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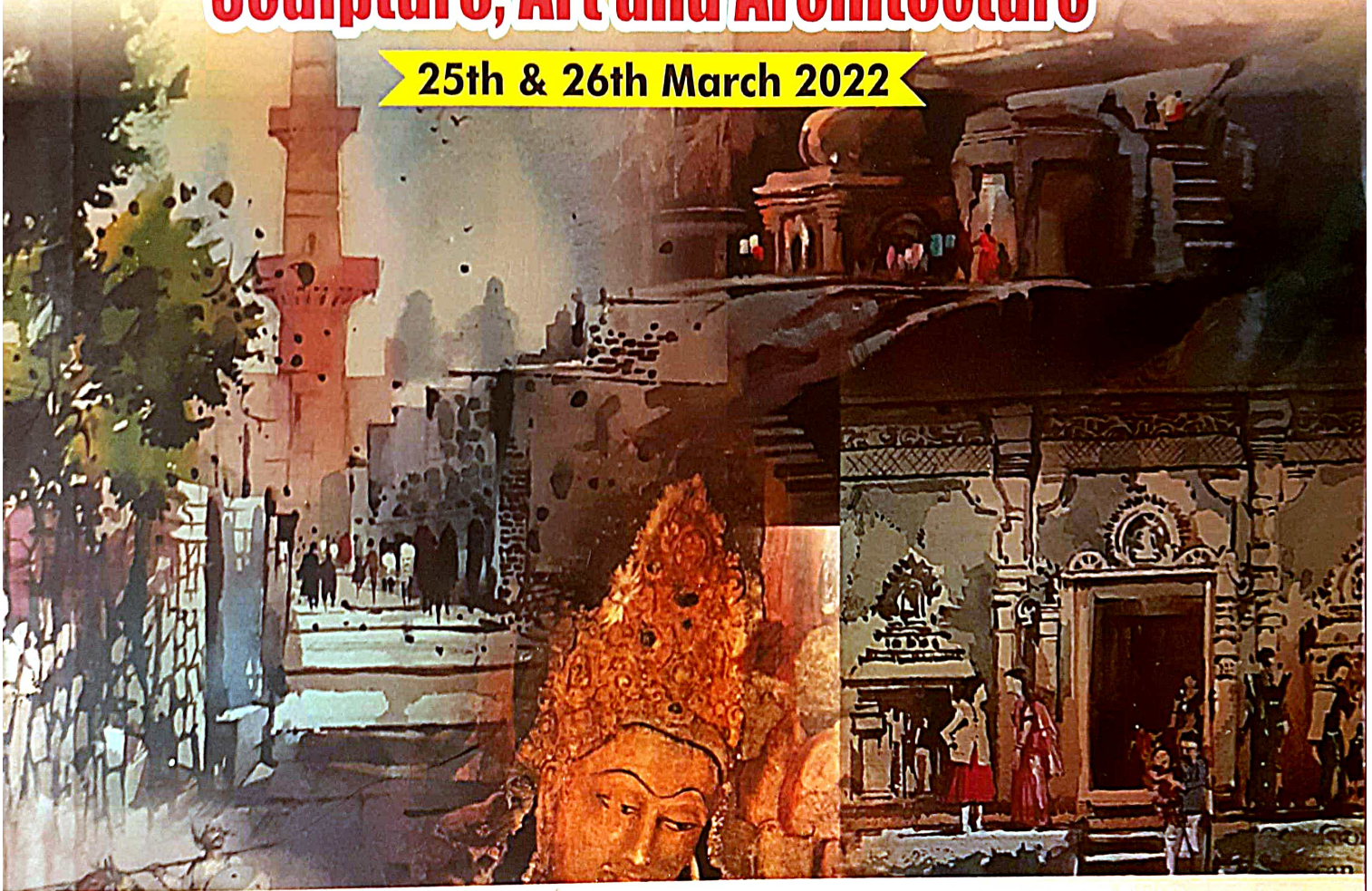
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Shivaji Arts, Commerce & Science College, Kannad

Tq Kannad, Dist. Aurangabad-431103 (M.S.)

Phone & Fax (02435)220597

Website: shivajicollegekannad.org

Email: shivajicollegeknd@yahoo.co.in

Affiliated to

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THE ORIGIN AND DEVELOPMENT OF MOTHER GODDESS

Dhananjay R. Jawalekar
Shri SantGajananMuhavidyalaya Kharde,
Dist-Ahmednagar

Abstract : The term feminism arose in European countries around 1960s. Even, they were not having voting rights in European countries. According to their religious and mythological concept, woman is subordinate to man. She is second to man. She is the second mistake of God. She is created by the rib of man. With these all concepts of their myth, they were treated worse than animal in foreign countries. As far as India is concern, Indian mythology has given the highest level to women. There are many Gods and Goddess according to Indian myth. The importance to Goddess is given greater than God in Indian mythology. Even, it is to be believed that Mother is greater than God. Mother, sister, wife, daughter etc. are many roles that a woman plays in Indian families. The Goddess is also called as Maatari, Mataram, Maa which means "Mother". Even, according to Indian myth there are three main and important Goddess to whom everyone on the earth worships and asks blessing of them as for money- *MaataLakshmi*- Goddess of wealth and money; *Maasaraswati*- Goddess of Knowledge and *Maadurga*-Goddess of Power and strength. This means, it is very important part of Indian myth which is concern to universal need of money, knowledge and strength. Hence, it is important to study on the origin and development of the term Goddess in myth, especially Indian myth. The current work aims to focus on the development and origin of mother Goddess.

Key Words: Myth, rituals, beliefs, mother, Goddess etc.

Aims of the study- To study the origin and development of the mother goddess.

Methodology of the study- Descriptive historical research method is used for the current study.

Mother Goddess:

The primitive society the clan centered on woman, woman was not only the symbol of generation but the actual producer of life. The worship of female principle had been a living faith not only in India but in many other countries of the world in recent past.¹ The energy principle of the universe as conceived of differentially led to its various minor aspects, such as motherhood, sisterhood and wifehood in all of which forms the consorts of the Hindu gods have appeared in their pantheon.² Primitive societies the world over have revered the mother goddess who has been worshiped in many different forms, each of reveals different aspects of her nature. One of the earliest representations of the Divine mother was that of a goddess of fertility.

The mother earth concept was again a universally accepted idea and most peasant communities had their own representation of the deity. It was not just the fertile earth which was considered sacred, but nature and natural phenomena come to be sanctified. Bhudevi is the junior consort of Vishnu his senior consort is either Laxmi or Shri.

There are two types of evidence which throw light on the development of the concept literary and archaeological. These things focus of concept of mother goddess. Archaeological evidence for mother goddess representation in India is available from a very ancient period. Baghor is a micro lithic site located in a prehistoric ox bow lake on son river in Madhya Pradesh. It has been dated to about eleven thousand years ago. "Archaeologists have found a number of chipped and ground stone artifacts. Groups of geometric microliths triangular in shape, were found distributed in rough circle around a small rubble platform and included stone pieces consisting of iron concretions interlaid with sand stone."³

When these pieces were fitted together they formed triangular shaped objects with concentric lines of varying colors of red and brown. The local inhabitants identified the stone as a representation of the mother goddess and archaeological studies have revealed that such stones are still in worship in the son area. The Salagramas, Bana lingas and yantras are primarily associated with the Vaishnav, Shaiva and Sakta cults respectively. There are various sacred stones scattered over different parts of India which are taken to stand for one or other of the cult divinities.⁴ It has been shown that rude stone monuments consisting of menhirs, dolmens and cromlechs distributed over parts of Europe; western Asia, and India, are essentially sepulchral in character. Many instances are known in India of ancient and modern times of stones being regarded as anionic representations of the cult deities. The well-known Sakata tradition about the latter being regarded as so many pithasthanas particularly sacred to the Shakti worshippers should be noted in this connection. In the modern times, the most important objects of worship in many of these shrines are usually stone blocks covered over with red cloth which is described as this or that limb of the goddess.

The red being the fertility symbol representing the menstrual blood is appropriate to the female figurative supposed to represent the earth or mother goddess.⁵ The archaeological excavation at Inamgaon, near pune have observed headless mother goddess and it has been assigned to 1200 BC. Her association with bull as a vehicle reminds us of the images of the nude goddess with bull at Vadgaon in Maharashtra and Bhinmal in southern Rajasthan in the historical period. Another variety of this goddess in complete nude and legs wide apart in a frog posture have been observed at Ter in Osmanabad district. This is a small Terra cotta figurine in is shown in a symbolically laying posture.

Harappa culture is not only agricultural communities but mixed population of other cultures like Kulli and Zhub. They are also brought with them their own cults and rituals, the female principle of the agricultural communities which formed the basis of the Harappen

religion. Some Indus Valley seals indicate mother goddess with a plant issuing from her womb. The mother goddess was thus identified with the mother earth. All over world the earth spirit is generally regarded as female and presiding deities of agriculture are mainly goddess. Many rings stones discovered in the archaeological sites are described as cult objects symbolizing the mother aspects of the goddess such cult objects were popular in Mayra and Sanga period.¹⁶

In the province of Takshashila to Patana many circles or sculptures are found and its consider to relate with mother goddesses. Such sculptures are in the colour of black, brown and white and few of them are strong with the shape. Similarity of all these sculptures are one common thing that is square part in the middle of such sculptures and flowers, plants, geometric graphics as well as lines and sub lines drawn. And origins of all their sculptures are found in yoni (vagina) in Sindhu vales. In 2000 years progress of such sculptures reached in high progress cessed, but square part of such sculpture is common in such circle. Important circle in the origin of mother goddesses image in the journey of image and sculpture: In Kulkata museum and sculpture found in Mathura is organic its form one of the important part in the concept. On this sculpture find eight leaf lotus spread in four directions. Tendrils are grown on direction and women image also carved on it and there women are symbol of eight goddesses and there are around in the dancing form and only half part is found in Mathura. Rajghat sculpture of mother goddesses is found in Rajghat is also very important in the formation of concept of mother goddesses. On this sculpture three mother goddesses carved and snakes are also found around images and yoni symbol (imagery) also carved out side.

Three mother goddesses and moon image also found in crafted form on such image also found crafted form on such image and such image may be very closely connected with 'Sinwali' mother goddesses. Such circle sculpture also found in 'Takshashila' and elephant's carved and other sculpture found at 'Basadh' lion, plum tree and muchkunda flowers and two images of mother goddess also found.

Sculpture found in 'Murtugigang' at Patana there three circles are found and three are in complete form and image rounded in nude form which symbolically crafted as sign of fertility of mother goddess and its co-related with 'Nandangadh' mother goddess.

Three sukata in vedas also nature form of mother goddess image such yantra is residence of shreedevi and its shape in the square form and golden sliding also part of such yantra and its called 'Paridhi' and its symbol of development, autistic and life and on such yantra "A Lazmi" reside on outside. And such yantra (divine script) is symbol of existence of Lazmi mother goddesses and couple developed from of image of mother goddess. "Shree Chakara" and flowers, animals which are crafted on this yantra (divine script) is part of vedic literature and also found in folklore. The worship of yantra is common throughout India; perhaps the most important of these yantra is the shrichakra. The discovery and development

of shakti or psychic energy in man is the aim of the mantra-shastra. The shakti which resides in man, and the yoga-shastra is called as Kundalini shakti. These are kundalini shakti defined the tantra as a figure consisting of angles and petal-like parts. That which consists of angles alone is called a yantra.

The simple fact is that all such figures are the models of the earliest concept of woman as mother and it is the mother in all such cases who has received prominence. She gets in the first word uttered by a baby. In my opinion, scholars have gone rather too far in philosophizing the simple truth regarding the early pre and protohistoric figurines of women as mother.

The most remarkable figure of the Mathura class is that of a mother goddesses which very closely resemble artists stylistically, that of the earlier period. The main difference is in the technique of its execution. Whereas the mother goddess figurines of the earlier period from a mould while the body is modelled in two parts. Her head is a modelled from a mould while the body is modelled by hand and joined later.⁷ Faces are somewhat oval and the eyes, which are rendered elliptical, are indicated by an outline in relief and hence they look like spectacles. No eyebrows are shown the grille, being broad, completely covers the genital. The legs are always short and stumpy and the hands which are missing in a number of specimens were probably carved. The change in the representation of the mother goddess from the bird faced and animal faced to the human face is indeed remarkable. Remnants of applied clay, sometimes resembling ossicles, are seen in the earlier mother goddess figurines but their number increases when the head dress become elaborate. This headiness is the characteristic feature of the Mathuran female figures and is highly likely that we can discern Hellenistic influence here, because the elaborate headresses are also characteristic of the terracotta figures of Hellenistic Greece of the fourth and third centuries BC...

It has now become possible to state that river Saraswati is ground truth. With over 2000 archaeological sites discovered on the bank of river Saraswati the civilization should be called Saraswati civilization. She is mother who nurtured a civilization. "She nurtured the people living on the banks of the river. She is a divinity. She had attained the status of a divinity even in the days of Rigveda. She descends as amritam, divyam-Saraswati (best of mothers, best of rivers and best of divinities). She is a divinity celebrated in Bharat as Vidyadevi (divinity of learning), Kaladevi (divinity of arts, crafts and technology), Jnanadevi (divinity of wisdom). She is the very embodiment of Brahman, the prayer, she is Brahman which is the name of an ancient writing system of Bharat. She is mother beyond compare. Together with mother earth (Bhu-devi). She is mother.

It also true that such names are Anubhava, Uma, Durga, Kali etc. which come to designate, singly or collectively, the central figure of the Siddha cult, she was occur in the

Regveda.⁹ But the Several female deities found there bring out in a striking manner the inner workings of the vedic seers minds. In Regvada more prominence is given here to male deities.

Of the female deities mentioned in the vedic literature, we should begin with Aditi, the mother of the gods. Though there is no separate human to her in Rugvada but he mentioned over eighty times in different hymens - where she is invoked along with other deities.

It is only Ratri-Sukta in Regvadas mother goddess mentioned in an interesting but curious manner thus

The said goddess is eternal and divine which is thoroughly present in each and every greenery of the earth.

The goddess Ushadevi the black, dull and blur deep dark is showered on me. Remove it like you remove the poverty by wealth. Remove the dark by the dawn of knowledge. She is mentioned along with Aditi also in the later Samhitas.

“The most important goddess of the Regvada is Usas who celebrated in 20 hymns and mentioned more than 300 times. She is the dawn goddess who like a dancer displays her bosom.”¹¹

We have already had occasion to refer to the Earth goddess Prithvi who is generally invoked conjointly with Dyaus, the sky god. Individually she is lauded in one short hymn of the Regvada and in a long one in the Atharvaveda.

Ambika appears first as Rudras sister in the 'Vijasaneyi Samhita' and the tattitiriya Brahmana and then as his consort in the tattiryaaranyaka. The Kenaupanishad refers to umahaimavati as the personified Brahmaidya Kali and Karali are mentioned in the MundakaUpanisad as two of the seven tongues of Agni the number of the divine mother is usually the same the Saptamarka.

In the epic period the Mahabharata the story of Durga's origin is a story of great 'Udyoga' the efforts of the Suras and Asuras as well as the Manvas to obtain her of their respective glory and prosperity. The tow Durga sutras in Mahabharta and Aryastava in the supplements outlined the various constituent elements underlying the principle cult picture of the developed sakta cult.

The DevataMahatmya section of Markendeyapurana contains the most representative and important puranic characterization of cult picture. 'The account of the origin of the goddess Durga in Devi Mahatmya describes that gods were defeated in a great battle by the Asuras. Then Mahishasur occupied swarg (heaven).'¹²

The god Indras body enspread the Ray's of energy line other deities and it unified. The organized light of energy (power) had been looked like the burning mountain. After the outcoming energy been collected in the form of female. The formation of human form of the goddess divine light outspread over the universe.

The skandapurana gives an exhaustive account of the worship of the mothers, also called sakti. Uma is called as the sakti of shiva. Four mahasaktis should be posted in the four avatars :Siddhambika in the east, Tara in the south, Bhaskara in the west and yoganandini in the north.¹³

Thus it is clear that all the gods and goddesses are only the manifestations of one single supreme sakti, Mahatmya or Mahasakti of Maheswara. The skandapurana further maintains that one was divided into nine, then, sixty four. She represents the creative energy of Brahma, preservative energy of Vishnu and destructive energy of Rudra. These different forms are characterized by various weapons and musical instruments.

Shakti is the female counter part of Shiva. Prakriti is a female energy of Purusa, but it is she who is the dynamic principle. Shiva is powerful and active only with shakti otherwise he is in torpor and inactive.¹⁴ According to markandeypurana all the manifestations of divine power are here conceived to flow from Mahalakshmi, who is looked upon in the markandeypurana as the supreme source of all power.

"It was pointed out already that devi is worshipped independently as the supreme deity under the name of shakti in Shaktism and that she is also worshiped in association with Shiva in Saivism and Vishnu in Vishnavism."¹⁵

Conclusion- In India civilization the mother goddess has been worshiped as the symbol of fertility. Earth,river, are preyed and worshiped as the mother goddess. This tradition has been continuously going on since Sindhu civilization. Shakti cult has popularized the concept of mother goddess.

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