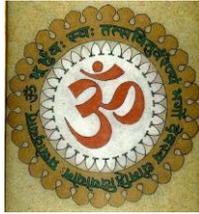


Siddheshvara Shivālaya

**The Richest Treasure of
Art, Architecture and Sculptures on
Omkara Mandhata Mukti Dhama
A Holy Hilly Island of OM**

Om Holy Book #7



**Research Operation
By
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75 Color Photographs

**OM Shanti Mandiram
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Section I – Documentation

Forsyth on Siddheshvara Temple

On the Māndhātā hill are the remains of what must have been if it ever approached completion, a remarkably fine Shivite temple, now called Siddheśvar Mahādeva. The dome which covered the shrine is, however, completely gone and has been recently replaced by mean flat roof, not so high as the remaining pillars of the porches. In its fall it has also overthrown and covered many of the pillars of the porches, and much of the fine work of plinth. It appears to have been a square shrine of about twenty-six feet outside measurement, with projections added to the four sides, each about five feet in depth. In each of these was a doorway, and in front of each door a porch (Sabhā Mandap) resting on fourteen pillars. These pillars are fourteen feet high to the architrave, each porch being thus a perfect cube. They are elaborately carved in squares, polygons, and circles and most of them have curious frieze or fillet of Satyr-like figures about half way up.



They are about three feet square at the foot and do not taper very much. They are all crowned with bracket capitals, on which rest the architraves, each bracket being carved into a grotesque squat human figure. The roofs of these porches appear to have been of flat slabs. It is impossible now to say what the

adytum or shrine was like; but if it corresponded with the porches, it must have been a most imposing structure. [very imp.]



The most remarkable feature of the building, however, is the plinth or platform on which it is built; this projects ten or twelve feet beyond the porches in front of each of which it is broken into flight of ten steps. It is raised about ten feet off the ground and appears to have been faced all round with a frieze of elephants, carved in almost complete relief of stone slabs. The elephants are between four and five feet in height and are executed with singular correctness and excellence of attitude. The material is yellow sandstone and they are consequently now a good deal weather-worn. In some cases there are two on a single slab in an attitude of combat, but more generally a single one, resting one foot on a small prostrate human figure. This frieze does not appear to have been completed, as close by, within an enclosure of which two sides are still standing, are a number of detached slabs with elephants carved on them, exactly like those on the plinth. All these, and most in the temple also have been sadly mutilated—trunks, ears, figure of the rider being generally broken off. The Rājā of Māndhātā has also removed a number to build into his new palace, after getting a mason to chisel them down in a manageable size. The only two left at all perfect now have been rescued, and will be properly cared for.¹

¹ They are now guarding the entrance to the Central Museum at Nagpur, we are told.

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There is no record of any extensive crescentades against idol between the time of Alā-ud-dīn and Aurangzeb, nor is it very likely that so pretentious a work as this would have been undertaken so late as the time of Aurangzeb; besides which its style and excellence of architecture seem evidently to belong to an earlier age. It is not therefore unreasonable to conclude that it was just being finished in A.D. 1295, when Sultan Alā-ud-dīn interrupted the works, demolishing even the elephants that were still standing in the workshop. Most of them had, however, been fixed in their places and the superstructure was probably complete, if so, the temple must have been inferior, as work of art, to no structural Hindu temple of that period of which illustrations or descriptions have been given to the public; besides which it appears to have been on a plan unusual in any known school of Hindu architecture; at least Fergusson gives no notice of four open pillared porches in a Hindu temple [N.B.]

Lord Curzon and the Siddheshvara² Temple

John Marshall reports:

The work at the old temple of Siddheśvara at Māndhātā was started under special instructions from His Excellency the Viceroy, who visited the place in October 1902. The temple is situated upon the top of the hill, on the island in the Narmadā, above the famous temple of Oṃkāreśvara.³ It appears to have been left unfinished, but was intended to be a very fine building. As it stands at present, it consists of the square sanctum, with a doorway in each of its four sides, its walls having been carried up almost to the springing of the spire; but the latter seems never to have been built, though many dressed stones lie about prepared for it.

To make the shrine usable in later times, an unsightly dome, in Muhamadan fashion, was thrown over it. Standing upon the high platform, out in front of each of the four doors, are the great columns of the surrounding *maṇḍapa* or porches. But here again the work has been left unfinished, the architraves alone lying across the tops of the columns. The removal of the ugly dome, and the substitution of something more in keeping with the old work, was the principal item of work to be accomplished here. To build a sculptured stone spire, such as was originally intended, with its mass of fretwork ornament and minor spires and finials grouped about the main tower, would have been altogether out of question, both from the enormous cost and our ignorance of the intended design; while to build anything else approximating that in general outline, though plain, would have been false and out of harmony with the rest of the structure. It only remained, then, to remove the dome and introduce a sunk flat roof, which could not be seen from without, and so leave the building, to all appearances, such as it was before the dome was put on, that is, an unfinished structure. The slabs of this flat roof had to be laid upon the flanges of light –iron girders, laid across from wall to wall, the flanges being sunk into the stone and flash with the same. Other minor repairs were also carried out, the total expenditure being estimated at Rs. 3,430.

When these old decorated temples are the least bit ruinous, they are most dangerous piles to meddle with. Built of heavy blocks of stone, put together without mortar, with little or no bonding, the least settlement in any part often converted the whole of the fabric into a loose unstable mass, simply held together by the jamming of stones in their tendency to collapse. Add to this the frequent, breaking of stone beams and their consequent sagging, with the crushing weight of

² A kind of official name. Skanda Purāṇa too has this name. Siddheshvara, Siddhanātha and Siddhinātha all are identical. The source appears later.

³ We need the exact location.

masonry, above them, and it would be difficult to find a more dangerous structure in which to risk one's life. In the case of cracked beams, angle iron, in short lengths, can be used in a variety of ways to very great advantage; and as our principal object with such buildings is simply to preserve them as ruins from further damage, the look of these temporary struts and supports will be hardly objectionable than a frame placed around a broken museum exhibit to keep it together. At the fine old ruined Vaiṣṇava temple, now being repaired at Jānjgir, we shall have to use some such expedient to support the broken lintel of the great entrance doorway. The lintel of this doorway and the beam above it are richly sculptured with symbolic images and arabesques, and must, although both are cracked through, be retained at any cost. Indeed, to remove them, even if it were desirable, half the front of the building would have to be dismantled.

On account of the peculiar method of construction followed in the erection of these old shrines, where the whole structure, spire included, is erected with an inner and an outer shell, the space between being filled in with dry rubble, and with little or no bonding of the two shells together, it is very difficult to know what to do when we find the outer shell fallen, and the rough back of the inner one exposed. If the original stones of the exterior are still there, they may, under expert guidance, be sorted and rebuilt; but, more often than not, they have long ago been carried away. [Emphasis added]. At Pāli, twelve miles beyond Ratanpur, in the Bilaspur district, is an old sculptured temple much in this condition, so far as its spire is concerned. From the upper half the outer casing of carved stones has fallen, leaving the crowning member supported upon stones of the inner core of masonry. Though it may be possible at some future time, when the more pressing work in the Province is finished and money is available, to reconstruct this outer shell in carved stone work, all we can do with it at present is to convert the whole loose mass, as it stands, into one solid whole by the use of cement grouting. This will not interfere with future restoration, and until then, will protect the tower from any further disintegration. The work has been put in hand.

Imp. note for the source:

This is the end of the extract drawn from pages 57 and 58 of the Archaeological Report by John Marshall, dated 1903. Now begins the extract from pages 6-7 of the same Report for 1905:

In the Central Provinces, the heaviest items of expenditure have been the repairs to the famous temple of Siddheśvara at Māndhātā and to the less known shrine at Sirpur Jānjgīr. The first named was visited by Lord Curzon at the end of

1902, and it is on the note that he left behind him and of which the following extract will be read with interest, that all the subsequent measures have been based.

“I visited,” wrote Lord Curzon, “this renowned and sacred island in the Nerbudda on October 31st, 1902, and was equally disappointed with its beauties and its monuments. The only building of any real character or distinction on the island is the Hindu Temple of Siddheśvara Mahādeva. But this is such an absolute ruin as to defy restoration at any but an unpardonable cost. The plinth or platform on which the ruins of the temple stand is of a very curious design, its outer edge consisting of a series of projecting and re-intering angles. The porches in front of the doorways must have been a very striking feature, but are now in a state of irreparable decay. The central shrine has been covered by some pious iconoclast with a low, stunted cupola, such as might be seen in a Muhammadan mosque. This ludicrous erection is in violent contrast to its surroundings and ought to be removed. [N.B.] I presume that the shrine has at one time been covered with the conical Hindu cupola or spire. It would not now be worth while to re-erect this; but it would seem preferable either to cover in the exposed shrine with a flat roof or possibly to put upon it one of the small pointed pyramidal roofs, of which several examples can be seen covering small Hindu shrines in the neighbourhood of the more modern temple in the town, just above the Rao’s palace [N.B. We need more details of this temple].

The only restoration of which the temple of Siddheśvara seems to me profitably to admit is to clear the plinth with the elephant frieze (a really noble feature) to its foundation, to cut away the jungle for a certain space around, so as to constitute a small enclosure, to remove all the fallen and broken stones and to collect against the wall any of these—and there are a great number, including some shattered elephants from the frieze-- that are carved or sculptured. In this way the place might be made to look more tidy. But it can never at anything except a wholly disproportionate cost be made into anything but a ruin.”

The measures ordered by Lord Curzon were begun in 1904, but owing to local difficulties very slow progress was made, and it was not until last year that the work could be carried out in its entirety. The roof, it should be said, which has been erected over the *sanctum*, is flat, but sunk slightly into the top of the building so that it cannot be seen from without.

ओंकार मान्धाता का शिल्प वैभव

[This is a scholarly, professional, systematic and praiseworthy literary paper, a class by itself. It was received by us from a person in Madhya Pradesh (very close to this holy mountain) who was found ultimately a liar and a cheat. He swallowed a lot of our money. Hardly gave anything in return. (He was not the only one. Many have cheated us, deceived us, duped us and robbed us in this and some previous philanthropic operations). It was typed in Devanagari. The author's name etc. appearing at the top right corner was crossed out mercilessly by this sinful man. So we don't know who was the writer. But it is worth reading. So we are reproducing it here for the delight of our readers. How sincerely we wish we could find some more writings of this kind so rare in our collection presented herein. We wrote all this just to inform our readers of the reality. The name of the author was suppressed by this wicked man. We cannot give the name because we don't know. This is not a plagiarism on our part. By the way, the external form of the paper was just the opposite in quality when compared with the internal form. It was typed on an 18th century Hindi typewriter. So we found it very difficult to read. There might be some errors, because many technical terms are unknown to us.

We tried our best to read the scratched out name. It seems R. S. Garg. In Māhishmatī smārikā there is a learned paper by Rama Sevaka Garga. May be both the papers are by one and the same author!]

नर्मदा का तटवर्ती भूभाग अपनी अपरिमित पुरा सम्पदा के लिए प्राचीन काल से सुविख्यात रहा है। ओंकार-मान्धाता का पुरातन संस्कृति केन्द्र आज भी अपने गगनचुम्बी देवालयों दुर्ग एवं तोरणद्वारों तथा कलात्मक प्रतिमाओं के लिए सर्वविदित है। यद्यपि अनेक देवालय अब धराशायी हो चुके हैं और कलाकृतियां अपना आकर्षण खो चुकी हैं किन्तु जीर्ण शीर्ण हो कर भी धरातल पर विद्यमान अवशेष ओंकार-मान्धाता क्षेत्र के पुरातन शिल्प वैभव और इस भूभाग के अतीत की समृद्धि का आभास देने में सक्षम हैं। यद्यपि इस भूभाग का एक विस्तृत क्षेत्र सांस्कृतिक दृष्टि से अत्यधिक महत्त्वपूर्ण रहा है, लेकिन सप्तमात्रा से लेकर कोठावा आश्रम तक नर्मदा और कावेरी के दोनों तट एवं बीच में स्थित ओंकार द्वीप का महत्त्व सर्वाधिक है।

ओंकार-मान्धाता आर्य संस्कृति के दक्षिणी प्रचार-प्रसार का एक महत्त्वपूर्ण पड़ाव था। कुल १२८१ कि. मी. लम्बी नर्मदा प्राचीन काल में उत्तरापथ और दक्षिणापथ की विभाजक सीमा रेखा थी। शतपथ ब्राह्मण ग्रन्थ में “रेवोत्तर” शब्द इसका सूचक है। माहिष्मती नगरी से ओंकारेश्वर तक का समस्त भूभाग “माहिष्मत” कहलाता था। ईसी को कालान्तर में अनूप देश कहा गया है। मत्स्य, पद्म, अग्नि और नारदीय पुराणों में वर्णित नर्मदा तट पर स्थित तीर्थ वस्तुतः आर्यों की बस्तियां थीं, उनके आश्रम थे और वहां से संस्कृति का प्रचार-प्रसार होता था। ओंकार मान्धाता में यद्यपि अभी तक कोई पुरातत्त्विय उत्खनन नहीं हुआ जिससे प्राचीन काल एवं संस्कृति के अवशेष मिले हों, किन्तु महेश्वर उत्खनन अप्रत्यक्ष रूप से यहां की सांस्कृतिक पृष्ठभूमि का दिग्दर्शन है। यहां इतिहास के विकास का एक क्रम मिलता है जो संपूर्ण आर्य जाति के इतिहास का अंग है।

ओंकार-मान्धाता का प्राचीन शिल्प वैभव १० वीं से १३ वीं शती ई. के मध्य का परमार कालीन है। यहां के देवालय भूमिज शैली के अवश्य हैं किन्तु कुछ मंदिर तल विन्यास की दृष्टि से नवीन हैं। सिद्धनाथ मंदिर एक ऐसा प्रयोग है जो अन्यत्र नहीं मिलता। इसे ऊंची जगती पर इस प्रकार निर्मित किया गया है कि गर्भगृह के चार प्रवेश द्वार बनाए जा सकें। चारों ओर अन्तराल के साथ जुड़ा हुआ मण्डप है। अलग से प्रदक्षिणा पथ नहीं बनाया गया। जगती को कलापूर्ण हाथियों से इस प्रकार अलंकृत किया गया है मानो वे गजधर ही हों जिन्होंने गजरथ [विमान] को ऊपर उठा लिया हो।

इस सिद्धनाथ स्तम्भों में लगे हुए भारवाही कीचक अद्भुत प्रकार के हैं। एक साथ इतने प्रकार के कीचक एक ही मन्दिर में कहीं नहीं मिले। सिंहमुखा, वराहमुखा, गजमुखा, आदि अनेक प्रकार के इन कीचकों में एक मातामुखी कीचक भी है। एक मां अपने दो बच्चों को लिए हुए हास्यपूर्ण मुखमुद्रा में भार उठाए हुए अङ्कित यह आलेखन शिल्पी की स्वतन्त्र अभिव्यक्ति है। ऐसा प्रतीत होता है मानों शिल्पी ने निर्माण के समय बोझा उठाने का काम करने वाली किसी महिला को ही आदर्श कर यहां अंकित किया हो। यद्यपि मन्दिर का शिखर गिर चुका है परन्तु उसकी कलात्मकता नष्ट नहीं हुई है। जगती में उत्तर की ओर पश्चिमी चढाववाली जगती पर किसी शोभायात्रा अथवा महोत्सव का अंकन है।

यहीं दुर्गाद्वार में अर्जुन एवं भीम कही जानेवाली शिव और भैरव [संभवतः श्रीशैल में प्रतिष्ठित मल्लिकार्जुन एवं डाकिनी क्षेत्र के भीमशंकर] की विशालकाय प्रतिमाएं लगी हुई हैं। गौर सोमनाथ ढाबली मन्दिर ही नहीं पंथिया का शिव मन्दिर एवं ममलेध्वर आदि देवालय मध्यकालीन कला के सुन्दर नमूने हैं। ममलेध्वर मन्दिर में अंकित शिलालेखों के आधार पर इसे भूमिज शैली का प्राचीनतम मंदिर माना जाता है।

ओंकारेश्वर मंदिर का जो स्वरूप आज दिखलाई देता वह अधूरा है। तल विन्यास के आधार पर तो इस मंदिर की जगती का दक्षिण पूर्वी भाग गिर चुका है। आज जिस स्थान पर शिवलिंग प्रतिष्ठित है वह मूल गर्भगृह नहीं है। जो स्थापत्य और शिल्प वैभव शेष है वह अत्यन्त मनोहारी और कलापूर्ण है। मंदिर को रंग लगाकर यद्यपि आकर्षक बनाने का प्रयास किया गया है परन्तु इससे मूल कला दब गई है। यहीं नीचे की ओर देवी मंदिर है जिसका भीतरी भाग छत और स्तंभ पर्याप्त कलापूर्ण हैं। अकेले ओंकारेश्वर क्षेत्र में लगभग ५० मंदिर रहे होंगे। इनमें से अधिकांश अब गिर चुके हैं। कुछ को नये सिरे से निर्मित कर दिया गया है। जो मंदिर गिरे हुए हैं उनमें प्राप्त कलाकृतियां एवं किले के भीतरी दरवाजों पर लगी हुई विशालकाय प्रतिमाएं अभिव्यक्ति में सार्थक और सबल हैं।

ओंकार-मान्धाता की कलाकृतियों में अभिव्यक्ति है, रस है और पौराणिक कथानकों की पृष्ठभूमि भी। शिव प्रतिमाओं में अंधकासुरवध कथानक को शिल्पी ने मनोमय ढंग से तराशा है। भारी और विशालकाय प्रतिमाओं में भगवान एवं आराध्य की विराटता विद्यमान है। देवी प्रतिमाओं में मातृत्व की अभिव्यक्ति को महत्त्व दिया गया है। नायक नायिकाओं तथा सुरसुन्दरियों एवं देवाङ्गनाओं के अंकन में लौकिकता है। उनका लास्य विलास सार गर्भित अवश्य है। एक नायिका को बालक के साथ क्रीडा करते हुए बहुत ही आकर्षक एवं भावभंगिमापूर्ण रूप में शिल्पाङ्कित किया गया है। नारी सुलभ लज्जा के भाव इन कठोर पाषाण खण्डों में अंकित करना तत्कालीन शिल्पकला की विशेषता थी। चामुण्डा, महिषमर्दिनी, कात्यायनी एवं दुर्गा की प्रतिमाओं में

रौद्र रस की अपेक्षा शिल्पी ने मातृत्व का वात्सल्य तराशा है। कात्यायनी [कुन्ती] माता प्रतिमा इसका श्रेष्ठ उदाहरण है।

स्थापत्य एवं शिल्पकला में युग विशेष की धार्मिक, सांस्कृतिक, आर्थिक तथा ऐतिहासिक स्थिति झलकती रहती है। ओंकार-मान्धाता का शिल्पकला वैभव इसका स्पष्ट उदाहरण है। यहां की शिल्पकला मध्यकालीन मापदण्डों पर आधारित है। समस्त वास्तुकला इस तथ्य की परिचायक है कि उस युग में संरचना का एक सुनिश्चित क्रम, अंग संयोजन, उत्सेध योजना तथा आनुमानिक प्रतिमान निर्धारित थे। मांसल सौन्दर्य, विलास चेष्टा एवं आलिंगन की अभिव्यक्ति सामान्य बात थी। आभूषणों में तरल, एकावली, प्रैवेयक, केयूर व वलय के साथ कंचुकी परिधान, उरुदाम मेखला तथा चन्नवीर और उत्तरीय का अंकन सुरुचिपूर्ण है।

ओंकार-मान्धाता की शिल्पकला संपदा को देखने पर यह तथ्य स्पष्ट हो जाता है कि यह स्थान परमारों के समय का एक तीर्थ ही नहीं, अपि तु कला साधना का केन्द्र था। यहां का सिद्धहस्त शिल्पी एक असामान्य कारीगर और कला आचार्य भी था। उसने अपने नाम के लिए नहीं साधना के लिए शिल्पांकन किए थे। वह कला साधक था। प्रयोग करना और नवीनता लाना उसकी विधा का अंग था। विशालता और विराटता को प्रदर्शित करने में वह माहिर था। यहां का शिल्प वैभव अभी तक कला समीक्षकों तक नहीं पहुंच पाया क्योंकि वह अत्यन्त बिखरा हुआ है। यहां के देवालय क्यों विनष्ट हुए इतिहास इसे नहीं बता पा रहा। यहां के हजारों नमूने नष्ट हो चुके हैं किन्तु जितना भी उपलब्ध है वह श्रेष्ठ है।

[What follows is an official bulletin. It is numbered serially 14. Issued from Bhopal on 21st June 1988. In Hindi. Some of the matter in the beginning is only an old story. The later portion is good. But all this is very old and scanty.]

क्रमांक १४ | भोपाल: दि. २१ जून, १९८८.

एएनपी /आर. के.के.पी.

Siddheshvara, Siddhinatha and Siddhanatha are all identical

This temple is the best on the mountain in terms of art, architecture and sculpture.

Lord Curzon visited it in October 1902. We have his report in our Om Book.

It was declared a protected ancient monument by the Government of India.

Some say that it was never completed. If the deity [Shivalinga] is inside even today, it can be explained only by an inference that there was already an old temple and what we see today was another structure built over the old one.

Why this inference?

According to Hindu religious law the deity is installed and given life (consecrated) only after the “home” is completed.

Even in our ordinary life, the resident moves in a residence only after it is completed as a building to live in.

Om Shanti. MLN

Siddheshvara Shivālaya

The Temple of Siddhanatha

Today in ruins, was formerly the most prestigious of all the temples of Omkareshvara-Mandhata. It is located on the plateau, in the eastern part of the island. Its architecture has a very original and complex style compared to the Brahmanic medieval architecture of the other temples of the city. This vestige of a shivaïte temple was protected and classified as a historic building by Lord Curzon (Viceroy of India) in 1902 under the British Empire. He was also responsible for the work of restoration completed in his time. Nowadays the temple is still used by some Brahmans and remains under the protection and the conservation of the Madhya Pradesh Department of Archaeology in Bhopal.



Fig. 47: The Temple of Siddhanatha. As cited by CREMIN Emilie, February 2005.

When it was intact, this temple was to have a highly gracious and imposing structure. The plan of the temple is remarkable. It corresponds to a definite mandala by the *Vastus shâstras**, representing the universe, occupied by the gods, projected on the earth. The cella (*garbhagriha**) (*garbha* = embryo) is placed in the center slightly down from the threshold instead of being on the side, as is often the case. It is open on the four cardinal directions, and also comprises a fifth vertical axis connecting the sky to the ground. Its original roof, formed of 5 shikaras in a cuneiform organization, is now destroyed. A tall shikara (a representation of Mount

Meru) was to be in the central part above the cella, surrounded by four other smaller porches [?] above. The porches [?] were supported by fifty 4.5 m high columns at the architrave. The ornamentation was carried out with much precision and great talent of expressivity. The columns are finely carved, and their corbels represent various dwarves [?]. The framing of the four entrance doors of the *cella*, located at the center is decorated with goddesses, *Yakshinis**. The base (*adhithâna*), is massive, decorated by a frieze of low reliefs made up of couples of elephants in various postures 1.5 m in height (Omkareshvara Jyotirlinga Temple Trust, 2003). Their heads were almost completely cut off probably at the time of the attack by the Muslim troops of the Moghol Emperor Aurangzeb. The unit was built starting from large blocks of sedimentary rock, assembled without mortar. This building in ruin remains a vestige expressing the size and the cultural richness of the kingdoms which resided in this place.

There is no specific data concerning the date of its construction. The stylistic characteristics of the sculptures which decorate it nevertheless make it possible to estimate that it was built in the 12th century, if we compare them with the medieval art of the center of India (Stierlin, 1998).

Two of the columns [!] are preserved at the Museum of Nagpur. The rest are mutilated. The building was covered by a Muhammadan-style dome, which was removed later by the government, not appreciating its esthetics, and is now covered by a roof of rock slabs seeming more compatible and adapted to the basic building (Russel, 1997).

Siddheshvara Shivālaya

Section II – Photographs

Linda Canestraight 2003

These photographs were taken in 2003 by Linda Canestraight, University of Missouri, during her trip to Omkara Mandhata doing research for source book, *Omkara-Mandhata-Mukti-Dhama* A Paradise for Pilgrims - Om Holy Book # 5 by Dr. Murari Nagar.



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Siddheshvara Shivālaya



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Siddheshvara Shivālaya



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Siddheshvara Shivālaya



P2270070



P2270071

Siddheshvara Shivālaya



P2270072



P2270073



P2270074



P2270075

Siddheshvara Shivālaya

R.P. Sharma, NY Photo Video 2003

The following photographs were taken in 2003 by a professional photographer, R.P. Sharma, NY Photo Video of Indore, India.



DSCN0478



DSCN0479

Siddheshvara Shivālaya



DSCN0480



DSCN0481

Siddheshvara Shivālaya



DSCN0482



DSCN0483

Siddheshvara Shivālaya



DSCN0484



DSCN0485

Siddheshvara Shivālaya



DSCN0486



DSCN0489

Siddheshvara Shivālaya



DSCN0490



DSCN0491

Siddheshvara Shivālaya



DSCN0492

Emile Cremin 2005

These photographs were presented to us by Emile Cremin, French Geographer in 2005 while she was researching her thesis, *Omkareshvara, A Holy City of the Narmada in the Course of Transformation.*



Siddheshvara Shivālaya





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Siddheshvara Shivālaya



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Siddheshvara Shivālaya



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Siddheshvara Shivālaya



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Father Geo George Kannanayal

The following three photographs are a boon to us from Father Geo George Kannanayal. They have been labeled as Pandava Mandita!



45

46

Garland of offerings #7

Siddheshvara Shivālaya



46



pandave mandira

47

48

Garland of offerings #7

Siddheshvara Shivālaya



GEO_3028



Geo_3020

Siddheshvara Shivālaya



GEO_0318



GEO_0319

Siddheshvara Shivālaya



GEO_0320

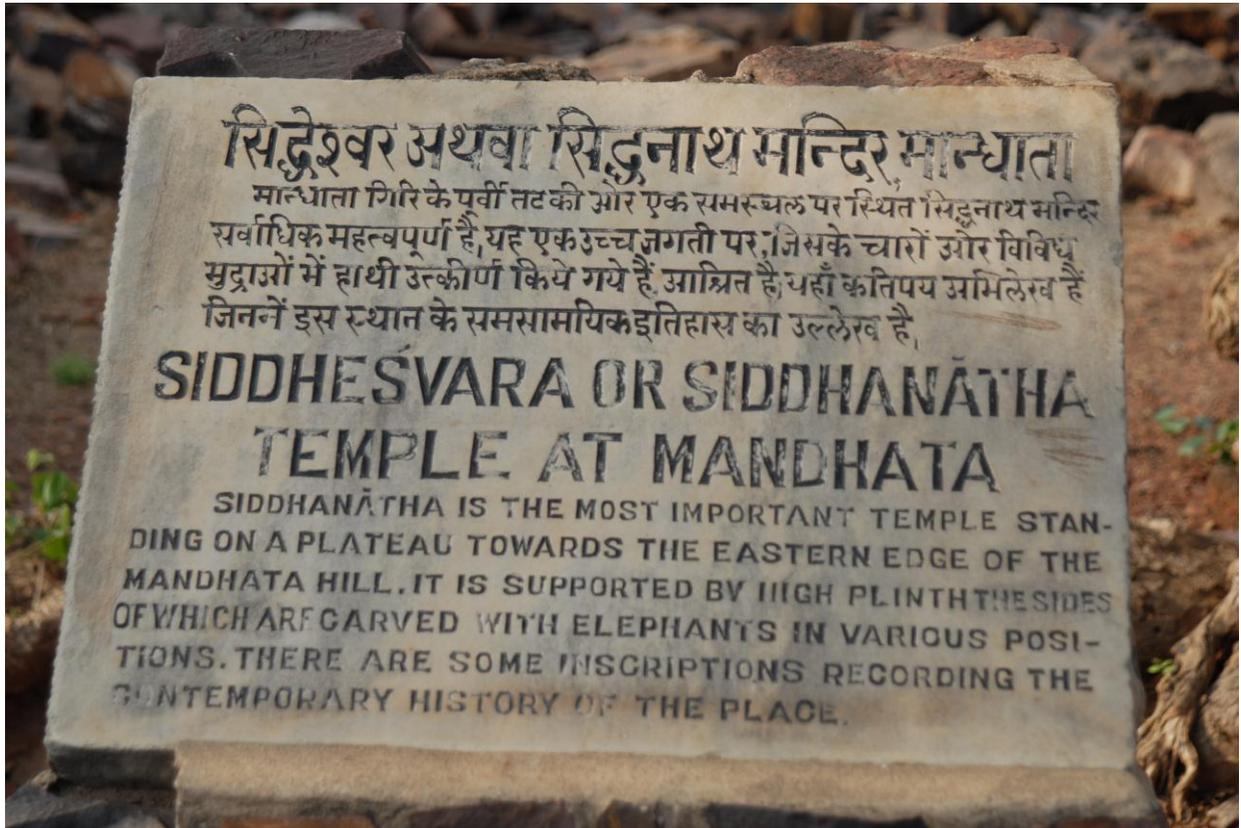


GEO_0324

Siddheshvara Shivālaya



GEO_0325



GEO_0326

Siddheshvara Shivālaya



GEO_0327



GEO_0328

Siddheshvara Shivālaya



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GEO_0330

Siddheshvara Shivālaya



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GEO_0333

Siddheshvara Shivālaya



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Siddheshvara Shivālaya



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Siddheshvara Shivālaya



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Siddheshvara Shivālaya



GEO_0340



GEO_0341

Siddheshvara Shivālaya



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Siddheshvara Shivālaya



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