

Rare Multi Perspective Visualization on Daksha Samhara

A Relief Sculpture of Rajarajesvaram, Thanjavur (Unnoticed)

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ABSTRACT

According to Indian sculptures, all are representing a scene of its legend. In fact, this suit to relief styles than sculpture in round. Thus, the former stood as a storyboard though with single or a few frames, which enable to convey its concept in high style. The relief sculptures are oriented at the temple's main structures as *dēvakōshṭas*, *adhishṭānas*, *vimānas* and superstructure of towers, etc. However, some crucial reliefs carved even some secondary important places such as staircase's balustrade walls as if that could be a grand temple. Moreover, depicting a legend by a visual medium is a complicated one than performing art. Of dance which can eligible to detail a story that's going to be performed in nonstop rhythmic movements with high expressions. This is the full-fledged possibility of dance, but continue detailing by nonstop dancing will sometime bore to somebody this evidently seen from the audience. According to sculpture media, which is having capability to visualize in static in single frame depiction, but induce the motion to onlooker's mind. Since the space of the sculptures that continues to onlooker's mind is, the fine setup found indeed in Indian art. As this kind, the topic of my paper, that on a relief sculpture of the imperial Cholas, found in the great temple of Thanjavur.

Since the paper deals on the intellectuality of visualization, consists with amazing execution brilliance. Particularly a multi perspective attempt which showing pre scenes of the event by a style of layer deals. Regard this; what kind of technique that handled here is the Hypothesis behind to this paper, which one never told so far. Hence, the paper, magnifying unviewed and not so far understood multi perspectives of a relief sculpture.

Keywords - Dhaksha, Virabadhra, Yagakunda, Jatabhara.

1. INTRODUCTION

Usually relief sculptures are the rich ornaments to temple architecture. Those all related to a particular God's mythical legend. They also treated as a decorative motif according to architectural scale if grand. Since, the big temple partakes to provide the elaborate scenes from myths. The Pallava handled these very innovatively at their Kailāsanātha temple at Kāñchipuram. Particularly on which familiarly known as *Dēvakulikas* those situated around the main shrine and defining the inner *prakara*. [1] In addition, those all are small temples consisting relief sculptures instead of usually *Mūlabhēras* of their womb chambers. From this point of view, the culmination of the relief sculptures by an evolution or transition, which explored in south East Asia, is a well known

to the world, through Khmer architecture. Their gallery - representation on relief sculptures which is an execution, wonder, be parted around the stepped base of the Temple - mount yet in service. [2] Undoubtedly, this is an inspirational advancement evoked due to the dedicated Pallavas who they dominate Indian art history strongly by their myriad brand distinction.

The origin of Mythography evidencing even prior to Guptas but the refinement of conceptual and technical executions certainly will go to Pallavas particularly on structural. We have an earlier example, before to Kailāsanātha of this kind, is the Shore temple of Mamallapuram, which contains squared panels on its adjacent *prakāra* walls. These sculptures were all deformed by saline air and sea waves though; still it has at

least the scares to view. Hence, the study upon the relief of big temple could be a first of its kind, which, in fact, not yet even mentioned in very early attempts. Perhaps may be some scholars have attempted a contemporary attempt on this relief sculpture, but am sure that could be as usual a descriptive or merely an attempt from aesthetic point of view. The study as follows:

1.1. Orientation of the relief sculpture

The piece of sculpture had been situated at the staircase of the northern *añtarāla* - entrance, namely known as *anukkavāsal*. [3] Indeed, a little difficult to see at a glance or at a visit due to its hidden location. One should search hardly to find to have a site or otherwise accidentally can possible. Since the unfamiliar location many bodies chanced to leave it without knowing.

Actually, the sculpture took position in the interior area of the staircase between the front eastern wall of the *cella* and the west facing back part of the staircase. The *upapīṭa*, now six feet high approximately from ground level serve as a platform to move and stand to watch there. That the space is a narrow gap just having two and half feet width hence, the closer view is only possible.

1.2. Composition of the relief

By proportion, it is a landscape sized relief panel since; its breadth is greater than height. Its exact size is as 28.5" x 20.5" (inches). Thus, in size is medium kind, but having continuity on both sides. Therefore, it has fully fledged in composition since the terminology of Sanskrit sort this as *uthama sthāna*.

The main panel consisting four figures which all symmetrically balanced. The first headless figure is a male, seated before *agniguṇḍa*, appears in loss of balance due to his head severed is probably *Daksha*. Behind this figure, a woman seems with heavy fearful action that reflects her close relationship with *Daksha*, since she might be his wife. The central figure is the *ugra* form of Lord Siva seems with terrific action fries head of *Daksha* into a fire of *yāgakuṇḍa*. The next is a sage with moving action shows his acceptance of punishment on *Daksha*.

2. ICONOGRAPHY OF THE SCULPTURE

As above mentioned, a panel of the sculpture having four figures as follow

1. Daksha, 2. Wife of Daksha, 3. Virabadhra, 4. Tadhisi Rishi

2.1. Daksha

The Daksha seems seated before *yāgakuṇḍa* but in fallen position. In this position, one can easily understand that, as just before to this punishment, then he was very busy with *yāga*. He has two arms. The hands are not in action, being loose, but the right hand somewhat supports its body to avoid the full flatness. Adorn with *yajñōpavīta*, *utharabañdha* and other ornaments. In his loin the *kaṭisūtra* appearing evidently.

2.2. Wife of Daksha

The second figure of this composition is a woman; undoubtedly could be a wife of Daksha as said above. According to *purāṇa* she was namely known as *Vēdavallī* [4] has two arms. Both are in expressive mode. Her *sthana* (breast) of the right side is broken. Her heavier hairstyle seems with a different knot. Her body language opposing the punishment of her husband, but her facial expression reveals that the result of this incident which she knew already.

2.3. Virabadhra

Virabadhra figured with the basis of canonical law. Though, there we can feel the freedom and the intellectual highness of the artist on execution, to visualize the concept to reach very easily to onlookers. The figure carved only with four arms. However, the terrific tightness no lacks the terrible of the visual, due to the simplified four-arm presentation instead of eight or ten. As usual the profile - *yānaka* pose followed here, but the face appears towards to the onlooker. The frontal two arms having *kadhga* in right, cut - head of Daksha in left. The back-arms holding *ghaṇṭā* in right, showing *viśmaya haṣṭha* in left. The *jaṭābhāra* spread gradually formed a circle. Even though, losses of sharpness of sculpture the eyes of Virabadhra evidently seem with widely opened shows the terrible brand look of Virabhadhra. Adorn with *kuṇḍala*, *yajñōpavīta* and all other ornaments modeled rightly. [5]

2.4. A Sage

The sage seems with *jaṭāmakuṭa* who also in heavy movement, which shows that he, tries to leave from there. According to *purāṇas*, he might be *Tadhisi maharishi* who was an ardent devotee of Lord Siva. [6] Having two arms, the right shows signs of warning or cautioning therefore, is with tharjini mudhra which could probably have been shown to Daksha. The left arm keeps somewhat a vessel like cup, not sure perhaps may be, simply modeled without any signifying *mudhra*.

3. A BRIEF MYTHOLOGY OF DAKSHA SAMHARA

The Virabhadra is an *ugra* aspect of Siva, especially to demolish the prestigious and proud full yaga of Daksha. Daksha who was a chief of *Prajāpatis* conducted a great sacrifice. *Sati* was (Umā) his daughter, her husband, Lord Siva was his son - in - law. Daksha invited all to the ceremony except Siva. *Sati* was most anxious to attend it, though Siva restricted her to avoid the function. At final, she has gone and met his father, but being insulted without priority, had disgraced. She threatens to abandon her corporeal form of her parent and gives up in to fire. When heard these, Siva who was greatly angered. Due to his uncontrollable anger, a demon of gigantic virabhadra arose from his headlock. [7] He was commanded by Siva to destroy Daksha and his sacrifice. Thus, the Virabhadra accomplished that, what he received as a command of his creator. He cuts Daksha's head and destroys the *yaga*.

The gods, worried about the headless position of Daksha who was a head of *prajāpatis*. Regard to this they approached Siva to cool his anger, pray and proceed with offerings which already denied by Daksha. Daksha has reason to omit him, because of the undisciplined characters of Siva, that known as wanderer of the burial ground; smears the burial ashes; a naked barbarian; holding and wearing human skulls, further a relation with spirits and *gaṇas*. The attempt of pacification that results partly relents since Siva allowed Daksha to have goat head. Daksha then worshipped Siva. Uma who was re-born as Parvati and married lord Siva. [8]

4. ANALYTICAL VIEW ON EXECUTION

The figure arrangements of the sculpture show the skill of perfect balancing and harmonising. The figures equally distributed from its centre point. Nothing found wherein at any side with heavy load, if been shall disturb the onlooker's vision abstractly even doesn't knowing the actual reason. Since the left side (from onlookers view) having two figures as Daksha and his wife, but in the right a Rishi is being solo, though, doesn't lacks the balance of the sculpture due to the support of *agnikuṇḍa* which placed between virabhadra and Maharishi. As well as, one can feel the both side figures which all having oblique composition besides designed perfectly in the manner of one point perspective.

5. AN INTERPRETATION OF DESCRIPTIVE – PERSPECTIVE

The mythical story of Daksha *samhara* here depicted widely along with two panels sorting as a triptych. Apart from the main panel, the other two are having the figures of participants, orderly placed in its right and left. Thus, the flanking two frames consisting with standing figures, producing a vertical uniformity to the central sculpture panel. The panel has carved with high brilliance depicting the incident at maximum level, tries to show the other two degrees through an executed single. Thus, this relief sculpture consisting three frames in a single visual is a unique feature of Indian art history. As the study follows-

The first frame ought to be a frame of Daksha seated before to *agnikuṇḍa* was doing *yāga*. His wife has to be while in there. At the same time the other participant will be on the same panel was the *Rishi* who perhaps with *sama* or *dvibaṅga* poses. The *Rishi* purposefully was being in the first frame to warn Daksha the latter who did not invite Siva to his ceremony. The *Rishi* also remains there up to the final frame of the incident which can be understood through his body of action seems with two vary movements.

The second frame ought to be a sudden appearance of Virabhadra before Daksha who was a new entry; therefore, this could be a second visual, and cut the head of Daksha. The second incident of action and expressions has shown partly in both figures regard this. Thus, the figure of *Vēdavaḷḷi* has two kinds of perspective, which evidently found from head to hip and hip to the legs. The action of head to hip, as frightening

mode, regards probably the second scene. Whereas, the hip to legs goes to first scene due to its firm standing posture, but had a little linked movement behalf of the scenes of second and third.

Now coming to Virabhadra whose posture consisting three perspectives that significantly handled here without deforming or adding to its anatomical rhythm. As mentioned before, he entered into the second frame and faced Daksha to cut his head. Regard to this, can trace the perspective at Virabhadra from shoulder to hip, which seeming towards Daksha, but in slightly one third view, due to fit to the other perspective shown parts. In fact, the next action of Virabhadra ought to be after head cut, going to fry it in the fire suddenly. Since, he just turns quiet oppositely to *agnikuṇḍa* doing so. Furthermore, the perspective distinction evidently seen from hip to the legs, which positioned towards the *yāgakunḍa*, is a second perspective of the figure of Virabhadra. In addition, generally Virabhadra's connection to this incident has needed to execute obviously by two frames suppose. However, instead of two, the artist only used a single frame, since he technically sandwiched the twos in one frame by a novel layer infusion. From without disturbing the proportioned figures, simply, just directing and twisting slightly of their bodies for three vary but related actions. These flexible and possibilities are a definite one of the medium of painting, but that was overwhelmed here in sculptural medium due to the artist's accuracy of caliber.

6. AESTHETIC FEATURES

The total figuration of that sculptural composition has been scattered towards all cardinal and inter cardinal directions. Due to this, the all figures seeming with diagonal depictions than straights. Further, due to this animated depiction, each of its all elements converging at a central point. Since, the total composition of the sculpture based on one point perspective, of which, a vanishing point can find in the hip area of Lord Siva. The overall representation based on as so of one point, but, it was technically composed with multi perspective is an amazing attempt, depicted such a calculating way because even of its early period.

Besides, indeed, the western world has taken steps to depict the visuals in perspective nature very lately. However, the sculptures of very early period in relief of them, shows little

perspective attempts, though, works of the medieval period that before to mid Renaissance lacks somewhat that the reason does not know. Of western, particularly in 1000 to 1200 A.D. a very contemporary era to the Great Cholas, where then, majorly their relief sculptures were being on the tympanum sculptures of Portals of Churches. Due to its curved top edge, the one point perspective was not suited to that composition. Also, some difficulties found in some attempts at the seating position of the central figure of Jesus, in frontal view. Particularly the foreshortening of his knees that does not attempted promptly. [9] However, in the seventh century, we have a perfect modelling of the same pose of Gajalakshmi figure seated in frontal view having a fine foreshortening of its knee and legs. This evidently found in the Varaha cave-temple of Mamallapuram of Tamilnadu.

Thus, Filippo Brunelleschi a sculptor cum architect and Leon Battista Alberti a painter both they had made an initial attempt on this. [10] In painting Giotto and Masaccio were the stalwarts were doing experiments on perspective-depictions. [11] Since the early Renaissance period, probably of early fifteenth century was the initiative period of perspective, knowledge indeed in the western world of art.

7. THE JATABHARA

Moreover, as mentioned earlier on the posture of virabhadra who figured in two angles. Though his lower portion been with profile, but his head turns straightly towards the onlooker. The brand showing *jaṭābharam* of Virabhadra is the main element of this sculpture if not taken care on the hair-brand will lead the sculpture is as for which of myth behalf. Because according to Indian mythology, there is lot of events on performing *yaga* by different personalities. Definitely in most, maybe confusion could raise when at seeing it. In case, few can eligible to identify if Virabhadra carved entirely in profile view. If so, in profile the head, according to the perspective principle will sink in hair from the face never shows as who is he was. Hence, the artist believed and determined on the *jaṭābhāra* of Virabhadra to convert his work as ever a magnum opus. Choosing such a code element for the pictorial of tri-frame task in one, but tackled simply in single attempt was a great victory to the artist. The victory is a special should always be celebrated. Thus, in my point of view, he equaled

the Lord *Tripurāṅtaka* who also destructed three different cities of *asuras* in a shot by a special alignment. Besides, we don't know the creator of our topic sculpture, how he was being as black or white; handsome or ugly; tall or short; dumb or deaf or both. However, whatever nature, he had been physically by birth, one can feel his purity and mental beauty that the same casts the aesthetical beauty in his creation, which ensures the godliness.

Coming to our sculpture, is a one more masterpiece of Indian art that possesses the multi perspective, wonder, which is a core which has evoked the western art movement explore with cubism but in very lately. Moreover, we do not know the mythology of our sculpture that how far it retained its truth from its original happenings. However, regard to this established concept, how the execution, which, advanced from its earlier works, is now a needful view to portray, also and too on the go through of the artist who communicated the past world via his medium. There we can feel the artist's involvement, and who has been also had a mind on income to survive in obvious that was next to him. Hence the prime thing was to him is the work and its execution. According to the psychology of the artists, the appreciation is their enlightenment. Award and wages is the other. Further, the visual perspective is a practically derivation through the realisation of mental perspective of the sculptor. Here I need to say on the mental perspective of the ones that enabling the creative excellence. The farseeing capability on infinite by closed eyes is the very core to Indian art and thoughts effectuate the aesthetical magnificence. [12]

Moreover, in this piece of art a moral reflection on a sustainment depicted through the hand balancing of Dakshsa reveals that he is going to regain his life by Siva, but with an alternative goat face [13] instead of the loss head. Behind this legend, I feel that a valuable history hidden perhaps. By this brilliance, the artist giving a continuation of the theme at a frame to on lookers' mind-monitor is a perfect left by not showing.

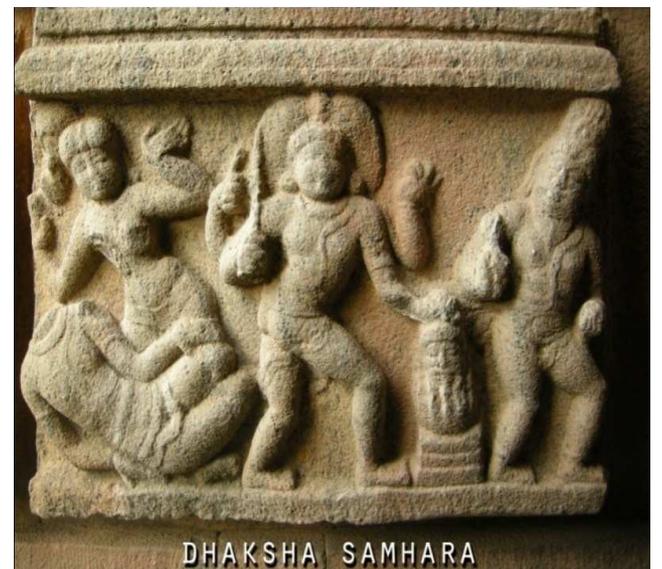
Daksha Samhara a relief sculpture situated at the back of balustrade of southern staircase a, b, c



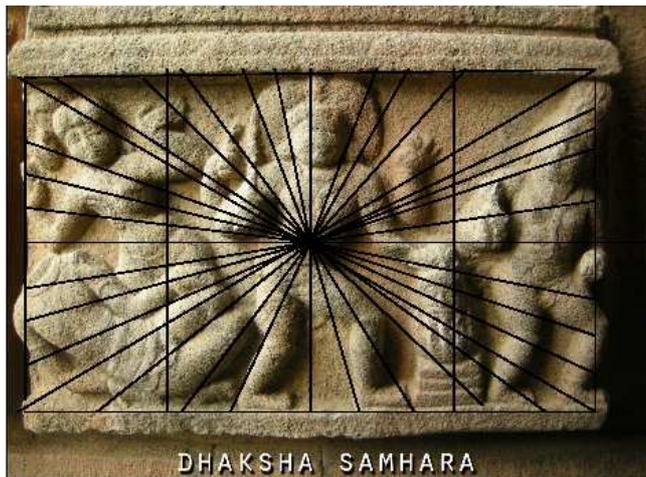
a



b



c



All the elements of the composition are converging towards its vanishing point. In addition, the symmetrical arrangement shows the knowledge of equilibrium though the left side loaded little high but the right side balanced with *yāgakunḍa*. However, the open space between Lord Siva and *rishi* which supporting to the *viśmaya haitha* shown by Siva that echoes in the space, which leads towards an aesthetic space.

A descriptive figure of this sculpture has provided to have clear study follows:

The figure shows its arrangements with one point perspective. Since the all elements of the composition are converging towards its vanishing point. In addition, the symmetrical arrangement shows the knowledge of equilibrium though the left side loaded little

high but the right side balanced with *yāgakunḍa*. However, the open space between Lord Siva and *Rishi* that supporting *viśmaya mudhra* shown by the former that echoes in the space leads us towards an aesthetic space of expression

8. CONCLUSION

Rajarajesvaram built by the king Rajaraja the Great in Thanjavur is a worthy output in all categories. The temple always providing space and keeps it as a hypothesis too to find, to interpret on and on to its seekers. In addition, it has consisted possibilities for research in both visible and subtle to do further. Thus, might be more attempts had been attempted in prior by doyens probably this sculpture may be too in that list. However, the thing we need here is that the further findings even on the same should bring the aesthetic values rather than giving the name to them, mentioning orientation, explaining the myth and finally on iconography as of the previous researches. Hence, from this research, we tried to bring the inner zero dimensional abstraction workouts of an artist that executed in three dimensions which how reflect the theme of the legend is a perspective of this paper.

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- [3] S.R. Balasubrahmanyam, Middle Chola Temples, Amsterdam: Oriental Press BV, 1977, p 21.
- [4] Durga doss S.K.Swami (tr), Sivamahapuram, Chennai: Prema Prasuram, 2004, IIIrd part, p 143.
- [5] Cf. T.A. Gopinatharao, Elements of Hindu Iconography, New Delhi: Motilal Banarsidass Publishers, 1993. Vol II, Part I, PL XLVIII. Veerbadhra and Aghoramurti both the icons iconography is more or less same but differs by arms. Aghoramurthy has more arms than the former. He could be a purposeful evolutionary addition, since in those days by kings. The kings meditated and worshipped him to demolish their enemies by burning effigy of them. Sometimes Virabadhra also known as Aghora virabadhra.
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- [10] Alison Cole, Perspective, Dorling Kindersley, New York, 2000, p 6.
- [11] Ibid., pp 10 & 14.
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- [13] T.A.G. Elements of Hindu... Vol II, Part I, PL XLV,