

LALIT KALĀ

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LALIT KALĀ AKADEMI
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The present image represents three Jinas with similar details, two on its front and the third one on its left side face (facing north). However, the accessory details, including cognizance of the third Jina figure (on north face), are somewhat hidden under the plaster. Each of the three sky-clad Jinas is represented in the *kāyotsarga mudrā* (standing erect with both hands reaching upto the knees) on a separate carpet spread over the *simhāsana*, supported by two lions. The lions, in each case, are shown with their backs and necks turned towards each other and one paw raised. The two lions, in each case, are separated by a *dharmachakra* over which hangs a covering cloth from the pedestal, with the respective cognizances of the Jinas. On the testimony of these emblems, only two frontal Jinas can be identified as the second and the third Jina, namely, Ajitanātha (with elephant as emblem) and Sambhavanātha (with horse as emblem). Each Jina, with a *śrīvatsa* mark on the chest, has a plain nimbus behind the head. The hair of the Jinas, arranged in small curls, shows a small *ushṇīṣa*. Each Jina is attended, on two sides, by a pair of standing male *chāmāradhārās* wearing usual ornaments and carrying a flywhisk held above the shoulder by one hand while other hand is resting on the thigh. Close to the feet of each Jina there appear two worshippers with hands folded in supplication. Over the head of each Jina is rendered a triple parasol topped by a disembodied figure beating a drum and flanked by two hovering figures of the *mālādhārās*.

At the right extremity of the image, beside the figure of Ajitanātha, is depicted the figure of four armed Sarasvatī, standing in the *tribhaṅga* pose on a simple pedestal. She is endowed with a halo and a flying *mālādhara* figure at left top side. Close to her feet sit somewhat mutilated figures of two devotees with folded hands. In conformity with the Digambara texts her peacock-*vāhana* has been sculptured beneath the pedestal.¹⁰ She bears a rosary (*akṣhamālā*) and a lotus (*chhatra-padma*) respectively in her upper right and left hands, while her lower right and left hands show the *varada mudrā* (boon-conferring gesture) and a manuscript (*pustaka*) respectively. Regarding the attributes held by Sarasvatī, it is surprising to note that as against the Digambara *dhyānas*, the figure corresponds to the injunction of a Śvetāmbara text—the *Nirvāṇakalikā* of Padalīpta Suri—(c. eleventh century A.D.) which envisages the *varada* and a *padma* in right hands, and a manuscript and a rosary in left,¹¹ though the emblems in the hands of our image are juxtaposed. Sarasvatī, wearing *sārī* and bodice, is decked

image of Sarasvatī of the Kushāṇa age (132), housed in the State Museum, Lucknow (Acc. No. J. 24). This is the earliest known image of Sarasvatī among all the creeds. See J.P. Jain, "Genesis of Jaina Literature and the Saraswat Movement", *Bulletin of Museums and Archaeology in U.P.* (Lucknow), No. 9, June 1972, pp. 30-33.

¹⁰ *Indrādadhāścha Om hrīm mayūravāhinyai namaḥ iti vāgadhi-devatām sthāpayet*

Pratishṭhāsāroddhāra of Āśādhara, 6. p. 132. See U.P. Shah, "The Iconography of the Jain Goddess Sarasvatī", *Journal University of Bombay*, Vol. X (N.S.) Pt. 2; Sept. 1941, p. 205-206.

¹¹ *Śrutadevatām Śuklavarnam haṁsavāhanam caturbhujam vara-*

with the *karāṇḍa-mukuta*, necklace with pendants, *stanahāra* ear-pendants, girdle with suspended festoons, armlets and bracelets.

Maruti Nandan Prasad Tiwari

A DATED BRONZE OF APPAR

Appar (or Tirunāvukkaraśu) was a great Śaivite gospellor, the (elder) contemporary of the boy-saint Sambandar; both of them flourished during the period of the illustrious Pallava ruler, Mahendravarman I of Kanchipuram (7th century A.D.). These two Tamil saints produced a great religious revolution in the Tamil land which paved the way for the decline of the (God-denying) heretical creeds of Jainism and Buddhism and for the establishment of the supremacy of Śaivism.

Early in life, Appar became an orphan, and he was brought up by his elder sister, an ardent devotee of Śiva. Maruṇ-*nīkkiyār* (Appar's original name) became a great scholar and a monk in the Jaina monastery at Tirup-Pāṭaliputra (in South India) i.e. Tirup-Padīrippuliyur—modern Cuddalore. His sister was deeply concerned with his leanings to Jainism, and prayed to her patron deity at Tiruvadigai (South Arcot District) to restore him to the Śaivite fold. The Lord answered her prayers. Appar suffered from colic which the Jain monks could not cure. So he left the Jain monastery and re-joined his sister. The Lord of Tiruvadigai cured him of his ailment. This was a turning point in his life, and he became a zealous Śaivite. Appar's conversion angered the Jains who goaded the Jain Pallava King Mahendravarman I to undo the harm done to their religion. When summoned by the King to his court, he uttered the defiant cry that he was nobody's slave and that he would bow to none (*nāmāyakkum-kudī allōm, paṇivōm allōm*)—to no earthly power. The enraged Pallava ruler subjected him to many ordeals. He was thrown into a burning lime-kiln; Appar sang the *Namaḥ-śivāya* hymn and came out unscathed. He was tied to a stone and thrown into the sea, but he swam ashore safely. A rogue elephant set against him could not harm him. After these miracles, the King became a convert to Śaivism. This great episode in his life is proclaimed to the world by Mahendravarman's inscription on the upper rock-cut temple in the Rock-Fort, Tiruchirapalli, in which he declares that that temple itself would be a lasting testimony and memorial for his conversion from a hostile creed! The cave temple contains the sculpture of Gaṅgādhara, one of the earliest and finest of Pallava sculptures.

Appar became a wandering hymnist, visiting Śiva temples, singing the Lord's glory. Incidentally, he engaged himself in making the temple-premises clean and removing with his *spud* the thorns in the compound.

He has sung eight hymns on the Naṭarāja of the Chidambaram temple, which describe elaborately every limb and attribute of Naṭarāja, thereby establishing the presence of this cult-image in the seventh century A.D.

dakamālānvitadakṣiṇakarām pustakākṣhamālānvitavāmakarām cheti/Nirvāṇakalikā, p. 37

(ed. by Mohanlal Bhagvandas, Muni Sri Mohanlal Ji Jaina Granthamala: 5, Bombay 1926).

Appar made a desperate dash on foot to the Himālayas which was conceived to be Kailās itself, the abode of Śiva. Even though his limbs were worn out, he moved on. Śiva appeared before him as an old man and dissuaded him from going further. When Appar would not budge, the stranger advised him to bathe in the neighbouring pool and promised that he would reach his goal when he emerged from it. So he did. And as he arose from a tank at Tiruvaiyaru (Tanjavur District) he beheld a divine vision of Śiva and Umā! Appar danced with ecstatic joy on seeing the vision that no mortal eye had seen. The temple of Ten-Kailasam at Tiruvaiyaru commemorates the consecration in this temple of the deity of his vision.

Appar spent the last years of his life at Tiruppugalur (a place near Nannilam, Tanjavur District). He lived to be eighty-one. His swan-songs sing of his moving on to the feet of the Gracious Lord of Pūm-Pugalūr (Punṇiyā-Unnaḍikēy-pōduginrēn-pūm-Pugalūr-meviya-Punṇiyanēy).

The temple of Tiruppugalur is one of the most celebrated Śiva temples of the Tamil land. Its association with the beatitude of Appar makes it a centre of great sanctity and veneration. The Chōla King Rājarāja I (A.D. 985-1014) and his queen Panchavan Mahādevī gave many gifts to the Lord of this place and made many structural additions to this temple.

An inscription of the 21st regnal year of Rājarāja I (ARE No. 68 of 1928) found in this temple mentions that one Agnikumāra-Kramavithan *alias* Poṛkōyil Chaṇḍēśvarayogi of Kuṇḍur, a hamlet of Vīra-Śikhāmañich-cheri in Vīraṇāra-yaṇa Chaturvēdimāṅgalam, a *taniyūr* on the north bank (of the Kāveri) in Rajēndra-Simha-Valanāḍu installed an image of Tirunāvukkaraśu-devar (Appar). A gift of 12 *kāsus* was made to this deity for offerings.

The Appar bronze in this temple (Pl. XV, Fig. 1A) seems to refer to the image set up in the 21st year of Rājarāja I mentioned in the above inscription. Its date would accordingly be A.D. 1006. I have published another picture of Appar with close resemblance to this, in my book "Early Chōla Temples— (A.D. 907-985—Pl. 91). Both these bronzes can be assigned to the age of Sembiyan Mahādevī to Rājarāja I, the golden age of South Indian Bronzes.

The figure of Appar stands on a *padma-piṭha* placed over a *bhadra-piṭha*. There is an under garment extending up to the knees. He wears a string of *rudrāksha* beads over his shaven head. He has long ear lobes. He wears necklaces of *rudrākshas*, bracelets and wristlets. He is in *añjali* pose enclosing a garland of flowers as an offering to Śiva. He holds the *spud* on his left shoulder. He has a broad smiling face and attractive features. The bronze is of high finish and artistic excellence.

S. R. Balasubrahmanyam

Illustration—courtesy of the French Institute of Indology, Pondicherry.

KANGRA PAINTING OF PRE-SANSĀR CHAND PERIOD

A portrait of a Muslim noble who is wearing jewels and a plume on his turban, done in the style of Kangra painting, is

in the collection of Bharat Kala Bhavan, Varanasi (Pl. XVI Fig. 1). The picture is not inscribed and it is difficult to identify the person portrayed. The fashion of moustaches worn by him and the *jāma* fastened below the right arm indicate that he is a Muslim. On basis of the style of work and its colour scheme, we can assume the painting to have been executed during the period of transition from the style of painting known as the new Guler style or Pre-Kangra phase (as it is often called) to the Kangra style. The harmonious use of rich dark tones of colours, a distinct characteristic of the new Guler style, is not fully followed and the treatment of face is not as fine as seen in the new Guler style. Nevertheless, it is a work of high competence. In view of such and other considerations we can ascribe the painting to the period about A.D. 1770.

In the Panjab Hills there were some states ruled by Muslim kings. This painting in view of its distinct style cannot be a portrait of any of the kings ruling in Poonch, Kashtwar, Bhimbar and Rajauri which places are now in the state of Jammu and Kashmir. In the Eastern group of states then in existence, we find that Bhāu Singh, a brother of Rājā Rājrup of Nurpur became a convert to Islam and part of the territory of that state was given to him in A.D. 1668, which he ruled from Shahpur, near Pathankot. The state was overturned by the Sikhs in A.D. 1781. We know little about Nurpur painting but what has definitely come from Nurpur is different from the style of the portrait discussed herein.

Accordingly I am inclined to believe it to be the portrait of Saif Ali Khān, the last Mughal Governor of Kangra Fort from A.D. 1740 to 1783. There are some other points to support this identification.

a) The manner in which he has chosen to have his portrait painted with a small canopy and smoking *huqqā* suggests that the noble man was residing continuously in the hills;
b) The painting can be ascribed to about A.D. 1770. He appears to be about sixty in the portrait which means that Saif Ali Khān was of mature age when he died in A.D. 1783;

c) The style of painting clearly indicates its provenance. A portrait of Rājā Ghamaṇḍ Chand Katoch of Kangra (A.D. 1751-1774) a contemporary of Saif Ali Khān is in the collection of Bhuri Singh Museum, Chamba (Pl. XVI, Fig. 2). In style and competence both the portraits are almost similar. The portrait of Saif Ali Khān is 12.4 × 16.00 cms. and the portrait of Ghamaṇḍ Chand Katoch is 12.00 × 17.7 cms. The pattern of composition is identical.

The period of the portrait of Ghamaṇḍ Chand Katoch can also be ascertained from the plain dark blue order. This was the norm upto about A.D. 1770. After this we find paintings framed with decorated borders.

In view of the foregoing discussion we have sufficient reason to conclude that painting activity existed in Kangra in A.D. 1770 both at Kangra Fort and Sujampur. The style then in vogue is indicated by the portraits published here.

Vishwa Chandra Ohri

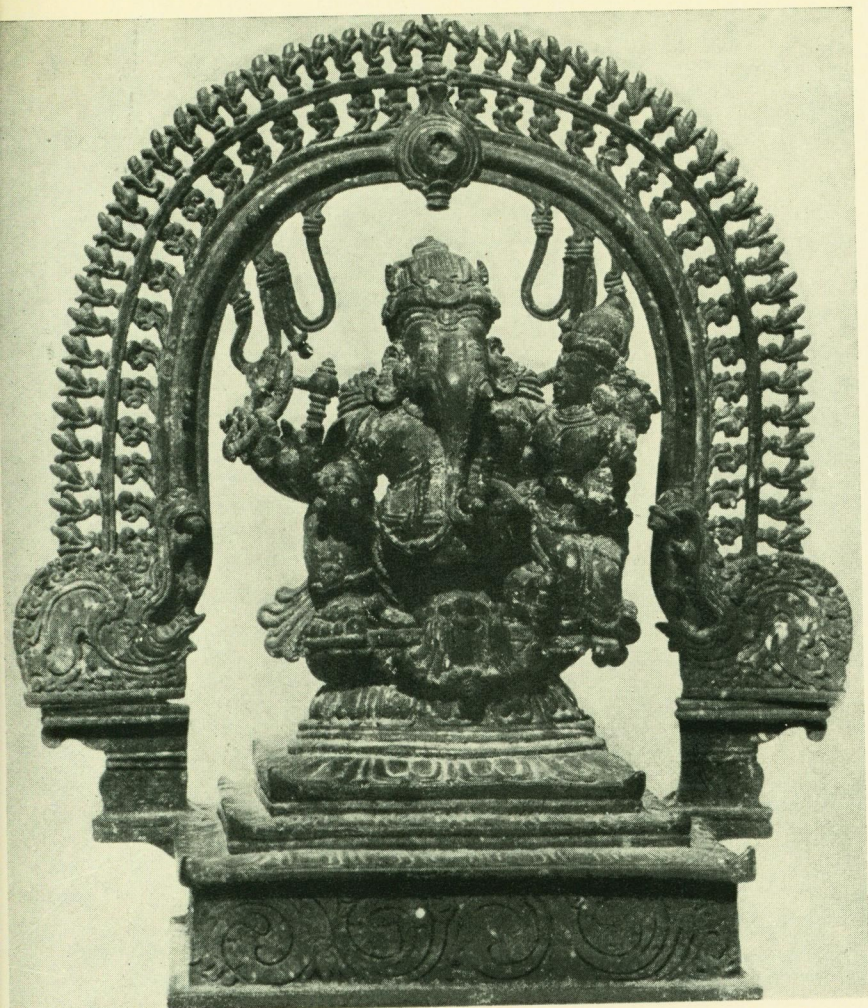


Fig. 6. Vallabha Ganesapati. Bronze. Kerala, c. 17th century A.D. National Museum, New Delhi.



Fig. 1. A Jain *Tri-tirthika*. Stone. Deogarh, c. Late 11th century A.D.



Fig. 1A. Appar. Bronze. c. 1006 A.D. Tiruppugalur Temple, Tamilnadu.