

## DEVAKOSHTAS SCULPTURES AT VILLUPURAM KAILASANATHAR TEMPLE – A STUDY

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### KEYWORDS

Silpa, Agama,  
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### ABSTRACT

Sculpture is one of the visual arts. It forms the aesthetic expression in which designs are created in space. It can be fashioned from such durable materials as wax, ivory, stone, clay, wood, metal, bone and the like. Sculptures elucidate the progress of art and architecture. They stand as a testimony to the developments of civilization from its early stages. Kailasanathar Temple is a Hindu Temple dedicated to Lord Shiva, located in Villupuram Town in Villupuram Taluk in Villupuram District of Tamil Nadu, India. Presiding Deity is called as Kailasanathar and Mother is called as Brihan Nayagi or Periyannayagi or Brahandha Nayagi. This Temple is situated in the heart of Villupuram Town. The Kailasanathar temple at Villupuram has a number of devakoshtas sculptures dating back to 10<sup>th</sup> century A.D. They expose the aesthetic sense and dexterity of the artisans.

### Methodology

The methodology adopted in this study is descriptive, analytical and historical. By employing primary sources this paper has been attempted Sculptural evidences of Chola period as the major and authentic source materials for writing this paper and it is supplemented by contemporary Secondary sources written by various authors.

### Introduction

Sculpture is one of the visual arts. It forms the aesthetic expression in which designs are created in space. It can be fashioned from such durable materials as wax, ivory, stone, clay, wood, metal, bone and the like. Sculptures elucidate the progress of art and architecture. They stand as a testimony to the developments of civilization from its early stages.<sup>1</sup> The historical backdrop of figure is essentially as old as the historical backdrop of humankind. It has showed up in pretty much every culture of the world. Indian figure isn't just esteemed as an object of love yet in addition as a masterpiece. Only structure the sanctuary, cutting, the pictures, embellishment and molding the icons isn't possible as per our own desires or longings for which rules are set down stringently in the Agamas and Silpasastras and they ought to as needs be followed. Certain Silpa

texts and Agamas explicitly call attention to the iconographic subtleties and set out the information for the estimations and trim of the figures.<sup>2</sup>

Grouping of pictures is heavenly structures, regular structures, nonexistent structures and pratimas. One might track down this large number of four kinds of pictures in the sanctuaries. Models can be separated into two general sorts relying upon how they are being used. The pictures showing every one of the sides in a strong structure are named statuary and form projecting from a surface is known as help. Help can be separated by its aspects as high alleviation which are higher than the eye level, and low help which are underneath the eye level. the pictures in devakostha can be considered as high alleviation and the fragile figures in the boards as bas alleviation.<sup>3</sup>

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### **Brahma**

Brahma is the first of the Hindu Trinity going by many other names like *Visvakarma, Prajapati, Lokesa, Paramagathi, Kamalasa, Chaturanana* and so on. Brahma is the Creator and the Universal Principle from whom everything emanates.<sup>5</sup> Numerous legends have developed around His association with the beginning and control of the universe. One of them sets out that the preeminent soul and self - existent Master made the waters of the earth and stored in a seed which turned into the brilliant egg, out of which Brahma was conceived. At the appropriate time he delivered a little girl Vach representing discourse (among a few different names, by whom He fathered any remaining animals).<sup>6</sup>

Brahma, regardless of being in the Trinity, isn't held in that frame of mind as different individuals from the Trinity. He had helped Siva in killing three asuras and directed as cleric on the event of the marriage of Siva and Parvati (Parvati kalydnam). Yet, his spot in the order of divine beings is auxiliary there are not very many sanctuaries devoted to Brahma. The swan is viewed as his vehicle. He is joined by Sarasvati the goddess of learning and Savitri, the tuterly divinity of a significant mantra is alluded as a second partner of Brahma.<sup>7</sup>

As indicated by Rupamandana, the four faces Brahma represented the four Vedas, the four yugas and the four varnas. Previously, Brahma had five heads, however one of them was cut off by Siva. The leftover four appearances are separately confronting the four quarters. Brahma is shown either in a standing or situated pose with four hands. In the Sangam age, Brahma is signified as having been brought into the world from the maritime of Vishnu. He is likewise called Adiandanan.<sup>8</sup>

### **Daksinamurti**

Daksinamurti is one of the twenty five sportive forms of Siva. 9 Siva's forms are classified into three aspects that is *vega*, *boga* and *yoga*. Daksinamurti form comes under the yoga aspect. He is regarded as the repository of all arts and wisdom. The beginning of this structure is fascinating. Sometime in the distant past Daksha, the father by marriage of Siva, offended Him and His partner Uma, by not welcoming them to a penance which he was performing. Uma went there without greeting, yet being offended, hopped into the fire - pit and annihilated herself. This made Siva irate. He made Virabhadra somewhere far away from me who had annihilated Daksha. Then, at that point, Siva resigned to a woodland and sat under a Banyan tree profoundly participated in contemplation. After some time Siva surrendered His Penance and wedded by and by Uma, who had now embodied herself as Parvati. The model of Daksinamurti is constantly considered as young educator, situated underneath a Banyan tree,' showing matured sages and eliminating their questions, by his actual quietness.<sup>9</sup>

### **Durga**

The word Sakti is of the feminine gender in Sanskrit. She is considered to be as the source of energy. A religious sect worshipping her as the supreme deity, is called Sakti is worshipped in many forms. They are depicted as Siva in three aspects the calm, the terrible and the ugly. Durga a giver of victory is the independent manifestation of Parvati.<sup>10</sup> She is one of the most noteworthy and impressive goddesses of the Hindu pantheon. Suprabheddgama makes reference to her as the beyond all doubt adored sister of Vishnu. In Mdrkandeya purand, it is expressed that the goddess killed the bison devil (Mahishasura) the image of the most reduced human interests by the furious brilliance of Siva, Vishnu and Brahma. The wide range of various divine beings contributed their powers for this purpose. Her vehicle is lion. Agama portrays Navadurgas.<sup>11</sup> They are *Nilakandi*, *Shemafigari*, *Arasiddhi*, *Orudirasusadurgai*, *Vanadurgai*, *Agnidurgai*, *Suyadurgai*, *Vnidyavasadurgai* and *Iribumari Durgai*.<sup>12</sup>

### **Bhikshatanamurti**

Bhikshatanamurti is a sign of I Siva in his homeless person perspective. Siva took this structure primarily to contain the self-pride of the risis of Daruka backwoods who glad for their marvelous mysterious powers thought for even a second to challenge even the Trimurtis, particularly Siva. To show them a thing or two, Siva came camouflaging himself in Bhikshatana structure, Vishnu followed after accordingly as Mohini. the iconographical elements of Bhikshatana are depicted in the Silparatna, Kasyapasilpasastra, agastyakaladhi kara, etc. Agamas, for example, Kamika, Karana and Amsumadbhedha additionally discuss the pratimalaksana of the structure.<sup>13</sup> Bhikshatanamurti found on the south *devakosta* of sanctum in the Kailasanathar temple is a good specimen, noted for its sculptured precision and artistic perfection of the early period of later dholas. The four armed youthful god stands nude in graceful abhanga pose, holding a skull-cup (the begging bowl) in his front left hand, with a staff held by the back left showa stretched across his shoulders.<sup>14</sup>

A smaller person (a Gand) is shown half-length conveying a bowl over his 63 Nayanmars. The sculptures of the Nayanmars are viewed as great for pictures. The 63

Nayanmars were Sivabhaktas who diligently followed the precepts of Saivism during their life and furthermore dedicated their life to Siva. Every one of them have a place with South India. They came from various standings. Of them three are ladies holy people. They are Karaikalammaiyar, Mangayarkarasiar and Isaiganiyar.<sup>15</sup> Among the sixty three Nayanmars Appar, Sambandar, Sundarar, and Manikkavasakar rendered yeomen service to Saivism by saving it from the onslaughts of rival faiths. That is why they are affectionately and reverently called Saivasamayacharyas.<sup>16</sup>

### **Chandesvarar**

Chandesvarar is an important gana of Siva. It is the age old practice in Siva temples that all transactions have been made in the name of Chandesvarar. This is evident from the number of inscriptions. Chandesvarar was adopted as a son of Siva that is why he is called Seyunalur Pillaiyar. He is called Tondar Nayakar because he has been made the chief of Saiva devotees (Sivanadiyars).<sup>17</sup> The unbelievable history of Chandesvarar tells about his devotion. Yajnadatta was a cowherd who had a child named Vicharasarman. This kid generally set up lingas in sand and poured cow's milk over them. This action of the youthful cowherd was heard by his dad who flew off the handle with his child for squandering the cow's milk. So his dad kicked one of the sand lingas and afterward Vicharasarman cut off the foot that had kicked his God characteristic in the lingas with a hatchet. Seeing his devotion Ruler Siva showed up before him and made Vicharasarman, the head of his aficionados and furthermore named him Chandesvarar. Master Siva requested that all contributions made to him will at first be proposed to Chandesvarar and afterward just they ought to be given to him.<sup>18</sup>

In the Kailasanathar temple at Villupuram the iconographic form of Chandesvarar is found separately in different shrines, which is unattached to any temple as one of the parivara devatas of a Siva temple.

### **Conclusion**

From the above mentioned stone one can infer that this temple is considered as one of the treasure houses of the richest specimen of sculptures. The metal idols attract the devotees from distant places and claim our attention besides, the wealth of art lavished on them.

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