

## A Comparative study between the aspects of Composition - Govardhana Hill

26

P. Santhosh Kumar<sup>1</sup> & Dr.K.Raman<sup>2</sup>

<sup>1</sup>Research scholar, The Tamilnadu Dr.J Jayalalitha Music and Fine Art University

<sup>2</sup>Lecturer, Govt. Collage of Architecture and Sculpture Mamallapuram.

Mail- santhoshpa@gmail.com

### Abstract

This essay explores the visual language and composition value in bas-relief sculpture curved by different school of art and different era from South Indian traditions. Like any other dynasty in India, Western Chalukya, Pallava, and Hoysala has continued it is unique way of visualization to convey the Mythological Concept into Pictorial Language. By this analysis with reference to Krishna lifting Mount Govardhana anecdote from Bhagwata Purana. We can deduce the Aesthetic taste, Imaginational power and Artistic Skill.

**Key Words:** Indian Art, Western Chalukya, Pallava, Hoysolya, Govardhana, Krishna lifting Mountain, Bas-relief Sculptures.

### Introduction

The history of Indian art begins with pre-historic cave paintings. It is considered evidence of a creative explosion when the minds of ancient humans became fully developed. Generally, Indian art is anonymous, as the sculptor or the artist never sought to glorify himself. He constantly gave his fantastic as a humble offering to his patron, the king or exercised his imaginative impulse through his creations.

The sculptures have various eras and witness multiple dynasties. A wide variety is seen among them in terms of styles and materials. The composition plays a vital role in bringing about the essence of frame in the narrative myth and epic Indian artist attempt to render space illusionistic.

### Mythical Theme:

In Bhagwata and other epics, the story is about Shri Krishna lifting the Govardhan Hill when he was only a small child.

Once, when the older people of Braj, including Nanda Maharaj, were planning for the Puja of Lord Indra, Krishna, a child then, questioned them as to why they were doing so. Nanda Maharaj explained to Krishna that this was done every year to please Lord Indra so that he continued to grace the people of Braj by providing rain as and when required. But little Krishna debated that they were farmers and should only do their duty or 'Karma' to the best of their abilities by concentrating on farming and protecting their cattle rather than performing pujas or conducting sacrifices like this for any natural phenomenon. Finally convinced by Krishna, the villagers did not act with the puja.

Furious with the inhabitants of Braj for listening to the little child Krishna and worshipping the Govardhan Hill instead of him, Indra, the King of Heaven, decided to punish them by sending terrible rain clouds to flood the land of Vrindavan and calling the *Samavartaka* clouds of devastation and ordering them to lash upon Vrindavan with torrents of rain and thunderstorms and cause extensive floods that would destroy the livelihood of the inhabitants.

As terrible rains and thunderstorms ravaged the land and submerged it under water, the frightened and helpless inhabitants of Vrindavan approached Lord Krishna for help. Krishna, who understood the





ISSN:2582-9513

# Pranav Journal of Fine Arts

(A Peer Reviewed Quarterly Online Journal)

situation perfectly well, lifted the entire Govardhan Hill with His left hand and held it up like an umbrella. One by one, all the inhabitants of Vrindavan, along with their cows and other household possessions, took shelter under Govardhan Hill. They stayed under the hill for seven days, safe from the terrible rains and surprisingly undisturbed by hunger or thirst. They were also astounded to see the huge Govardhan Hill resting perfectly balanced on Krishna's little finger.

## Composition of Western Chalukya - 6<sup>th</sup> Century

Krishna lifting Govardhana Hill epic depicting Sculpture is one of South India's oldest panels. It's located at Upper Shivalaya temple Badami. The sandstone temple exterior walls and pilasters place the mythological story of each face. On the south front of the temple, Krishna lifting Govardhana Hill depicts the bas-relief sculpture an Western chalukya (Fig.1).

The small rectangular panel is not too crowded, and the Western Chalukyan artist gracefully creates the decoration. Valuable utilized space and the Imposing figure of Krishna at the center; other People are goulash and their cowards around in the panel.

The epic says Krishna lifting the Govardhan hill with their left hand, but here Krishna is seen effortlessly lifting the Govardhan Hill with his right hand while the left hand is on his thigh. On his left are three figures; these represent the people of goulash in the shelter of Govardhana, one with an axe on his shoulders (Identifying this can be Balaraman), one young cowherd standing with a stick and looking at Krishna may be another one can't able to find They because the Sculpture is ruined.

During the day, gopis were always busy. One main activity was churning butter. One of the gopi with her friend Churning butter on the left side of the panel. This scene has carved lively, detailing the equipment and her attitude of holding the rope in position.

Cows with several calves rubbing shoulders with each other on the bottom of the right. In the panel's left corner of the base, the cow shelters the nursing calf between her legs. Left mid of the board, one cowherd holding the held-up-headed affectionate cow.

Chalukyan artists try to narrate the life of the Goverdhan Hill. Even though the small frame

Krishna's face was also damaged, unable to identify the facial expression.

## Composition of Pallava – 7<sup>th</sup> Century

Mamallapuram is a unique site for extraordinary sculptures during the Pallava region. The Presence of Krishna mandapa is an open-air relief panel like Arjuna's Penance; later, This is a rock-cut cave with massive pillars to hold the roof of heavy granite monolith. From the outside, once you enter this mandapam, you will look at the most beautiful depiction of Krishna lifting the Govardhan Hill (Fig.2,3,4) like an umbrella to shield all people and animals from the incessant rains unleashed by Indra, the God of water. The great bas-relief is dated to the era of Narasimhavarman I, while the structural mandapam is a later addition during the medieval period. The height of Krishna is approximately 10 feet. The relief is massive and so life-like that you will keep wandering from one end of the reserve to the other, again and again, just to grasp the beauty and liveliness added along the length of the Panel.

The entire Panel's main image is lord Krishna's imposing figure at the center. Krishna is seen effortlessly lifting the Govardhan Hill with his left hand while the right hand is in vara mudra.

The right side of the relief shows villagers going on about their routine work. There are ladies holding kids, one with pots on her head, and an older man with a child on his shoulders.





ISSN:2582-9513

# Pranav Journal of Fine Arts

(A Peer Reviewed Quarterly Online Journal)

The ancient Tamil Sangam literature glorified Krishna and his elder brother Balarama; the left side of the relief shows the second tallest image in the Panel after Krishna is that of Balarama comforting an older man. Krishna and Balarama are more significant when compared to the other villagers. Many more day-to-day life scenes from the village are carved on this side.

A cowherd is milking a cow while she is licking her calf. Another woman is carrying a rolled mat on her head and an *Urippanai*, its Tamil word (usually a traditional way of storing Milk and Curd in a pot) in her other hand. A villager is walking with an axe on his shoulders, and a woman caring for a child next to him. There are cows and fading impressions of cows on the entire upper area of the relief. A cowherd is seen playing the flute near Balaram. This scene shows calmness and the villagers' faith in Lord Krishna, the divine saviour.

This relief is so natural that you may even consider giving a utensil to the cowherd milking the cow for some fresh milk. This scene will resonate with most of the elderly urban populace in India. Monkeys, lions and mystical creatures are on this relief's outer left side. Even in Mahabalipuram, which has a profusion of magnificent stone art, nothing else comes even close to the wonder of this realistic Panel.

On the left side of the Krishna, there stands a lady. Compared to other women on the panel, she is different from others by dress and posture; she wears crowns and breast bands, unlike other woman sculptures; she must be Radha. But ancient Tamil Nadu Radha was not known. May this be *Nappinai* Alwar's poems talking about her?

A beautiful depiction of a man milking a cow and a cow licking her calf at a little distance; the affection headed for her calf is visible in the eye of the cow. Everything in this Panel represents contemporary life; they all seem busy with their regular duties.

## Composition of Hoysalay- 12<sup>th</sup> Century

This beautiful Panel is from Sri Hoysaleswara Temple in Halebedu, Karnataka, India. Dedicated to the Hindu god Shiva, the Hoysaleswara temple was built around the 12<sup>th</sup> century. It is the largest surviving temple of the Hoysala period and one of the most sculpturally elaborate and mesmerizing. We might get overwhelmed by the details, as with most Hoysala sculptures, her depiction of the Sacred Govardhan Mountain lifting by Sri Krishna (**Fig.5**). to appreciate the mastery of ancient sculptors and the ingenuity in depicting a whole story in a single frame.

The Length of the land under the hill has been ingeniously depicted by putting subjects on ground level vertically due to a shortage of space in the frame. Which fills the Left and right of the frame among the group of cows rubbing shoulders with each other on the bottom of the Panel.

We also see the few villagers unhindered by the grand spectacle and probably show their confidence in Sri Krishna protecting them to the core. The details of the Attire, Tools, Pot-belly and even the Loin Cloth knots are mind-blowing. One of the Villagers seems to be Chatting to his friend.

Group of People dance in full swing might be to express the happiness of being saved by Sri Krishna and entertain all in times of despair. Again we see trademark attention to detail by Hoysala Sculptors in portraying expressions, attire, instruments and Anklets.

The following exciting components in the frame, which show the sculptors have conveyed their unique thinking and style to the fore, are the snakes, who have been disturbed from their peace by the uprooting of the hill, which has exposed them to open, The snakes though hanging from the top seem to be fascinated by the charisma of Sri Krishna by putting all their energy to devote their attention towards



him

The Left of the frame, We see that there was no shortage of entertainment for villagers who have come together under the hill for protection. Here we see musicians enchanting the crowd.

Below we see again villagers standing unfazed in groups glancing at the spectacle. Comradeship also needs to be mentioned.

The two main characters in the frame are Sri Krishna and the Govardhan Hill. Lively Depiction of the Govardhan Hill. Even though the sculptors were given a small frame to work with, they were given complete freedom to run their imaginations into their sculptures. The Hill with Human Activities is immaculate; The Most Eye-catching component is the Hunting Scene which is in motion with a Monkey, Lizard, Bear and Elephant showing their presence; another scene of a predator, most probably a tiger or leopard, grabbing his prey by the mouth is also enjoyable the Variety of Flora is in the form of different trees and many other components in the hill.

Sri Krishna Serious Face expresses the effortlessness with which the lord is holding a giant hill. Still, the lord's magnanimity is shown by reducing the dimensions of the mountain concerning the lord.

## Conclusion

There is a sculpture from various dynasties in south India.

Sri Krishna, Protagonist of the theme, is to be depicted at each panel, however the posture Tribhanga in all it is three Composition will be the same, are tried to give in the own way. In Western Chalukyas Visualization, the anecdote Convey thoroughly recognizable, by it is Symmetrical arrangement of Characters and activity they chose to give illusion of reality. Because of broadness of Canvas, the natural formation of rock availed and accessible to Pallava artist, it gave them the way to juxtapose different level of Layers to feel the Crowdedness and Enjoy the breathe of Landscape. Energy of the composition is Precise the pallava style concerns it half with a tall and slender physiognomic form. From the perspective of Hoysala mode of Picturisation, we have come to know that they have given the prominent role for Ornamentation and gave Emphasization for Decoration. Even if in these Composition has Such and such difference with one another, Keep their Signature traditional Identity.



Fig.1



Fig.2



Fig. 3



Fig.4



Fig.5

### Reference:

Fig.1-<https://www.gettyimages.in/detail/photo/krishna-lifted-govardhana-hill-sculptures-upper-royalty-free-image/521096598>

Fig.2- [https://live.staticflickr.com/4357/37045259141\\_fe7fa1b616\\_b.jpg](https://live.staticflickr.com/4357/37045259141_fe7fa1b616_b.jpg)

Fig.3- [https://live.staticflickr.com/7473/15423109924\\_1c37df634e\\_b.jpg](https://live.staticflickr.com/7473/15423109924_1c37df634e_b.jpg)

Fig.4 - [https://live.staticflickr.com/4365/36373565593\\_89590fc195\\_b.jpg](https://live.staticflickr.com/4365/36373565593_89590fc195_b.jpg)

Fig.5- [https://commons.wikimedia.org/wiki/File:KAHLB\\_07A\\_Krishna\\_lifts\\_Govardhana\\_Hill.jpg](https://commons.wikimedia.org/wiki/File:KAHLB_07A_Krishna_lifts_Govardhana_Hill.jpg)

Sivaramamurti.C, *Some Aspect of Indian Culture*, National Museum Publication Division, 1969

Nagaswamy. R, *New Light on Mamallapuram*, Madra