
Impact of Iconography in Temple Architecture with the reference of Pushpagiri Temple Complex, Kadapa, Andhra Pradesh

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Abstract: *The impact of iconography has been seen from ancient rock art to heritage temple architecture, relevance to medieval, modern, and liquid modern contexts. Iconography helps to understand the narration and execution of artistic skill with aesthetic values where icon used for the Upasana purposes which are the representational form of God and goddess. The purpose of strong communication and to visualize the mythical facts makes people experienced. And south India is in central point to discuss art, architecture, iconography, and its aesthetics which make understandable with history of literature and religion. Indian mythological icon has been shown with common features in south India, Kadapa region which consists of Shiva, Ganesh, Parvati, Rama, Vishnu along with the different narration about gods and asuras comes from Vedas and Puranas. Temple in Pushpagiri is full of curved, monolithic, scaled, iconology, iconography, change or posters, ornamentations and ability to communicate with specters. Art aesthetics, execution, design principles help to define the enclosure of temple complex and its topography.*

Keywords: *Aesthetics, Art & Design, Architecture, Heritage, , Iconography ,Symbol*

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Introduction

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In ancient times symbol used as icon for image making, where lines played important role and changes from that time to civilization icon got improve and replaced by the creator and followed by the successor which is visible mostly in temple, and shifting of time laps been communicated through sculptural form. Narration, execution is the main component of the surface in Pushpagiri Temple complex. From 7th century AD Ikshvaku, Pallava, Chola dynasty have kept their eyes to this particular place which touched the extreme under Vijayanagaram dynasty. To narrate the sculptural panels, inscription, weapons help viz, sankha, chakra, dhanus, khatvanga, knkusa, gada, kharga etc. Scene from Ramayana and Mahabharata, peaching Geeta by Parthasarathy, Garuda with folding hands towards Vishnu been shown in complex.

Because of several reasons and its appearance, Pushpagiri (The hill of Flower) known as second Hampi and Dakshina Kashi as well, situated on the east bank of river Penna, Kadapa, Andhra Pradesh.

Aim and Objective

In the field of art and architecture iconography is on the focus with its different dimensions and its execution. Details of using sculptures on gopuram or the enclosure of outer wall to find out its narration, art aesthetic and design principle, and to identify and contrast the various behind different sculpture like freestanding, relief- high / alto relief, middle / sunken relief, low / bas relief, Statacciato relief, relief pallet, hippogryphs, maithuna Cultural heritage icon and its reason of using by the patrons need to untestable and explorable in current scenario as it is considered as a hidden treasure for art and culture for its geographical location.

Importance of famous Iconography at Pushpagiri temple complex

Chennakesava Swamy temple stands with lofty gopuram chiseled sculptures epic scenes, floral motifs, engraved pillars, along with dancing Ganapati and Krishna preaching the Bhagavad Geetha to Arjuna, Mahisasurmardini, Ganapati, Dash avatar, narration from

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Ramayana are the relief sculptures make the place significance. Main worship Chinnakeshava and Shiva lingam, made of stone served as icons for worship along with other temple shrines worship in temple complex in present days, like epics from Ramayana, Nataraja, Mahisasurmardini, Dash avatar etc.

Explanation with some examples:

a. Ganga and Yamuna (Shalabhanjika):

Often adorn in entrance shalabhanjika stands, attached with stone pillars of temple, and sometimes placed for circumambulation path (pradakshina path) of the deity, it is assumed to be a symbol of fertility and auspiciousness. And here It called Ganga and Yamuna which

are welcoming the devotees with graceful ness. Nearly 3 feet 6 inch in height, attached with the door jambs on gopuram. Ganga

with makara (crocodile) standing with floral design motifs coming from the makara's mouth.

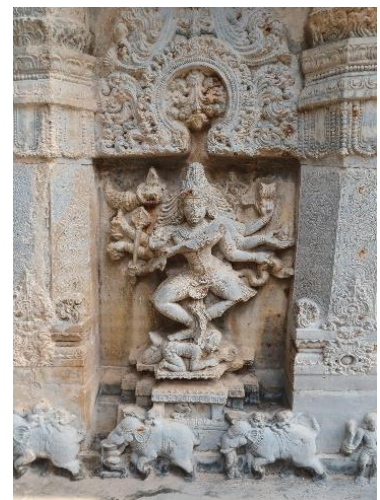
On the other side of entrance Yamuna stands with tortoise. As per shilpashatra and Mansara text mentioned Ganga and Yamuna sculpture facing each other in entrance seek the attention of devotees. (Acharya, n.d.) (Fig-1 & 2).

b. Shiva Nataraja:

Lord of Dance been placed right wall of the temple called 'Nataraja' derives from Sanskrit word, nata means act, drama, dance and raja means king or lord. On the east wall Shiva appears as rhythm and harmony of life by showing Ananda Tandava with its dynamic and unified composition. Iconic appearances through his body each limb is in active position



(Fig-1 & 2: Ganga and Yamuna at Gopuram, Pushpagiri Complex, Photographed by author, April 2022)



(Fig-3: Shiva Nataraja Pushpagiri Complex, Photographed by author, April 2022)

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like loosen hair while dancing, body gesture catches the reality. Holding Ganga and his vahana crocodile, hourglass drum, flame, standing on Apamarapurusa, with abhaya mudra make viewers to identify the

icon. (Fig-3)

c. Scene from Mahabharata:

Lord Krishna preaching Arjuna at war, riding on chariot and down of panel das avatar been portrayed along with war scenes. Iconography

brought the range to connect with masses

through sculptural form. (Fig- 4).

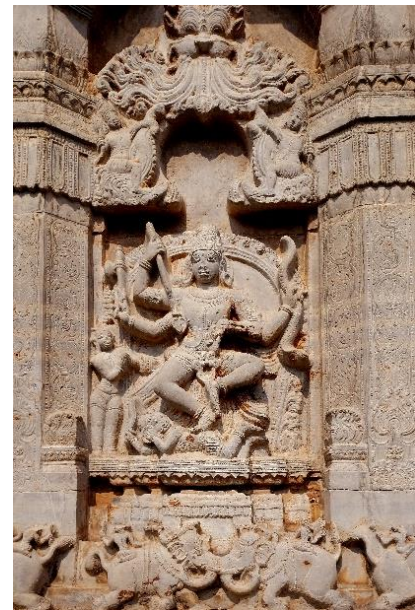
d. Durga (Mahishsurmardini):

Durga, form of Parvati, daughter of Yashoda and sister of Krishna and incarnation of Vishnu, who saves the gods from asura (Mahisha) which Markendya Purana delivers the details about direction of power by Brahma, Vishnu, Maheswara. Appear as dazzling female provides several weapons, limbs, and sometimes it is to believe differences of iconic types about her arms, which change in different dynasty. And Mahishasurmardini at Pushpagiri shown as Sakti- in tall with gracefulness with four hands standing with trisula on upper right hand on asura. Representation of the scene placed within two pillars appears as frame surrounded by elephants, flower and flora motifs

. 'Durgs' depicts the symbol of strength, three eyes for desire, action and knowledge. (Fig-5)



(Fig-4: Story Depict from MahaBharata, Pushpagiri Complex, Photography by author)



(Fig-5: Durga, Pushpagiri Complex, Photography by author, April, 2022)

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e. Lord Krishna subdues Serpent

Kaliya:

Depicting Lord Krishna dancing on head of three headed serpent holding tail by left hand and right hand posing as Abhay mudra. Entire pillar along with sculpture are in different size and detailed curve, ornamentation brings the beauty, composition seek the attention. (Fig-6)



(Fig-6: Lord Krishna subdues Serpent Kaliya, Pushpagiri Complex, Photographed by author, April, 2022)



(Fig-7: Dear Hunt, Pushpagiri Complex, Photographed by author, April, 2022)

One of the epics from Ramayana placed at Pushpagiri, where Rama is chasing the golden deer (maricha) with bow and arrow (rightSide of the panel) and left side Lakshmana and Sita. The narration connects with myth through iconographical representation. (Fig-7).

g. Narasimha and Varaha (Boar Incarnation) Avatars:

Out of ten avatar two are still exist in temple wall and as per mythological story Varaha Avatar lift the mother earth from hiranyakasa, where lord Vishnu took the gesture of Varaha.

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Lifts the earth on top of the nose holding with sankha, gada, and posing with Abhaya mudra. And Narasimha Avatar (man-lion) shown left of the pillar, holding with chakra, sankha and other two hands shown as empty to narrate the story of killing demon Hiranyakasipu. Devotees / attender been kept left side of the main idol. Iconographical representation for narration from the right down of the panel (Fig-8) a man running with arrow and bow, chauri bearers makes the composition compact and rhythmic.



(Fig-8: Narasimha and Varaha (Boar Incarnation) Avatars, Pushpagiri Complex, Photographed by author, April, 2022)

h. Vishnu:

Lord Vishnu known as wherewithal, fortification and maintenance of the generate universe. Where his crown symbolized supreme authority, two hands on back represents his presence in the spirituality, two front hands for physical existence, holds Sankha (Panchjanya), carries gada (Kaumodaki) symbolized divine power, right upper hand with Chakra (Sudarashana) symbolized spiritual mind, along with ornamentations and dress creates uniqueness as iconic figure. And top, sitting on the five headed snake and protecting the world. (Fig-9)

i. Samudra Manthan:

Top right Lord Vishnu rides on elephant coming to nymphs,

where devata and asuras are fighting for control the universe.



(Fig-9: Vishnu, Pushpagiri Complex, Photographed by author, April, 2022)

After seeking help from Vishnu,

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they formed alliance for agitate ocean for the nectar of immortality which will be sharing among themselves and Nagaraj became the charming rope.

Fourteen ratnas been enumerated while churn the ocean, Lakshmi, Apsaras, Varuni been placed on the panel. Main shrine placed in big size compare to Samudra Manthan scene-place below. (Fig-10)

Symbol as iconography

Some examples of the symbol used in Pushpagiri temple complex which used in other temple of south India like Gada- as karma (law of cause and effect), Damaru- as projection of the universe through sound by masculine and feminine, Khetaka (shield)- defence, protection or security purpose, Lotus- symbol of spontaneous generation. Chakra- symbol of dharma, cycle of samsara, rotate from all direction, Sarpa (snake) as anger controller, Parasu (axe) as relation on humans, Ghanta, Murali or Venu etc.

Literature Review

Iconography defined the visual knowledge, coming from the ancient history and extension of philosophical traditional from Vedic lore which reflect in art and culture belonging to rock art, folk art, tribal art temple architecture as well other form of art. Historian coded iconography is the significance of Vedic sacrifices (Havell, B.B). The power of man signified by the materialistic approaches of deities like bamboo to wood then stone, brick, marvel etc (Munshi, K.M). Mansara (last twenty chapter) mentioned about proportion, measurement of sculpture on temple architecture on triad god (Brahma, Vishnu, Maheshwar) female goddess. To execute the story temple wall and enclosure, gopuram been used. Ornamentation is one part which used for particular deities, where Mansara script conveyed about four types of ornamentation like patra kalpa for decoration, chitra kalpa used for flora and floiated design, precious stone and nataka, ratna kalpa for jewelry and flowers, and misrita. Art historian,

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historian or archeologist has shown the path of ways of seeing on temple architecture which gave new horizon of visualize the story in contemporary time.

Conclusion

Iconography in iconic way make the temple architecture unique, narration able, understandable and relatable with mythological stories, developed after Gupta period and ritual practice on temple architecture by masses along with patrons. And in current scenarios the impact of iconography explored in tremendous way for some heritage icons like Konark sun temple (wheel) from Odisha, often shown in exercise books, t shirts which identify the brand and also many of other icon and iconic heritage like Hampi stone chariot, Sanchi stupa, Red fort, Rani kin vav, Ellora caves use in Indian currency now a days. Symbols, Iconography encouraged the creative art like decorative art, architecture, sculpture, painting, jewelry making, model making, prototyping etc.

Along with mythological significance its approaches towards aesthetics, design principle, curving skill, composition, materialistic approach not only bring the beauty of the space but also it speaks about its habitation, religion, culture and communications.

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