



ICONOGRAPHIC PROGRAMME IN COLA TEMPLES DEVAKOSTHA IMAGES

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ABSTRACT:

Nelvennai with a prefix 'tiru' (promising) is a Middle Cola sanctuary, held in high regard in Tamil religious custom. The place lies at about a separation of 9 kms toward the southeast of Ulundurpet. In spite of the fact that committed to Isvara – Siva, called Vennaiappar or Swarnakadeswara sanctuary should have been either settled or loved by Sun god and master Shiva, as a parade divinity is in a standing structure amidst a trident symbolizing the unity of Shiva and Shakti and the Arthanareeswara frame. Nandhi, the bull vehicle of master Shiva is in a revering structure turning together its front legs, which is clarified as though Nadhi is speaking to ruler for the welfare of the aficionados. It is said that as Lord Shiva Himself manufactured a dam (Anai in Tamil) with paddy (Nel in Tamil) the place was named Nel Anai which later changed as Neivannai.

INTRODUCTION:

Therefore the place got its name as per neighborhood folklore. The principle sanctuary is of the Middle Cola time frame while other annexure, for example, broad mandapas, gopuras and vahanas were included amid the Vijayanagara – Nayaka time. The present article isn't worried about the later advancements of the sanctuary yet manages the first Cola structure. The brahmasthana that suits the garbhagraha, richly fitted with nine devakosthas [1], embellished with pictures, which program the present article looks at.

From the above tabulation [6], it may be inferred that Uttama Cola popularized the pattern of the programme with nine devakosthas. The multiplication of devakosthas reaches the apogee in art in the three Rajarajesvarams at Tancavur, Kankaikontacolapuram and Taracuram, the last one outnumbering all other (Poonkodi 2005).

Iconographically, the pictures showing up on the devakosthas don't stray from the sanctioned mode in any huge way that might be portrayed in the accompanying record.

Ganapati:

In Hindu folklore, Ganapati is the senior child of Siva however verifiably the other child, Kumara or Skanda seems prior in writing (Main 1990). The iconographical highlights of the Lord have been expounded by researchers in the field (Sastri 1914: 165f, Kalidos 2006: vol. IV, Chap. I).

The picture in the Nelvennai is in sthanaka mode that is uncommon; for the most part the Lord is situated [10]. Short and short, the Lord remains on a padmapitha. The hands are four of which the front rather holders eatables. The front right hand is broken. The other two hands are not neat. The trimmings are likewise not clear, with the exception of the karandamakuta and the anklets, comprising



of elephant chimes. Of the early pictures in sthanaka mode in the Tiruccirappalli bring down give in might be noted. Of the later pictures, one in the Tatikkompu sanctuary has been accounted for (11).

Siva – Nataraja:

Typically the anandatandavam mode is spoken to on the devakosthas [12]. The Lord's correct leg is lifted generous in Kuncita mode and marginally twisted at the knee. The left leg is planted on prostrate Apasmara and marginally twisted at knee. The hands are four and presented in the usual mode. The back arms, twisted at the knee and lifted up, holds the damaru (right) and agni (left). The front right hand represents the abhayamudra while the left is sent over the body and suspended in gaja or dala-hasta. The Lord wears a jatamakuta, pantra and makarakundalas, naga-keyuras, kankanas and malas. The undergarment is short, pulled to the hip. Abutting the devakosthas couple of adorers with hands in anjalibandha show up.

Agastya:

Agastya has dove deep in neighborhood abstract custom as the author of the Tamil dialects (Kalidos 1976: Chap:1) who expected to have given its first linguistic work. Akattiyam that isn't surviving. The following work, Tolkappiyam, is said to be his devotee, Tolkappiyar. Agastya shows up in expressions since the Pallava time frame as a picture might be found in the Mahendravarman square of the Kailasanatha sanctuary, Kancipuram (Kalidos 2006: IV, Pt. II, Pl. XXVIII). Agastya in Cola workmanship is a prominent phrase as a devakostha figure. Upwards of 14 pictures have been accounted for (Sira Narasimhan 2006:64). Agastya is called kurumuni "short wise" who is fittingly so in the Cola pictures. The Nelvennai speak to him situated on a bhadrapitha in sukhasana mode with the correct leg pendant and left refreshed on the platform. Two – outfitted, he appears to hold the stencil (right) and water – container (left) [13]. The diviner is fitted with the outfit of a sage, for example, jatamakuta, rudraksamala, etc

Daksinamurti:

The Nelvennai picture finds the Lord situated in virasana mode, the correct leg suspended. The front left hand holds the pustaka as the Lord is ace of extraordinary educators, a teacher's educator. The jatamakuta is pleasantly orchestrated with the locks of hair streaming on either side of the shoulder. The Lord is tucked with various adornments, including the yajnopavita. The suspended leg is refreshed on the group of Apasmara while the understudy rsis are missing.

Lingodbhavamurti:

The picture demonstrates a hole inside a vertically planted shanu that is the Linga. Inside the depression, the Lord shows up as Cadrasekhara who is mounted with the candra "moon" on peak. Four – equipped, the Lord holds the tanka and mrga in parahastās. The front right hand is in abhaya and left in urushasta mode. The pole some portion of the picture on its base finds a zoomorphic varaha digging into the earth underneath to discover the foot of Siva. The upper part speaks to hamsa flying up above to follow the Lord's peak. Outside the kostha two people remain to one side and left. Both sthanaka, the privilege speaks to caturmukha – Brahma and left Visnu who should go to on the Cosmic Lord Siva. Regularly, their lower arms are in anjalibandha, which isn't the situation in the present picture.

Bhiksatana:

Bhiksatana is the naked beggar. (Rao 1999: 295-309) considers Bhiksatana and Kankalamurti of a similar form (cf. the pictures in the Kailasanatha sanctuary at Kani and furthermore Tirumananceri (supra)). The hands hold the kapala and damaru. The tiara is either jatabhara or jatamandala, fitted with the bow. In spite of the fact that a panhandler, he wears the skhalabharanas with a decorative patta on the brow. As per the Suprabhedagama, the kapala is that of Brahma and the kankaladanda (in regard of kankalamurti) that of Visnu. It is to avert the brahmahatti (Kalidos 1989a: 19-29) that Siva gathered that he meandered over the universe as a vagabond, asking charity (Suthanthiran 1992: 495-500, cf. Venkatanathan 1992:137-40). Raju

Kalidos (2006: Vol. II, pp. 52-54) has pleasantly reproduced the identity of the Lord, called Piccaiyar (Begger), as gathered from the Tamil bhakti songs. The Nelvannai picture adjusts to the general tenor of creation. Little specialties bordering the devakostha house pictures of rsipatnis who began to look all starry eyed at him and should have encouraged him amid his visit to the Darukavana.

References

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