

AURANGABAD HISTORY SOCIETY 6th FOUNDATION DAY LECTURE



**AURANGABAD HISTORY SOCIETY
6TH FOUNDATION DAY
LECTURE SERIES-2020**

THEME **“INDIGENOUS LEGACY OF AURANGABAD-DECCAN”**

Date: 9th August, 2020 (SUNDAY)
Time: 04:00 p.m. to 07:00 p.m.

∞ **Venue** ∞
Online Portal 'Zoom'
Livestreaming on Facebook

Foundation Day Speakers



Dr. Vasundhara Fillozat

Indologist, Sorbonne University,
Paris-France.

Theme of Presentation:
'Legacy of a Hindu kingdom over another,
with special reference to Pattadakal
in Karnataka and Kailasanatha at Ellora'



Dr. Tejas Garge

Director State Archaeology of Maharashtra
Government of Maharashtra.

Theme of Presentation:
'Architectural Traditions
and Conservation Management
Practices in Aurangabad Region'



Dr. Mohammad Nazrul Bari

Head-Department of History,
Central University of Karnataka, Gulbarga.

Theme of Presentation:
'Composite culture of Deccan
and Sufi traditions'

Chairperson: **Prof. Pushpa M. Gaikwad**, (Director: School of Liberal Arts, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad)

Introduction: **Dr. Bina Sengar**, (Founding Secretary-Aurangabad History Society)

Honoring Guest by Chairperson of Aurangabad History Society: **Prof. V.L. Dharurkar**

**For Registration and further details Contact working team on E-mail and also
on our Social media accounts**

E-mail: aurangabadhistorysociety@gmail.com

Facebook Page: <https://www.facebook.com/aurangabadhistorysociety>

Instagram handle : <https://www.instagram.com/aurangabadhistorysoc/>

AURANGABAD HISTORY SOCIETY SIXTH FOUNDATION DAY LECTURE SERIES: 2020



THEME “INDIGENOUS LEGACY OF AURANGABAD-DECCAN”

Date: 9th August, 2020 (SUNDAY)
Time: 04:00 p.m. to 07:00 p.m.

∞ Venue ∞
Online Portal 'Zoom'
Livestreaming on Facebook



India is not a geographic area just perceived through the national boundary of today, the cultural legacy of India and for that matter every nation of world transact the territories from their national boundaries. We in the world today are exploring the indigenous and the migrating trends in the geographic contexts. Where for generations cultures and people kept on migrating to from one region to another and influenced and adopted to the land to which they settled. Simultaneously, the cultures welcoming/confronting the settlers also gained from this cultural fusion and diversified their indigenous traits. Post-nationalism which is a major outcome of post-colonial geopolitics is assertion of that indigenous voice which was forcibly homogenized or sectionalized against its natural state of affairs. The present is voice of the indigenous cultural traits with need redefining narratives. The narratives which originate from their homelands and are actual voices of people, place, and their spaces. The 6th Foundation Day Lecture series of Aurangabad History Society thus, emphasizes on these assertive narratives of Deccan-Aurangabad. Deccan to a large extent remains the idea of indigeneity of India. In India north Indian plains were consistently being invaded and acculturating themselves to the settler cultures. Contrary to it, Deccan was more inclusive and retained its indigeneity through language, culture, religion, and ethnicity. How these traits of Deccan, where earlier narratives define it as Jana and Janapada of Dakshinapatha retained and continued their legacy is what we will try to understand through this lecture series of 2020.

Legacy of Calukyan Iconography on Kailasanatha, Ellora

The contribution of both Calukya of Badami and Rāṣṭrakūṭa of Verūla (Ellora) in the domain of art and architecture is immense. If the role played by Calukyan kings in the field of Art, Architecture and Iconography, their successors Rāṣṭrakūṭa enriched the Kannaḍa literature. Yet the art and architecture of Rāṣṭrakūṭa is not negligible. Even to-day the world is wonderstruck on seeing the Kailāsanātha temple at Ellora. It is a man made temple but not built. It is cut and excavated in a huge, savage cliff.



Dr. Vasundhara Kavali-Filliozat

Paṭṭadakal, as the name suggests, “stone slab for enthronement ceremonies” was one of the capitals of Bādāmi Calukya kings. The city is on the bank of Malaprabhā and the land is flat

and fertile. Pattadakal is a site-museum. There are about twelve big and a number of small temples built in Karnāṭa- Nāgara and Karnāṭa-Drāviḍa styles. The last temples built between 735-745 CE in Karnāṭa-Drāviḍa fashion on the site were Lokeśvara and Trailokyeśvara. The iconographic influence of these two temples is felt very much on the rock cut temple of Kailāsanātha, Ellora.

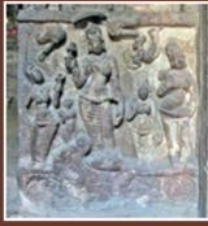
Dantidurga, the first Rāṣṭrakūṭa king conquered the last Calukya king Kīrtivarma II in or about 753 CE. Kṛṣṇa, the uncle of Dantidurga vanquished the Calukya king completely in 757 CE. The legend is that the vanquished king teased the victorious king, saying: can they have temples like in Pattadakal? The queen was shocked to hear it and expressed her desire to render her soul to Almighty on seeing the pinnacle of the temple at Ellora. To satisfy her desire the only way was to cut a temple in a rock because the work will start with the summit of the monument. That is the reason why the cliff was chosen to hew a temple in order to start the work with the carving of the pinnacle.

With regard to the religion of that time Lakulīśa Pāśupata religion was prominent all over India and Karnāṭaka was not an exception. Śiva is worshipped as the Principal God and all other gods, demi-gods, ascetics etc. are emerged from Him. Sadāśivatattva with five faces emanated from Śivatattva and Maheśvaratattva from Sadāśiva. Twenty-five Līlāmūrti, “Sportive images” represent Maheśatattva and each face of Sadāśiva is in harmony with a few sportive images. To the Lākulaśaiva the temple is considered to be the representation of Sadāśiva. So his four faces are represented through Līlāmūrti on four façades of the temple and the fifth on the summit of the shrine. To be clearer Aghora is the terrific face of Sadāśiva and he faces south. Aghora is Ghora “terrific” to demons. As he is terrific so fighting scenes are seen on the southern façade whereas Vāmadeva is handsome and looks at north. Handsome and soothing images like Ardhanārī, Śaṃkaranārāyaṇa, Bhūvarāhamūrti etc. characterize the northern façade.

The authors of the temples under study have followed the Lākulaśaiva doctrine while realising these monuments. Although Kailāsanātha looks on par with Lokeśvara yet there are differences.

For example in the Lokeśvara several scenes are derived from the drama Śākuntala and the Kāvya Kumārasaṃbhava by Kālidāsa. The river goddesses Gaṅgā and Yamunā are represented with cāmara, fly-whisks, but without the bearer on the door jambs of the Śukanāsi of the Lokeśvara. The Kumārasaṃbhava by Kālidāsa is the source. In the Kailāsanātha, same two river goddesses on the door-jambs of the sanctum are with the umbrella without the holders. What is the source is yet unknown.

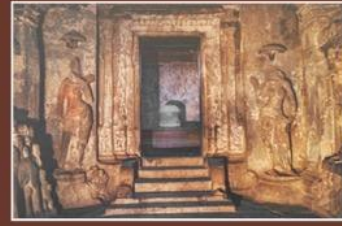
There are certain images which look like copied from Lokeśvara.



Ganga, Lokeśvara,



Lokeśvara, door-jambs



*Ganga Yamuna, Kailāsanātha,
doorjambs*

Dr. Vasundhara Filliozat, Indologist, Sorbonne University, Paris, France.

Short Biography: Daughter of Pandit Chennabasavappa Kavali, youngest sister of late Dr. Wasant Kawali, Vasundhara Filliozat, born in Haveri, Karnataka, south India, in 1940, brought up in an environment soaked in Sanskrit and Kannada culture, is a historian of art and an epigraphist. She works alternatively in India to explore the archaeological and literary past of her country and in France to encourage knowledge and appreciation of culture and civilisation of India in general and Karnataka in particular, still insufficiently known in the West. In the year 2002-2003, Rotary Mysore presented her a certificate of appreciation in recognition of her work for the betterment of our country in the field of Archaeological Research on Temples and Epigraphy of Karnataka (Vijayanagara) Empire. Her works have been acknowledged in 2003 and honoured with the Award of the Government of Karnataka. In the following year 2004, she has been honoured by the Vasundhara Performing Arts Centre Trust for her outstanding contribution in the field of Arts, Culture and Literature. She has been elected President of the 22nd Congress of the Karnataka History Academy in 2008. In the month of November 2012, Vasundhara and Pierre-Sylvain were honoured with Vidyaranya Prashasti by the Himalaya Trust, Mysore. More than twenty-six books and numerous articles in Kannada, English and French are at her credit. She has attracted her husband's attention on the rich heritage of Karnataka temple art and architecture. Now the husband and wife team works on Karnataka temples and especially on those incredible edifices in North Karnataka. She is also interested in the Hindustani music, dance and drama.

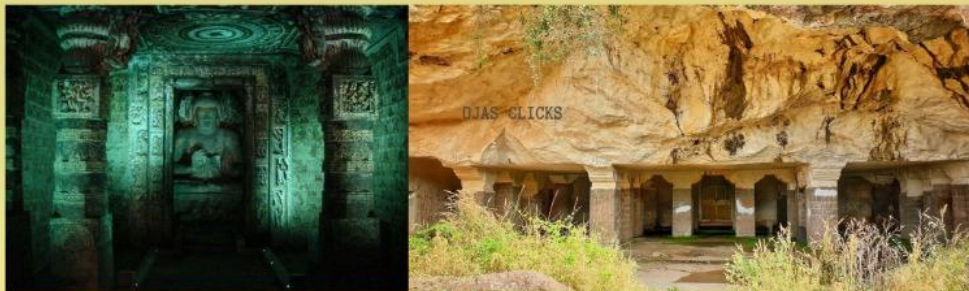
Architectural Traditions and Conservation Management Practices in Aurangabad Region

Aurangabad, the administrative headquarters of the revenue division by the same name in Marathwada region and a city in the Aurangabad district of Maharashtra state in India. It is surrounded with many historical monuments, including the Caves of Ajanta and Ellora declared by which are UNESCO as World Heritage Sites, as well as Bibi Ka Maqbara, Aurangabad Caves and several other numerous monuments and archaeological sites ranging from Upper Palaeolithic period to Modern times.



Dr. Tejas Garge

The present paper highlights efforts to conserve heritage by Archaeological Survey of India and Directorate of Archaeology and Museums. Since discovery of the Caves conservation efforts were initiated by Education Department, Government of Nizam, Hyderabad. In post-independence period the Archaeological Survey of India carried forward the same on more scientific manner and vigorous scale. So far restoration of fallen pillars in rock cut caves was carried out by using reinforced cement concrete (RCC). The ASI, Aurangabad Circle has recently carried out restoration of pillars in Cave 10 in Ajanta Group of Caves using basalt rock which is parent material of these caves. This work is complex in terms of conceptualization, design, planning and execution. The present paper explains this complex process of conservation in Aurangabad region.



**Dr. Tejas Garge, Director of the Directorate of Archaeology and Museums,
Government of Maharashtra**

Short Biography: Dr. Garge is working in the field of Archaeology and Heritage Management for past two decades. Specializing in Harappan Civilisation and Firearms, his other areas of interest are Museum and Exhibitions, Indian Art and Architecture Forts and Fortifications, Marine Archaeology, Heritage Management and Legislation.

Dr. Garge completed his PhD from the Deccan College, Pune and PG diploma in Field Archaeology from Institute of Archaeology, New Delhi. He worked as Research Associate in Indian Archaeological Society, then in ASI as an Assistant Archaeologist from 2003 and signed off as a Deputy Superintending Archaeologist in April 2017. He directed excavation at Koloshi and participated in many excavations of national importance. He led several archaeological expeditions leading to discovery of Petroglyphs in Konkan, archaeological sites in Mizoram, Haryana, Gujarat and Maharashtra. He was deputed to China as Curatorial Associate for International Exhibition - 'Treasures of Ancient India' and to Paul Getty Museum, LA, USA for an International Workshop on Buddhism.

Dr. Garge has presented papers in various seminars and delivered talks. He is associated with various Universities as a resource person and visiting faculty. He is member of several academic Societies, the Governor of MMR Heritage Society and Trustee at CSMVS, Mumbai. He has authored 2 books-Environment and Settlement Pattern of the Harappan Civilization in Chautang Basin, Aurangabad and its Neighbourhood, 7 joint monographs including Cannons of Goa, Cannons of Diu, Treasures of Ancient India etc., 35 research papers and popular write-ups in newspapers as well as magazines in English and Marathi.



COMPOSITE CULTURE OF DECCAN AND SUFI TRADITION

Communal harmony and composite culture are celebrated by some and denounced by others. The purists of all religions denounce the concept of composite culture. They accept nothing short of 'pure Hindu' or 'pure Islamic' culture. The pure culture, needless to say, divides while composite culture unites the people of a country. And in democracy, culture is highly politicized. The question is in a multi-religious or multi-cultural society, is it at all possible to have pure' religious or cultural traditions in any community? Obviously not. If people of diverse religious beliefs and cultural traditions co-exist together how can their practices remain pure?

To understand the impact of teaching of lesser known Sufi saints and the role of dargah in composite culture in modern city like Pune, a study was made in 2012 and the result looks quite encouraging. And make our belief system stronger that composite culture and communal harmony is the cultural capitalism of India.



Dr. Mohammad Nazrul Bari



Dr. Mohammad Nazrul Bari: Head-Department of History, Central University of Karnataka, Gulbarga-Karnataka, India

Short Biography: Dr. Bari, did his PhD from Centre of Advanced Studies, Department of History, AMU Aligarh. He started his career from the same department and later he also taught in Poona College at Pune for almost six years. He is a prolific writer and published three books and good number of research papers and popular newspaper articles. Now he is working in Central University of Karnataka since March 2012. He was also awarded a grant by Royal Numismatic Society, London to study the collection of Punch marked coins in British Museum and Achmolean Museum, Oxford University.

