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A STATUE OF PRAKARA AT THE KUMBAKONAM NAGESWARA TEMPLE

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Abstract

The temple is an important pilgrimage and tourist center. A pilgrimage is a journey undertaken by any individual to a sacred place. Kumbakonam's oldest temple is Nageswara temple. Many mythological and traditional accounts are woven around its origin. The architectural style of the main shrine is indicative of the early Chola period. The structural embellishments appear to have been added later to expand the temple's infrastructure, apart from the central shrine. In this article, the sculptures of the temple, particularly the portrait, may be said to be the best among the extent of the early Chola images. The temple's exquisite features include miniature bas reliefs that depict the scenes of Bhagavata Puranas and Ramayana. As a structure that enshrines a god or some other object of veneration, circumambulation, adoration, and worship, it has had a varied growth in different parts of the subcontinent.

Keywords

Nageswara, Mahamaham Tank, Subrahmanya, Valli, Deivanai, Sakthi, Padmasana, Karanda, Makuta, Necklaces, Hariharaputra, Utkuti, Kasana, Taiyalanayaki, Rudraksa, Nataraja, Damary, Auuanar, Kapala, Bhadrasana, Uttutikasana, Brama, Mahesvari, Bhadrasana, Varadahasthas, Saptamathas,

Introduction

They together determined the forms of the temple with modifications as suited the respective cases as also the fixation of the features of the principal deities and the decorations of the structure with icons and other sculptural embellishments. The architectural and sculptural innovations of the Nagesvara temple, an early Chola temple, are well-known. The art history of this temple is unique and distinguishes it from other contemporary temples built in the same period, making it a significant milestone in the evolution of South Indian temple architecture. The heavy sculptural decorations in the tiers of the Vimana with the frontal projections and the beautiful life size portraits in the niches of the main shrine have identified this temple as a unique shrine richer than the existing temples belonging to the same period.

In fact it may be said that many of the greatest achievements in the fields of religion, art, and orchestra are said to be found in regions beyond the cradle centers of the great religions in Kumbakonam as in Thanjavur and other lands. The temples have performed to be studied independently in order to understand not only their origin and mode of development through time and space into the varied regional styles but also the similarities and differences and the mutual influences of the great traditions. The terms of familiar temple goers of

Kumbakonam are not only explained in the running description but also collected and eventually put into a more purposeful temple.

Nageswara temple images of the first type have a somewhat retrained modeling that is rather advanced, and often pose with a three-quarter profile. The bas reliefs of the Nageswara can be examined in detail under two broad categories: images of deities and portrait sculptures. Every art form in Kumbakonam, whether it is sculpture, painting, architecture, dance, or music, has both direct meaning and suggestive reasoning. In sculptural art, divine forms are represented not only as sculptures but also with their respective religious philosophy, mythological background, and symbolic meanings, and so on. The existence of Tamil land since the Sangam period is well attested by literature. Specimens of early sculptures are available from the days of Pallavas, Pandyas, Cholas, and Vijayanagar Nayaks. Pallava sculptures depict a well built body with a thin bank of simple ornaments on it. These sculptures depict the sacred thread crossing the right arm of the sculpture. Kumbakonam is regarded as a treasure house of art by this tradition for every temple. Artists who engaged in both stone and metal carvings in various art forms displayed their talents and knowledge at the temples.

Inscriptions

The history of the 4th century A.D. to the 17th century A.D. could not have been written as we know it today if there had been Tamil inscriptions. Literary sources have no doubt supplemented the inscriptional sources, but the chronology of Tamil literary works has been built upon the basis of inscriptions. Inscriptions are more trustworthy than other sources because they are less susceptible to revision. It is rare for inscriptions, particularly stone inscriptions, to be modified or charged from their original form in the course of time. Their original locality is not a significant move for them either. Historical evidence requires inscriptions that can be easily dated. In contrast to literary works, the inscriptions have a prosaic or sober nature, which is also a positive aspect of them. The inscriptions are exclusively about matter-of-fact things, except for the eulogistic portions that show some characteristics of myth and legend. So inscriptions are considered very reliable historical sources. The study becomes truly meaningful when inscriptions are viewed as a group of inscriptions from a specific location or time period.

Location of the temple and its Sthala Purana

This temple can be found in the heart of Kumbakonam town, just west of Mahamaham tank. Many legends and traditions are being woven around the region of Kumbakonam regarding its origin since the days of the ancient period. Similarly to other temples, the Nageswaran has its own mythology and tradition about its origin and association. According to legends, Nagaraja, a serpent king, prayed to Lord Siva at this temple to achieve salvation. Legend has it that Nagaraja experienced intense suffering when he had to carry the weight of the entire world, and therefore pleaded with the Lord to alleviate his severe pain. Lord Siva granted his request and instructed him to go to Kumbakonam to honor the presiding deity of an ancient temple. Nagaraja's worship of the Lord in this temple led to the name Nageswara being used as the presiding deity of the temple. In the temple, Nagathirtham is where Nagaraja is believed to bathe.

In addition, the Surya workshop in this beautiful temple has its own distinctive theme. The Sthala Purana explains why Surya the Sun God is associated with the presiding deity of this temple. It is said that the wife of Lord Surya was unable to bear the tremendous heat raised from the rays of her husband, so she left in her father's place. Surya was made to lose his splendor by the father-in-law's fury and his extraordinary power. This made Lord Surya worried about his situation, and suddenly he heard a voice from heaven instructing him to visit the Nageswara temple. Miniature reliefs that contain mythological stories and scenes from Ramayana are a form of architectural embellishments that are noticeable. Bhaskara Ksetra

was the name given to this place. As a result, this temple has a distinct shrine for the Sun, who has regained his glory in this place.

Images of the Prakara Sculptures

Among the available early Chola sculptures, the portrait sculpture is considered the best. Their facial expressions are known for their depth of meaning and their pleasing blend of serenity and dignity. The decoration consists of floral and vegetal patterns, string courses that portray animal representations, and warriors representing men and women from the primary sculptural representations. These portraits and the sculptures of deities in the temple are crafted with precision. The architectural embellishments are noticed in the form of miniature reliefs containing mythological stories and scenes from Ramayana. The sculptures are composed of floral and vegetal patterns, animal patterns, and representations of men and women.

Subramaniya

It is apparent that Subramaniya is standing with his consorts Valli and Deivanai. The depiction shows four hands, with the upper right and left holding sakthu and a vajra, while the lower right and left holding Abhaya and varada hastes. The most auspicious and important annual festival celebrated here occurs on the day in the Tamil month of Chittirai when the Sun penetrates through the inner sanctum and illuminates the linga of jewellery, pieces of jewellery right from head to foot. Valli has a lotus in her left arm and the right. In Divan's depiction, she has a lotus in her right arm and in her left arm.

Gajalakshmi

In the northwestern direction of the prakara, there is seen an image of Gajalakshmi. She can be seen sitting in Ardha Padmasana. The four hands are beautifully sculptured with lotus buds in her upper arms and Abhaya and Varada in her lower arms. Karanda Makuta can be seen above her head. Ornaments such as necklaces

and kundalas can be found in the ears and valleys. Two elephants are depicted in her image pouring water from the pots through their raised trunks on either side. This image is from a later period.

Ayyanar

The deity Ayyanar is usually known by the other name of Hariharaputra, as per our Hindu scriptures. He is also considered as the village deity. In the western direction of the inner of Nagesvara temple, the image of Ayyanar is observed seated in Utkutikasana. The four hands of him are beautifully depicted with deer and parasu in the upper arms and hanging lower hands. Other jewelry, like Kundalas and bracelets, are shown in the image with the sacred thread.

Vaitisvara

This temple has a shrine dedicated to Vaitisvara that is facing west. There is a very small lingam and an image of Candikesvara in a seated form along with the Goddess Taiyalanayaki at the entrance of the shrine. The sculptures in the Mukha mandapa saiva saints. The four Saiva saints, Sambandar, Appar, Sundarar, and Manickavasagar, have their mandala. Sambandar is seen in a standing posture with cymbals in his hands to execute them while singing. Appar is depicted with a spade in his hand. The head is shown to be shaved and has rudraksa mala woven around it. The image of Sundarar is seen with Anjali's haste. The macula in the head is portrayed. Sambandar is pictured standing with cymbals in his hands, prepared to use them while singing. The head is shown to have a bald head and elongated ears.

Bhairava

At the Mukha Mandapa, a place of active worship, you can see Bhairava's image. He was depicted as standing on Padmasana, with the upper right and left adornments holding damaru and pasa, and the lower right and left holding sole and kapala. The garland of skill is noticeable on his body. He is like a snake with his waistband. The picture shows a dog with a tail that is curved behind it. Decorative ornaments were used to decorate the neck, chest, and waist.

Nataraja

The image of Urdhva Tandava Nataraja can be seen in the Sabha which is located opposite the Nataraja Shrine. A shrine dedicated to Urdhva Tandava Siva is present in this Sabhu, which was constructed later. He is depicted with ten hands and his attributes such as damaru, Pasa, Sarpa, Sula, Agni, etc. The right leg remains on the ground while the left leg is raised to the side at the level of the head, with the sole facing upwards. Multiple colors are used to paint the entire sculpture, and the iconography indicates that it is modern in concept. The work lacks perfection and the action vigor is not clearly depicted.

Periya nayaki

In the third Prakara (Outer Prakara), there is a shrine dedicated to Periya Nayaki, the consort of the main deity. The shrine facing south has been decorated with an image of a female deity standing with four hands. Lotus buds are on the upper hands, while the lower arms are covered with Abhaya and Varada hastes. She is depicted wearing a jatamakula and is decked with various jewels.

Maheswari

Maheswari is the female sibling of Siva. Her depiction includes four arms. Mala and Sula can be found in her upper right arms. Lower arms are present in Abhaya and Varada. As seen in the image, she is sitting a with her right hand hanging down and her left hand folded. She has a Karuda Mukuta on her head.

Kaumari

The female counterpart of Muruga is called Kaumari. Lord Muruga's attributes are the main focus of depicting this deity. The image depicts her in a seated bhadri position with her lower right leg in Abhaya and her left leg on her thigh. As the cosmos is idealized, the sculptures that decorate various parts of the temple are also conceived and designed in an idealized style.

Vaisnavi

Vaisnavi is represented by Visnu's female counterpart. Four arms are depicted on her, with discus and conch on the upper right and left. Abhaya and Varada hasthas have their hands. Krita makuta cover her head. Religious ideas can be communicated through visual art through sculpture in a significant way.

Varahi

Her depiction has a boar's face and four arms. A chisel and Sakthi are present in her upper right and left arms. Abhaya and Varada hasthas can be found in the lower right and left areas. The temple is designed as a microcosm or model of the universe in the macrocosm style.

Indrani

She is the duplicate of Lord Shiva. She is occupying herself with Vajra is on the upper right, while Sakthi is on the left. The lower right has Abhaya, and the left is kept on the left thigh. The temple complex is presently a massive structure that boasts stunning prakaras and a variety of shrines. These well-constructed temples are known for their grandeur size, architectural styles, iconography features, and the nature of their materials. These living archaeological monuments shed ample light on the socioeconomic and cultural activities of our ancestors. Divinity and spirituality were woven around these existing monuments, which highlighted the people's mentality and beliefs.

Brahma

Brahmi is Brahma's female counterpart. This deity is depicted with four hands. The right lower hand is in Abhaya, and the left hand is kept on the thigh. She is shown sitting on Bhadrasana with her left leg folded and her right leg hanging down. Beauty, dignity, refinement, simplicity, freedom from sensuality, and thoroughness are some of the unique features of the sculpture. Brahma, the God of creation is one among the Hindu trio. He is also known by various names such as Caturmukha, Pitamaha, Prajapati, and so on. He is always shown in an ageless or mouthful representation. This is one of the earliest specimens that can be found in this temple complex. The images of Brahma in the sala niches of these shrines are all seated and have beneficial qualities.

Saptamathas

The seven mother goddesses called saptamatrikas are referred to in the Puranas as the Sakti manifestations of Brahma, Mahesvara,

Kumara, Vishnu, Varaha, Indra, and Yama. According to legend, they consumed the blood that had been spilled and caused the demon to disappear. Eight qualities are represented by the matrix in a symbolic way. In the Amman shrine of this temple, the images of Saptamathas are installed facing west. The creation of an analytical and iconological sculpture of the temple complex is possible due to this background, which delineates specimens that have significant features of different sculptures.

Conclusion

The images of gods and goddesses are representations of philosophical, mythological, and symbolic aspects of various sporting incarnations and attributes of different sects, sometimes claiming superiority over each other. The temples are the dwelling of the Hindu Gods and hence our ancestors took keen interest in building the temples on a large scale which resulted in conferring a unique title to our Tamilnadu as a Land of Temples. The Nageswara temple is a temple in Kumbakonam that shares the same characteristics as all the early Chola temples. The sculptures, particularly the portraits, may be said to be the best among the early Chola images. The temple is characterized by miniature bas reliefs that depict the scenes of Bhagavata Puranas and Ramayana. The Chola inscriptions available at this temple, mostly donated, incidentally shed much useful and welcome light on the prevailing social, political, and economic conditions, as well as the system of temple management and administration.

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அரண்

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அறிவிப்பு / Announcement

அன்பான தமிழ்ச் சொந்தங்களே

வணக்கம்.

வரும் 2025, அக்டோபர் மாதம் வெளிவரும் அரண் பன்னாட்டுத் தமிழாய்வு மின்னஞ்சல்கான ஆய்வுக் கட்டுரைகள் ஆய்வாளர்களிடமிருந்து வரவேற்கப்படுகின்றன.

கட்டுரை வந்து சேர வேண்டிய கடைசி நாள்- அக்டோபர் 10. அதற்கு பின் வரும் கட்டுரைகள் ஜூலை இதழில் இடம்பெறாது என்பதை தெரிவித்துக் கொள்கிறோம்.

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