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Challenges of Higher Education in India to Compete with  
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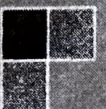
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On

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GLOBAL LEVEL**

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## CONTENTS

Sr. No.	Paper Title	Page No.
1.	Present Status of Indian Higher Education Dr. Maruti Arjun Kekane	1-4
2	Suggested Model for Higher Education in India to Compete With the Globe Dr. Akabarsaheb Babulal Nadaf	5-9
3	A Study on Role of Smartphone in Higher Education Dr. Raju G.	10-12
4	The Geographical Analysis of Rural Settlements Spacing in Daund Tahsil, Pune District.(M.S.) Mr. Parkhe Sakharan Baban, Dr. Chimangunde Vishavraj S.	13-16
5	Reviving Sports Post Pandemic Covid-19. Dr. R. D. Naiknaware	17-20
6	A Case Study of Influence Area of Primary Health Centers (PHC) in Panchganga River Basin Mehub V. Managave, Dr. M. V. Suryawanshi	21-24
7	Importance of Recreation in modern society Mrinalmi Nehra	25-27
8	Indian Higher Education System: Issues and Challenges Dr Anil Kumar Teotia	28-31
9	Challenges of Higher Education in India Dr. Smita D. Rane	32-34
10	Agro Tourism in Pune District: A SWOC Analysis Dr. Langade Sunil Sambhajl	35-38
11	Information and Digital Literacy Models for Academic Libraries Dr Namita Khot	39-45
12	Higher Education System in India: Major Concerns And Emerging Challenges Athokpam Marconi Singh	46-49
13	A Comparative Study of Social Adjustment Among Hostel and Non Hostel College Students Indrajeet Vijaysinh Patil	50-53
14	Higher Education: New Education Policy, Affect the New Technique for Teachers Smt. Archana Pandurang Kshirsagar	53-56
15	Fertility And Mortality Analysis in Chopda Tahsil, District Jalgaon (MS) Mrs. Sangita N. Patil, Dr. Shaileshkumar A. Wagh	57-63
16	Magnetic Susceptibility: A Proxy Parameter in Study of Palaeoclimate T.R.Mudgal	64-67
17	The Importance of Eye Witness, Threats To His Life And Protection In Criminal Justice System Bhosale Rakesh Arvind, Dr. Prabhakar Raghunath Jagtap	68-71
18	Role of Renewable Energy in Climate Change Mitigation Dr. K. R. Tanange	72-75
19	Study of Forest Cover and Forest Change in India: A Geographical Perspective Dr. Rajendra O. Parmar	76-81
20	The Chief Aspects of Thomas Hardy's Poetic Style Dr. Dwijendra Nath Burman	82-84
21	The Significant of English in Higher Education Dr. Prashant Tanaji Chavare	85-87
22	The Role of ICT in Higher Education Dr. Deshmukh S.B.	88-90
23	To Prepare a Norms for Selection of Hockey Players Dinesh Pandurang Karad	91-93
24	Role of Microfinance in Empowerment of Women in India Miss Charushila Bhupal Tasgave	94-96
25	A Study of Relation between Anxiety and emotional maturity among adolescence Prof. Dr. S. H. Mohite	97-98
26	Evaluation and scientific value of geomorphosite for geotourism development - A case study of Anjaneri hills, Tryambakeshwar Tahsil, Maharashtra. Dnyaneshwar N Pawar and Vasant B Boraste	99-104
27	Challenges and Opportunities in Higher Education in India Dr. Rahul N. Surve	105-106
28	Impact of Covid-19 Pandemic on Higher Education Bharat V. Patil	109-111



Significance of Experience on Leadership Behavior of College Directors of Physical Education & Sports of Goa Sunny R. Kanekar, R. B. Deshmukh	112-115
The Effects of Athletic Participation on the Academic Achievement of Higher Secondary Students in Goa Mr. Mangesh M. Parab	116-118
Covid-19 Era: A Gateway to Interdisciplinary Approach to Higher Education In India Ansari Faiz Ayat, Sonalka Nigam	119-121
Medium of Legal Education, official language of the Court and Administration of Justice: an Analytical Study Dr. Umesh Shrikrishnarao Aswar	122-124
Impact of Yoga on Academic Achievement of School Students of Paschim Medinipur, West Bengal. Sk Rasid Mahammad	125-129
Need and challenges of management education in Primary Health Care System in India Mr. Sanjay J Kasabe, Dr. Bharat V. Patil	130-132
Status of Life Sciences in Higher Education of India Bhagwat W. Chavre	133-136
Assessing Learners' Proficiency in English Using Englishscore Mobile App Dr Prajna Prani, Dr Ajit Kumar Pradhan	137-140
A study on Sources of ancient Indian history Dr. Prakash D. Pawar	141-143
Shivapanti Architecture - A Historical Review Dr. Dipak M. Chavan	144-146
Changes of Cotton Cropping Pattern in Yavatmal District - 2007 to 2018 Prof. Parag S. Meshram Dr. R.K. Dange	147-149
Globalization and Higher Education Prof. Dr. Netaji Bharat Kokate	150-151
A Study on Pradhan Mantri Jandhan Yojana and Pradhan Mantri Jandhan Literacy Dr. Dipak Vishwanath Dokhale	152-156
Use of Open Access Resources by the University Students: A Study Dr. Prakash Bhairu Bilawar	157-161
SDG 4: Quality Education - A Means of Sustainable Development In Higher Education Dr. C. S. Kale	162-164
Impact of Mobile Technology on Face-to-face Communication - A Case Study Dr. V.D. Dhumal	165-170
Reimagining the Social Structure of the Malabar Rebellion of 1921 Dr. Manu T., Dr. Hassan J., Dr. A. K. Ampotti, Mr. Shajeer S	171-172
Shaping Indian Higher Education, With A Focus On Management And Commerce Shivani Singh	173-176
Digital / Virtual Reference Services In The Present Context: A Review Kishor N. Desai	177-180
Challenges and Opportunities of Academic Libraries for boosting Higher Education in Covid-19 Pandemic Dr. Shivaji P Kamble	181-183
Changes in Characterization of Schmat in Adapted Bollywood Film Raazi Mr. Villas Pandurang Chaugale, Dr. N. P. Khavare	184-186
Self-Assertion of Women in Terry McMillan's Novel <i>Mama</i> Smt. Tejashri Shivaji Patil	187-188
Paper on Highlights of Requirements and Role of Teachers, Students in Colleges for Quality Higher Education Dr. Purandhar Dhanpal Nare	189-192
Public Burning Impact on Micro Environment Biomagnification Dr. S M Gotyal	193-196
Analysis on the Effect Of CEO Duality on Firm Performance - A Study on Selected Companies in Bengaluru Maitri M. V, Dr. P. Kavitha	197-203
Study on Impact of Stress Management Techniques on IT Professionals in Bangalore C. B. Gopinath, Dr. J. Gajendra Naidu	204-211
Empirical Study on Consumers' Online Shopping Decision With Reference to E-Retailing in Bangalore City Renuka. L, Dr. G.A. Venkatesan	212-220



## Hemadpanthi Architecture - A Historical Review

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### Abstract

Hemadpanthi style is mentioned as one of the major styles of Indian architecture. Hemadri Pandit or Hemadpant, who was the chief of the Yadava kingdom of Devagiri from 1259 to 1274, used this type of building in many places in Maharashtra and the Deccan Plateau, hence the name Hemadpant. The Hemadpanthi style of construction of the temples survived and is still available to scholars today. Stones used in building construction are usually designed to cut stones at different angles without having to fill them with lime or similar grade, to make them stick together and to fit together. In temple-like architecture, from the base to the top, the interlocking structure of the stone is harmonious and durable. The Grishneshwar temple at Ellora and the temple at Aundha Nagnath were some examples of Hemadpanthi architecture. The present research paper discusses the history of Hemadpanthi temple tradition.

### Preface

Hemadpanthi style is mentioned as one of the major styles of Indian architecture. Hemadri Pandit or Hemadpant, who was the chief of the Yadava kingdom of Devagiri from 1259 to 1274, used this type of building in many places in Maharashtra and the Deccan Plateau, hence the name Hemadpant. The Hemadpanthi style of construction of the temples survived and is still available to scholars today. Stones used in building construction are usually designed to cut stones at different angles without having to fill them with lime or similar grade, to make them stick together and to fit together. In temple-like architecture, from the base to the top, the interlocking structure of the stone is harmonious and durable. The Grishneshwar temple at Ellora and the temple at Aundha Nagnath were some examples of Hemadpanthi architecture. The construction was carried out with the help of lime or any other material, only by placing stones on the stones in a certain manner or by notching the stones. The main feature is the formation of temple peaks. The shape of the base of the temple is exactly the same size as the small figure that forms the seat of the Amalka on the summit. The foundations of these buildings are arranged at an angle, with the entrance arranged in front of one corner, assuming a square with angles to the major directions. When small replicas of the peaks are placed one on top of the other from the bottom to the top, all these small peaks seem to form large peaks. In order to build any building, some of the clay, lime, cement, etc. have to be used so that the stones or bricks stick to each other. But Hemadpanthi temples are an exception. These temples are cut into triangles, squares, pentagons, circles, semicircles, etc. so that they are placed so neatly on each other that each part of the building can support the other and the roof can remain safe. Such temples were built in the late thirteenth and fourteenth centuries. Hemadri or Hemadpant advocated this method, hence the name of this style of construction.

### Structure of Hemadpanthi temples:

Pictures of mythological events are carved on the pillars and roofs. In some places, arches are supported by arches. The front part is Bhojmandap. The walls are angled. All construction is in black stone. The temples are facing east. Ancient inscriptions are found on such temples. Hemadpanthi style is also seen in some places in Kopeshwar temple. The year 1000 to 1350 AD is the glorious period of Yadav's career. The chief of the Yadavas is 'Hemadpant'. He was a learned architect. Hemadpanthi style temples are found in forests, plateaus or anywhere. The architect introduced the art of constructing temples with artistic designs of stones, using grooves and kangaroos as a support between two stones by the river, without any other support. The method of building a temple by placing stones on a stone in a special way without using lime existed even before Hemadpant. However, Hemadpant got the credit for this method, probably because he built many temples of this method. During his time, the Mahanubhav sect began to spread in large numbers. Hemadpant is a staunch supporter of Sanatan Dharma. Therefore, by building such temples on a large scale, he protested against the Mahanubhav sect. Erotic sculptures are found in the Hemadpanthi temple. But there is one exception. In the open space in the middle of the village, there is a Shiva temple and a Vishnu temple. Although there are sculptures of women in Vishnu temple, they are not erotic. They are women who are ready to fight with weapons in their hands! Some Veeranganas are mounted on horses, camels and some on elephants.

Chronological two separate parts of the temple



In time, these temples fall into two separate parts. One, temples built from the early eleventh middle of the thirteenth century, and two, etc. Temples built between 1230-1350 there is an abundance of carvings on the early temples and on the later temples, it has gradually become sparse and in carvings are seldom seen. He can be traditionally called Hemadpanti. In fact, all these temples are the Indo-Aryan style, which evolved from the sub-architectural lands of Malwa in terms of arch style. This style is somewhat different from that of Nagar and Dravidian and was first developed by the kings of Yadav and Shilahar dynasties. Later, Hemadpant, a Yadav minister, made some changes in sculpture came to an end and remained only architectural. Some information about this can be found in the books Samaranganasutradhara (eleventh century) and Aparajitpricha (Baraveshatak) on Vastu Shastra as well as in the inscription of Singhan Yadav in 1231. The temple has two types of layouts (Chaturashtra and Vrittasansthan (star-shaped). In contrast, the statement is roughly star-shaped, with angles of the stars in a circle. All the temples at Amreshwar (Ambernath), Gondeshwar (Sinnar District), Devi Mandir (Patan, Chalisgaon Taluka), Maheshwar (Kokmatan, Nagar District), (Buldhana District) are legislative. The angular walls of the temple look steep as they rise from the top, and their heaviness is further enhanced by the effect of the shadows. Therefore, the perpendicular lines from the base to the apex are less visible. The construction of this temple has squares in some but the foundation has not been dug. However, whatever the shape of the base, a very small becomes the seat of the apex. Also, no lime or similar substance is used to join the stones. The temple is built by cutting notches or grooves on the cut stones and stacking them one on top of the other. The grooves are cut in such a way that the stones stick together and seldom lead is poured to prevent cracks. Horses, yards, males, grains, diamonds are seldom found on the temple floor, however, in the temples, there are layers of grains, lotuses and diamonds. The shape of the particle resembles a horizontal hole in the blade of a double-edged knife. Most of the temples are divided into separate parts such as sanctum sanctorum, sanctum sanctorum, hall and entrance hall. Rarely is the pavilion in addition to the main sanctum sanctorum, some temples have two separate sanctum sanctorum and several sub sanctuaries. There is usually only one entrance but some temples have three gates. The entrance pavilion (Koppeshwar, Khidrapur). Gondeshwar is the only panchayat-style temple. Hemadpanthi temple complex, with sub-temples of the Sun, Goddess, Vishnu and Ganesha at the corners. It is small in size and Gondeshwar is the largest temple of all. The peaks of these Hemadpanthi temples are characterized by a great balance between the structure of the peak and the base of the temple. The lines of all the corners of the temple run from the ground to the very top. The small replicas of the peaks (thighs) from the bottom to the top are arranged in a proportionate manner so that all these small peaks seem to have formed into large peaks. The small peaks of this peak appear to have gradually ascended to the base of the Kootstamba. Their size gradually gets smaller at the top and it gives the impression of an overall beautiful integrated peak. In this regard, the Aparajitpricha states, Among the remaining peaks, the peak of Sinnar's Gondeshwar temple is in a half-fallen state. The peaks of the remaining temples are found in a half-fallen state. Some peaks have become landlocked. Although these peaks are a combination of the three architectural styles of the north, Latina and Bhumi, the elements of Bhumi architecture are visible in them. Below the peaks, the carvings on these temples are also notable. However, they have relatively few types. In this regard, he has found some temples in Gujarat and Malwa. The mixture of local components is mostly found in the pillars. The roofs of the temples at Ambernath (Shiva) and Sinnar (Shiva) are of the type of 'Savarna' meaning circular ascended pavilions. The pavilion of the Shiva temple at Tarjodga (Dhule district) is a triangular roof with a pyramid-like ascending steps. Later, the roofs of the temples, which were traditionally called Hemadpanti, have a simple, tapered shape or dome shape, and the size of the roof seems to get smaller as the roof goes up. It is based on a small circular box with a lotus-shaped star at the centre, while some have a chandelier. The roofs of Zodge and Waghli are adorned with sculptures. The roofs of the early temples, along with geometric structures, sculptures and vertical idols have been carved on them from time to time. Like the roofs, the doorways of these temples are adorned with Ganesha on them and other deities carved with their stigmas. The statues of Kirtimukhe, Makar and Kartikeya are mainly carved on the threshold. The mandava (outer walls) of these early Hemadpanthi-Yadav temples are rich in sculptures, which are comparatively more than the carvings on the pillars, doorways, ceilings and peaks. The sculpture consists mainly of mythological deities along with narrative sculptures. The Dashavatar, Mahabharata, Ramayana, Krishnalila and Surasundari. Theoretically, Kamashilpa (Kartik and Jabreshwar of Phaltan) are found in some places. It has also tried to maintain perfect harmony between architecture and sculpture. In fact, the beautiful combination of architectural style and sculpture is seen in the construction of this temple.



tion  
This style is often termed as 'Hemadpanti'. The name is derived from the Hemadri alias Hemadpant of the Yadav period, who was the patron minister of Yadav Raja Mahadev (c. 1261-70) and the minister of Yadav Raja Ramdevrao (c. 1271-1311). There is a tradition that Hemadpant built temples and encouraged the construction of temples. He must have built about three hundred temples for the propagation of Hinduism however, many temples of this period were built about one hundred and fifty years before Hemadpant. Therefore, to call all the temples of the Yadav period Hemadpanti would be incorrect and wrong in time because by mentioning the Krishnadev's Nandgaon inscription (1254-55). Vs. Hemadpanti says, 'From the temple in which this article was found, this temple is of Yadav period, built by Hemadpanthi (Hemadpanthi)' However, it does not seem that Hemadri first introduced this style of architecture in Shaka 1177, i.e. 1255, as Hemadri emerged during the time of Mahadev. The same opinion is expressed by Henry Cousins in the book Medieval Temples of Deccan, and by James Bergesia while discussing the temples at Nilange and Narayanpur. So it would be fair to call this architecture Yadav architecture.

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