
SCULPTURES OF SURSUNDARIS AT KORAVALI

Dr. Mrs. Nabha Kakade
Associate Professor , S.S.A's Arts & Commerce College, Solapur



INTRODUCTION :

The study of human society involves the study of culture. The analysis of human society must certainly be carried out on the culture level that's why the study of nature origin and significance of culture is important. We know that the content of culture is extremely diverse. It include art, music, literature, science, technology, philosophy, religion and millions of other things. One thing is clear, that human beings create countless physical objects- axes, wheels, vehicles, houses, books, paintings, clothes and also ornaments, these are regarded as a part of culture.

The values in India is about living life with a zest and observing belief in God. And the place of worship of God is temple. The Temple is know as devalaya also. The temple represents the multiple facets and complex process of the development of society through its architecture, sculpture, iconography, rituals & institutional organization. So we must think and study keenly about our temple and sculptures.

Sursundries of Koravli :

Solapur is a district in Maharashtra state, located on the south east edge of the state and lies in the Bheema and Seena basins. The area of Solapur district is fourteen thousand eight hundred and eighty six sq. km. The distance of solapur from Mumbai is 450 km. the population of district is 3,849,543 The district is 31.80% urban. There are eleven Talukas in Solapur district.

1. North Solapur
- 2) Barshi
- 3) Akkalkot
- 4) South Solapur
- 5) Mohol
- 6) Mangalvedha
- 7) Pandharpur
- 8) Sangola
- 9) Malshiras
- 10) Karmala
- 1) Madha.

Solapur has limited natural beauty. It does not have huge mountains. Hill stations and heavy forests, but it has historical and religious importance. Solapur was never rule of various dynasties like chlukyas, Yadavas till 1300 of Devgiri's Yadavas rule traces remains in solapur with nine inscriptions and some temples.

We are going to enlighten on sculptures of Sursundaris of Koravli village Mohol taluka of solapur District. Which is 24 km. from Solapur city. The population of koravli is 5000. But this is known as 'Sursudaris' villages. There is a tmple of shiva, which is worshipped by the people of koravli. The temple is mostly delapidated. People worship shiva but they neglect the sculptures of the temple.

There are eighteen sursundaris, obviously sculptured outside of the temple. These are so beautiful & in standing posture. All are adorned with varitieies of ornaments. Is is not easy to observe the sculptures, because those have suffered damage.

Sursundaris at Korivali :

1. Patralekha- she is having bangles, keyur, finger rings in both hands of fingers, stuka, ear-ring, keyur, kamarpatta, tode & nupur. She is deeply concentrating in writing letter. We can't see her necklaces, her hair dressing is also very attractive she has tied hair with knot.
2. Mardala or Mridungvadini- Her hair style is also like patralekha. She is also having all the ornaments. Her keyurs are different there is a gem in the middle & stones around the gem. She is having skandhara. She has not kantha but necklace & stanahara. The sculpture had his own observation & also imagination, but we can see that he never forgot the religious motive behind The sculpture. He is conveying the message to the people that at the door of the God you can serve by the Mridung.
3. She is also Mardala or Damruvadini. Her keyuars & Shandamala are totally different. He hair style is also different. These keyurs are of gold & there are no beads, stones or gems. She is completely engrossed in servicing the god.
4. Darpana- giving message, see in the mirror and observe how are you genuinely 'Janay Aatmanam means observe yourself. Sovrates also carved 'Gnothe Sautam' these words at the entrance of the Apoll temple at Delphi. she is also having all the other ornaments. Her nupurs are different.
5. Women and monkey- the monkey is trying to strip her cloths. This suggests that don't be unstable but come at the door with complete devotion in god and worship. Shi is also having all types of ornaments except kamarpatta. She messages that put aside the obsession of sex.
6. Torana – this is torana totally different from other toranas in Maharashtra. We didn't see the khadavas to sursundaris. But she is having these, there is snake around her this massaging to live far from women attraction & sex obsession. It is poison she is so beautiful and in shape. She has no karmrpatta & clothes. She is necked but having all the ornaments which are artistically carved by the sculptor.
7. Phaldharini sursundaris having Bilva fruit messaging that there is no need to put the money. Gold or silver before the god, it is sufficient to put only fruit. Worship by heart is Ring of light that surrounds the icon. It is a circular close to the head. He bangles & anklets are different from others. The ornament on her head is like crown. In the middle of her necklace there are two stones & one diamond.
8. Padmagandha- having flower In her left hand again messging offering only flower to the god is sufficient. There is prabhavalay behind her head in three steps. This sculpture has also stuka on head like crown. Her kamarpatta is broad but other ornaments are beautifully carved.
9. Phaldharini- is also having prabhavalay. Her every ornament is thick. She is not slim. There is deep devotion in her eyes. She also messages to offer only fruit to the god is sufficient. There is no need of money.
10. Mardala – Veenavadini – having deep 'devotes' and messaging to serve god by veena with full concentration she is slim. Every part of her body is so beautiful & she is looking so calm. She is also having all the ornament and her kamarpatta is in to steps.
11. Devangana or chamara having chamar in her right hand she has mukut. She has choti & she has taken a choti in her left hand. Her nupurs we can see clearly. She is having all the ornaments with chakra kundalas.
12. Munjughosha – is the rare sculpture. We do not find this type of sursundaris in other temples. She is having khanjar in both the hands messaging to kill all the bad things in your mind. She all ornaments but necklaces are four kantha, two necklaces and stanahar.

13. Putravallabha- the mother with her kid messaging the relation between the god ad devotee is like mother and child. Here the sundari is not slim but fat. The observation of the sculptor is appreciable. She has prbhavalay and all the ornaments.

14. Nupurpadika- she is totally damaged but her hair style can see. She has also having all the ornaments.

All are carved artistically we have attached the all types of ornaments with sketches & photographs. The sursundaris are not to be seen only as symbols of sex, but each one of them portrays a message of rich cultural activities. They also give the message, when you enter the temple you should leave all the temptations & worldly attractions outside and submit totally to the god , the intention is a devotee should visit the temple and sense the message. It should not be only a formality of worshipping the god but being genuinely spiritual and merging with the universal spirit. They want to give a message the god doesn't have discretion of any kind as far as his devotes are concerned, but genuine human spirit is more important. These are at present neglected and misunderstood, but they are symbols of our culture & religion. Although the ornaments are as old as seven hundred years, they attract genuine interest to the sculptors & the artists take ideas and inspiration of them.

REFERENCES

1. Kingsely Davis – Human Society – Collier Macmillan Internation Edition, page 5
2. Tiwari S.P. – Naupura , the Anklet in Indian literature and Art – Delhi – 1984 page no. 25
3. G.V. Plekhanov- art and Utility, Bombay – p. 117
4. Jesuit Lafitau – Les Moeurs des Sauvages Americains, paris, 1724, vol II – p.59
5. Ibid – p. 60
6. G.V. Plekhanov- Arts & Utility – Bombay, p 117
7. Taetowieren, Narbezeichnen and koerperbemalen, Berlin- 1887, page 19
8. Burton, the take Regions of central Africa, London, 1860, vol. II , p.63
9. Marathi Vishavkosha- Vol. 1
10. Ibid – Arts & Utility , p 129
11. Regveda – i, ii,iii, iv, v, viii
12. Mukharji R.K. – Hindu civilization, London, 1936 p.17
13. N.R. srinivasan – Status of women in Hindu Society through ages – exotic India.com.