually studied in this specific work. After having discussed the pictures of the main Gods, the images of Goddesses, minor deities, couple figures, composite figures as well as the mythological scences, have been talked about.

4. Conclusion

A region takes a condition through history and sets itself in reaction to the exogenous and endogenous events. The region of Mewar has witnessed the eventful political history of India at large and that of itself in certain since the first days but more precisely the socio political incidents during the Mughal period in India. The fundamental issue of Mewar's history is its changing boundary or maybe the command place under different political set up and it entails the identification of those early places which still bear the testimony of the past. The real documented history of the region begins from the period of Mughal in Ranas and Delhi in Mewar. By and large civil administration was much more important in the region than socio economic development throughout the story as has been discussed in this comparatively terra incognita. Analyzing the present condition of Mewar, it could be postulated that since last many elections cycles from year 2000, whichever party wins Mewar get the top position in state and finally rule the government in the state by entering the revolving door.

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