

## Research Paper

## Geography



## Traditional costume and Jewellery of Ancient Deccan: A Study of Kopeshwar Shiv Temple of Khidrapur

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### ABSTRACT

*Although there is no exact information about the jewellery first utilized for prettification human being. However, primitive man might have learned (adopt) use of decorated and colorful and attractive objects- which can attract others and pose themselves distinct from their other counter parts -from flowering plants and wild animals like elephant, rhinoceros, several birds, peacock etc. In later period ancient man used to bear the horn, teethes, skull and bones of animals to exhibit his distinction with superiority to others. In ancient India use of artful drapery and jewellery was developed far ahead. In the Rig Veda it is very intrinsically mentioned the use of particular ornament for body parts. Ramayana, Mahabharata, Puranas also talk high about the costumes and ornaments to be used by members of royal family, ministers, soldiers and common men. In present paper the attempt has made to decipher the indication made by symbolic costume and jewellery depicted by beautifully carved genre sculptures, figurines and assemblage in and outside of the archaeologically significant temple of Kopeshwar. Kopeshwar temple the temple of Shiva an art of its kind situated along the crescent lap of Krishna river at geographical co-ordinates of 17°36'894" North Latitude and 74°41'205" East Longitude in Khidrapur a sleepy village of Shirol tahsil in Kolhapur district. In this brief study an intrinsic observation with documentary support in the form of archaeological reports, memoirs, and manuscripts are mandatorily used. Iconographical interpretation has duly been made from the geo-historical perspective. From the ongoing study it is inferred from the marvelously depicted figurines of males and females sporting distinct ornaments distinguish themselves from different class, creed and social status with due adornment and adoration.*

**Keywords :** Sculpture, relief, figurines, genre-sculpture, architecture, Jewellery, ornament, auspicious, prettification, adornment, adoration, stridhan, mangalsutra.

### Study region, Objective and Methodology:

Khidrapur village located 17° 36' 894" North Latitude and 74° 41' 205" East Longitude at 540 m above mean sea level in the close vicinity of Krishna River. For the present investigation historical means of study such as memoirs of ancient history, some manuscripts and original documents regarding ancient temple and dynasties have been verified. However, keen observation of figurines, genre sculpture, and architecture of temple is a sole basis of the study. Present paper aims to look into the differences in costume and jewellery with respect to its material, type, style, significance and social status of bearer.

### Discussion and Concluding Remarks:

Kopeshwar temple of Khidrapur is paragon of marvelous architect and contemporary sculpture art. According to historical manuscript the said region was under the realm of ancient dynasties of Badami (Chalukya), Panhala (Shilahara), Devgiri (Yadava), Vijapur (Adilshaha) are associated with building up of this temple. However, most of the construction of temple has been taken place during the period of Shilahar dynasty (1109 to 1178). Temple is an outstanding example of marvelous architecture and genre sculpture synthesized with figurines of gods, goddesses, demigods, and layman men and women. Temple is 104 feet long and 55 feet wide with a height of about 30 feet. According to architectural layout temple is divided in to three consecutive segments. At the very beginning swargmandap a spectacular passage with full moon shape an elusive open to sky roof for watching celestial bodies and allowing tender moonlight cast in temple has stable with 36 pillars. Sabhamandap a middle hall facilitate to sitting of at least 10 persons. Next to this hall there is Antral-kaksha and Garbha-griha or sanctorum where principle idol in the form of Shivlingam a divine phallic is installed. This Garbh Griha

has tapering arch on to which crest of temple seems to be imposed in far later period.

The entire temple is been built with rocks of massive amygdaloidal basalt astonishingly whose occurrence in the form of outcrop is nowhere in the vicinity of temple. It seems that the entire temple is assembled at present place in very short period of time of 6 to 9 months avoiding heavy rainfall and flooding of Krishna River. Theory of formation of this temple is 'factory made'. It means that thousands of dimension stones are carved intrinsically somewhere else probably at the source of massive basalt rocks where the state-of-the-art workshop was raised. The blocks of basalt stone are very artfully and intrinsically given dimension and shape as it would perfectly place and befit with each other. There are tens of thousands of such dimensional stones utilized to build this temple.

From the exterior three walls of temples are built with at least 6 inch blocks of rock to 1.6 feet of horizontal oblong panels of long massive stone. Particularly this massive panel of rocks has beautifully chiseled to create tender figurines of gods, goddesses, guests visited, yaksha, yakshanies, animals, etc. in the form of genre sculpture. On the other hand interior of the temple is built with individual 32 pillars with delightful revelation of goddesses and royal family in the form of relief sculpture. Male female figurines of human are nothing but a sculptural revelation of tradition and culture of the then society.

It is very fascinating to look into the costumes, hairstyles and jewellery wearing and bearing by the individual subject of genre sculpture. The figurines of godly figures like Bramha, Shankara, Parvati, Indra, Ganesha, Laxami, Bhairava, are major figurines where as female figurines of Yaksha and Yak-

shini, the celestial attendants, Nartaki the dancer, Matrika the mother, Lekhika one who writes letter, Vriddha an old women, Sevika an attendant, Vadika the musician are the major types of the human sculpture. All these figurines are occluded and draped with beautifully mannered costumes and jewellery. It is remarkably marked that female figurines are with beautifully arranged keshbhusha and vastra-pravarana. Hairstyle and drapery adorned by the person who ever he or she is seems to be at par with modern fashion. Costumes are made up of cotton or silk as per their ruffles and transparent characteristics. Angavastram are roughly categorized in three Kayabandh to cover of torso upper part of body, Mekhala, or lower is of two, three or many folds costume generally dressed by women. The profession, position and social status of a person is factor of determinant of types of costume, fashion of hairstyles, jewellery etc. The apparent jewellery bearded by female figures are kangan or Bangals, bajubandh, kantha, short necklace, har, long necklace, kamarpatta, painjjan, vala, anklets, jhumke, ear rings and tops, bindi, angithi, finger ring, head gears etc. The Kopeswar temple is therefore, in this regards revelation of contemporary tradition and culture, however, the attention that should be given towards the preservation and conservation of the temple is astonishingly disregarded.



Fig. 1: Location Map Fig.



2: Performer Fig.



Fig 3: Kumbhika



Fig. 4: Writer



Fig. 5: Waist Cover



Fig. 6: Khidrapur Temple

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