

indian bronzes

IN THE

SALAR JUNG MUSEUM

By Dr. D. N. Varma



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Cover Picture

SOMASKANDA. 15th Century A.D. South India.

48/XLI · 65.5 cms.

Designed by : S. C. Lall. Keeper (Display) SJM

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PREFACE

This booklet is brought out separately for the benefit of the scholars. The Bronzes described in the foregoing pages are mostly representative examples from the collections of the Salar Jung Museum. It is felt that this study will pave the way for further researches.

Dr. Varma served in the Museum as Deputy Keeper (1965-73) and Keeper (1974-92) and has deep insight into the various facets of this Museum. He had contributed severally to the Bi-Annual Research Journal on the Museum collections. The write-up on the Bronzes originally appeared in the Bi-Annual Research Journal, Vols. XXV - XXVI (1988-1989), pp. 88 to 121. It is now published separately as a small monograph for reference of interested scholars.

I congratulate Dr. D.N. Varma for his continuing academic interest. He has made available the write-up in a short time and helped us in seeing it through the press.

DR.I.K.SARMA.

ILLUSTRATIONS

Indian Bronzes in the Collection of Salar Jung Museum

Iconographic Form	Photo	Mus. No.	Height (cms)	Period	Provenance
Nataraja	Ph. 1	3/XL	32	15th c AD	South India
	Ph. 2	130 / XLII	19.6	15th c AD	South India
	Ph. 3	41/XLI	42.4	15th c AD	South India
	Ph. 4	45/XLI	41.5	14th c AD	South India
	Ph. 5	52/XLI	97.5	14th c AD	South India
	Ph. 6	364/XLII	89.5	19th c AD	South India
Vishvapaharane	Ph. 7	405/XLII	22.7	14th c AD	South India
Chandrasekharamurti	Ph. 8	60/XLI	42.7	13th c AD	South India
Dakshinamurti	Ph. 9	72.14	9.2	14th c AD	South India
Virabhadra Plaque	Ph. 10	72.18	27.0	16th c AD	South India
		86.20	15.3	19th c AD	(Not illustrated)
Virabhadra Mask	Ph. 11	73.76	12.7	17th c AD	South India
Virabhadra Image	Ph. 12	81.42	41.0	17th c AD	Mysore
Uma-Mahesvara	Ph. 13	72.1	18.2	15th c AD	South India
		67.17.4	16.0	19th c AD	Central India (Not illustrated)
	Ph. 14	72.57	8.5	19th c AD	Central India
Somaskanda	Ph. 15	48/XLI	65.5	15th c AD	South India
Parvati	Ph. 16	53/XLI	53.0	13th c AD	South India
Parvati	Ph. 17	61/XLI	38.5	13th c AD	South India
Parvati	Ph. 18	100/XLII	27.5	14th c AD	South India
Parvati	Ph. 19	72.5	9.1	13th c AD	South India
Parvati	Ph. 20	108/XLII	15.9	18th c AD	South India
		86.28	18.0	16th c AD	Kalahasti (Not illustrated)
Kali	Ph. 21	429/XLII	10.4	18th c AD	Bengal
Durga	Ph. 22	66.37	13.8	19th c AD	Central India
	Ph. 23	73.55	11.8	16th c AD	Central India
	Ph. 24	72.62	9.8	19th c AD	Central India
	Ph. 25	72.20	7.5	16th c AD	Central India
	Ph. 26	72.23	8.2	16th c AD	South India
	Ph. 27	72.63	18.5	19th c AD	Andhra
	Ph. 28	72.58	6.0	19th c AD	Central India
	Mahishasuramardini	Ph. 29	394/XLII	17.7	14th c AD
	Ph. 30	172/XLII	8.9	17th c AD	Central India
	Ph. 31	74.51	11.1	17th c AD	Bengal
	Ph. 32	67.12.1	9	17th c AD	South India
	Ph. 33	66.63	11	18th c AD	South India

	Ph. 34	67.17	15.5	19th c AD	Bengal
Ganosa with Sakti	Ph. 35	74.2	7.5	16th c AD	Kerala
	Ph. 36	72.17	4.8	17th c AD	South India (Kerala)
	Ph. 37	72.4	8.2	16th c AD	Mysore
Ganosa	Ph. 38	72.13	5.8	17th c AD	Central India
	Ph. 39	64.44	12.0	16th c AD	Central India
	Ph. 40	233/XLII	32.8	13th c AD	Mysore
	Ph. 41	401/XLII	11.4	13th c AD	South India
Ganosa with Sakti Vishnu	Ph. 42	66.80	16.5	14th c AD	Mysore
	Ph. 43	64.39	23.5	9th c AD	Tamilnadu
	Ph. 44	432/XLII	13.2	12th c AD	Tamilnadu
	Ph. 45	81.41	37.5	12th c AD	Tamilnadu
	Ph. 46	65.32	16.5	10th c AD	Chalukya
	Ph. 47	56/XLI	42.1	13th c AD	South India
	Ph. 48	146/XLII	18.8	12th c AD	Tamilnadu
Lakshmi Narayana	Ph. 49	72.2	14.5	12th c AD	South India
	Ph. 50	391/XLII	22.1	17th c AD	South India
	Ph. 51	183/XLII	20.0	16th c AD	South India
Anantseyi Vishnu	Ph. 52	400/XLII	14.6	15th c AD	South India
	Ph. 53	74.4	3.8	16th c AD	Andhra Pradesh
	Ph. 54	73.88	2.10	18th c AD	South India
Venugopala	Ph. 55	72.12	9.3	16th c AD	South India
	Ph. 56	74.4	7.3	16th c AD	Andhra Pradesh
Nritya Gopala	Ph. 57	72.11	8.5	16th c AD	Andhra Pradesh
Navanita Gopala	Ph. 58	72.15	8.5	16th c AD	South India
Kaliya Krishna	Ph. 59	134/XLII	10.2	18th c AD	South India
Govardhanagiridhari	Ph. 60	406/XLII	32.7	14th c AD	Western India
Chakrapurusha	Ph. 61	227/XLII	42.0	14th c AD	South India
	Ph. 62	402/XLII	29.9	18th c AD	South India
	Ph. 63	410/XLII	25.8	18th c AD	South India
Yoga Narasimha	Ph. 64	66.38	14.9	16th c AD	South India
Lakshmi Narasimha	Ph. 65	132/XLII	13.0	13th c AD	South India
	Ph. 66	77/XLII	13.7	18th c AD	South India
Sri Devi	Ph. 67	64.37	56.0	16th c AD	South India
Bhu Devi	Ph. 68	64.38	56.0	16th c AD	South India
	Ph. 69	65.16	48.0	14th c AD	South India
	Ph. 70	43/XLI	72.3	16th c AD	South India
	Ph. 71	55/XLI	39.0	16th c AD	South India
	Ph. 72	57/XLI	39.0	16th c AD	South India
Paravanatha	Ph. 73	67.17.2	15.0	8th c AD	Maharashtra
Pancha-Tirthika Image	Ph. 74	63.83	20.7	1396 AD	Gujarat
Chaturvimsati Pata	Ph. 75	63.82	26.0	1473 AD	Maharashtra
Tara	Ph. 76	67.15	18.0	18th c AD	Nepal
		243/XLII	46.0	15th c AD	South India

(Not illustrated)

INDIAN BRONZES IN THE SALAR JUNG MUSEUM

The catholicity of Nawab Mir Yusuf Ali Khan, Salar Jung III can be seen at its best in his collection of bronzes. His collection includes bronzes of not only the Hindu faith but also of Buddhist and Jain, originating from all corners of India, Nepal and even Tibet. A true lover of art that he was, it is not at all surprising that the Nawab transcended the barriers of creed and nationalities for while bronzes are a visual manifestation of religious ideas they are as much an expression of aesthetic sensibility.

It is fortunate for the Salar Jung Museum that the process of acquisition of art-objects was continued even after the demise of the Nawab. From 1961 onwards the Acquisition Committee of the museum has filled in various gaps in the collection of the museum and bronzes too have been added over the years. The Salar Jung Museum does not have very early bronzes comparable to the bronzes in the Government Museum, Madras, the National Museum, New Delhi or the Tanjore Art Gallery yet it certainly has in its four hundred and odd images a varied panorama of iconographic forms coming from the different regions of the country and also from Nepal and Tibet which continued the Indian traditions after it disappeared from the main land. Further, there are few museums which collect or display Tribal bronzes and Salar Jung Museum is one of those few, which do not hesitate to acquire a good Tribal bronze if it comes its way.

To be able to appreciate the bronzes it is necessary that one knows some thing about the history of this art-form and the religious traditions which brought it into existence. Art is a product of its milieu and cannot be fully comprehended and appreciated shorn off its proper context.

Strictly speaking bronze is an alloy of copper and tin but

the term is used in a general way for all icons made in metal. Religion has by and large influenced every form of art in India but as far as bronzes are concerned, there has been hardly any other influence. Buddhists, Jains and the followers of the Brahmanical religion all used metal for making their images at one time or the other.

The Indus Valley civilization, flourishing some five thousand years ago was aware of bronze casting - but the succeeding civilization does not show continuity of the tradition. We get some meagre evidence of bronze casting round about the beginning of the Christian era, both in North under the Sungas and in the South under the Ikshvakus but real enthusiasm for the medium is to be witnessed only in the Gupta times.

One of the finest and probably the largest of bronzes of the Gupta period is an image of Buddha, 225 cms high, recovered from Sultanganj in Bihar and now in the possession of the museum at Birmingham in the United Kingdom. Another typical Gupta image is the icon of Brahma formerly in the Karchi Museum. The image of four faced Brahma discovered from Mirpur Khas in Sind and several other images are now in foreign collections but two bronzes from Pophnar now in the National Museum, New Delhi testify to the command of the sculptor on the bronze medium in Gupta times.

The foundries of the Buddhist monasteries at Nalanda in Bihar practically poured out images of the Buddha, the Taras, Avalokitesvaras and other divinities from the Buddhist pantheon during the seventh, eighth and the ninth centuries. The metal artisan successfully depicted incidents from the Buddha's life as well e.g. the first sermon at Sarnath, subjugation of the elephant Nalagiri sent to trample the Buddha, and the Buddha's descent at Sankissa.

While the metal carver largely conformed to the iconographic formulae provided by the *Sadhanamala*, now and then he had to depend on his own ingenuity also. Thus in the bronze

depicting Buddha's descent at Sankissa, we find Brahma with a *Chauri* in his right hand on the right side of the Buddha and *Sakra* with a bowl held in his two hands on the left side of the Buddha. This breaking away from the usual convention of the lithic images in so far as *Sakra* holds the begging bowl was only to suit the needs of metal casting and artistic excellence. Equally remarkable in the Pala bronzes is the manner of joining the nimbus with the main figure, the decoration of the back portions of the seats fashioned with motifs of the roaring lion over the elephant, *makara* disgorging tassels and *kinnaras* floating in the air on either side of the main figure against the semi circular tops.

Another interesting feature of the Pala times is that the services of the artisan were available to the followers of all faiths. The predilection of the rulers towards Buddhism did not stand in the way of the artisan serving the cause of other faiths as well. This is how we have quite a few images of Surya, Balarama and other Hindu deities as well in the Pala style and the centres of production are not confined to the great university at Nalanda but are spread at Kurkihar and various other places in Bengal. Kurkihar, a village in the Gaya District of Bihar accidentally yielded the largest hoard of bronzes in Northern India in 1930.

The further continuation of the Pala tradition of bronze casting is evident in the 8th-11th century bronzes, also pertaining to the Buddhist creed, excavated not long ago in the ruins of a monastery at Sirpur in Madhya Pradesh. These images of Buddha and the Bodhisattvas are all the more important as they are inscribed and can be dated definitely on account of their palaeography. The stylistic tendencies, so very apparent in these bronzes, thus can be associated with their age. The central Indian bronzes retain the charm of the Gupta bronzes but reveal a growing emphasis on the ornamental and decorative details, a feature all the more evident in the stone sculptures of the Chandellas and the Chedis.

In Western India, the Maitrakas who were originally feudatories of the Guptas became independent rulers of the kingdom of Valabhi in course of time. Maitraka kings Shiladitya and his nephew Dhruvasena II were the contemporaries of Harshavardhana whose daughter was married by the latter. The existence of the tradition of plastic arts under the Maitrakas is attested by the lovely stone sculptures discovered from Shamlalji, Karvan, Roda and other places. The Tibetan historian Lama Taranath, while providing the literary evidence for the existence of a West India School of Art, informs us that this school was founded by the great master Sringadhar in the seventh century A.D.

The Jaina bronzes from Akota, now in the collection of Baroda Museum, prove that the art activity of the artists of the West Indian school embraced the casting of bronzes also. The existence of some inscribed pieces among this group enables us to date the Akota finds between the 6th and 11th century A.D. Closely following the pattern of the miniature painting, the bronzes of the Western Indian school are largely of Jaina origin in contradistinction to the dominant Buddhist influence in the eastern part of India. The Akota bronzes, however, give a new freshness and spirituality to Jaina sculptures which are normally stiff and formal.

Bronzes from Kashmir, Punjab and the Hill State of Chamba show that these regions also had well developed, distinctive schools of metal sculpture. There is nothing surprising in this phenomenon for these states had an earlier tradition of stone sculpture. In Kashmir, the famed king Muktapida Lalitaditya was responsible for building the town of Parihasapura and the famous Martanda temple in the eighth century. The majority of the Kashmir bronzes however are later and in most of them the mediaeval traditions are uppermost though they show vestiges of the Gandhara school and the influence of the Gupta and Pala traditions, which did not influence them directly but made its impact through Nepal

Compared to the Kashmir bronzes the Chamba school of metal work which came into existence in about the eighth century, has a more profound indigenous element, though its simple and slender figures with their hilly facial features show a blend of various traits of Kashmir, Gandhara and Pratihara bronzes. The technical competence of the artists of the Chamba school is testified by the large sizes and stately appearance of the bronzes in the temples at Chhatrarhi and Brahmaur. A noteworthy example is the image of a beautiful standing Devi with a lotus, lance and manuscript in her hands while another is a version of the *Mahishasuramardini*, locally known as *Lakshanadevi*. The Salar Jung Museum also has a Chamba bronze in its collection.

In the North Indian plains, after Harshavardhana it were the *Gurjara pratihara* kings who gained prominence in the eighth, ninth and the tenth centuries and they in their turn were followed by the *Gahadavalas* in the eleventh century. The stone sculptures from Bundelkhanda, Kanauj, Osia, Abaneri, Kotah and Bikaner etc. bear testimony to the hectic activity in the field of plastic art during this age. Several bronzes have come to light which reflect the same idiom and artistic tendencies which are evident in the stone sculptures of this reign and period. Some *Gurjara Pratihara* metal images are now in the collection of the National Museum while a charming Surya image is now in the collection of the Los Angeles County Museum.

Buddhist bronzes and *Brahmanical* Gods like Kartikeya image in *Panchaloha* were found at Nagarjunakonda and Buddham both in Guntur District dated to the Ikshvaku period (3rd-4th centuries A.D.) They set the standard for the later South Indian *utsava murtis* of Pallava and Chola periods.

In the South the Pallava metal worker started casting bronzes by the eighth century A.D. The most creative period of icon production in South India, however, was during the

Chola period from the 9th to the 13th century. This small kingdom whose founder was Vijayalaya (A.D. 850-871), was greatly enlarged by his successors, who were deeply religious and great temple builders. Rajaraja (A.D. 985-1015) who built the Brihadisvara temple at Tanjavur (Tanjore) utilised for such religious activities the large treasure, captured during his several campaigns against his contemporary kings. The long series of inscriptions of Rajaraja from the plinth of the temple of Tanjavur, while giving us other details of his life and times, also inform us of the magnificent wealth of bronzes dedicated by him to the temple. Some of these bronzes dedicated by him to the temple have been preserved upto the present day.

The tendency in the Chola period was for the production of large bronzes, though many small ones were also made. The largest of Chola metal images, a Nataraja and a Somaskanda group come respectively from the Brihadisvara temple at Tanjavur and the Gangaikondacholapuram temple, the grand creations of Rajaraja and Rajendra and it is obvious that small bronzes would not have been in keeping with the magnificent proportions of the temples they adorned. Often the bronzes were taken out in festival processions from the temple and the organisers would have certainly liked the bronzes to suit the proportions of the stately Gopurams through which the processions were taken out. It is natural to expect an enlargement in the size of such bronzes, the *utsava vigraha*, with the growing popularity of festive processions.

In the history of South India a new chapter opened with the foundation of the city and kingdom of Vijayanagara in 1336 A.D. In the years that followed the decayed old states of southern India crumbled away into nothingness, one by one, and the fighting kings of Vijayanagara became the saviours of the South for the next two and a half centuries.

The number of available bronzes belonging to the Vijayanagara period is prolific and these along with the life-

like bronzes of Krishnadevaraya and his consorts at the temples at Tirupati are the visual testimony to the literary allusions about the importance of bronzes during the reign of the Vijayanagara kings.

After the disintegration of the Vijayanagara empire, the *Nayakas* and the later *Maratha* rulers carried on the tradition of the Vijayanagara kings for some time more, but the majority of the bronzes produced during their times are rigid and common place and are no longer a true expression of the creative faculties of the artists.

The tradition of bronze casting continued in South India even after the advent of the British rule due to the patronage of some pious wealthy devotees; but even this meagre support went on diminishing in the wake of the growing impact of the industrial age and weakening of faith. In North India, bronzes are still cast in some of the pilgrim centres like Varanasi but there too the creative period is over.

The better examples of bronzes in the Salar Jung Museum come from the South and belong mostly to the Vijayanagar period yet examples from other parts of India and belonging to different periods of history can also be seen here. The description here has been arranged according to the sects to which the images belong.

SAIVA IMAGES

The museum has about half a dozen images of Siva as Nataraja, and quite a few images illustrating other iconographic forms like *Chandrasekharmurti*, *Dakshinamurti*, *Veerabhadra* etc. They can be dated from late Chola period to 20th century on account of their *Prabhavali* shape and other iconographic features. Images with consort are exemplified by *Uma sahita murtis* and Somaskanda. Besides there are images of Parvati and also various forms of Devi like Kali, Durga etc.

NATARAJA

One of the early Nataraja figures is Mus. No. 3/XL. (Ph.1) It has an extremely simple *Prabhavali* of an oval shape with 13 stylised tongues of flame issuing out of it at regular intervals. The figure of Siva stands on the *Apasmara purusha* lying over the flat portion of a lotus pedestal. The figure of Siva is four handed and the *Jatabhara* is small. This 32.0 cms high figure can be dated to late Chola period.

Museum No. 130/XLII (Ph.2) illustrates a more developed form and belongs to the Vijayanagara period. The *Prabhavali* of this 19.6 cm high figure is circular and the nineteen tongues of flames are placed closer. The figure of Siva is four handed, the pose is *Ananda Tandava* and the *Jatabhara* extends to the rim of the *Prabhavali* on both sides. The pedestal too shows development. The *Apasmara Purusha* lies on a flat base kept over a lotus pedestal which is once again kept on a flat pedestal.

Further development can be seen in Museum No. 41/XLI (Ph.3) where the image of Nataraja is not very different from the preceding figure in iconography but is much bigger being 42.4 cms in height. It has 21 tongues of flames on a circular *Prabhavali*. The footstool shows the same components, a square base having an inverted lotus with a flat disc and the *Apasmara Purusha* lying over it. The Lord stands in the *Ananda Tandava* pose.

Museum No. 45/XLI (Ph.4) is almost as big as the previous one, measuring 41.5 cms in height. The *Jatabhara* of *Natraja* dancing the *Ananda Tandava* extends to the rim of the *Prabhavali* having 23 tongues of flames. The pedestal has a square component, an inverted lotus and a flat disc above which the *Apasmara Purusha* is shown lying. This image also can be dated to the Vijayanagar period.

The largest of the *Nataraja* images in the museum is also the most captivating. Museum No. 52/XLI is 97.5 cm (Ph 5)

in height without the *Prabha* and is 82.5 cms in width. The general features of this image are also the same as that of figures showing Siva performing the *Ananda Tandava*. The *Damaru* is in the back right hand and the front right hand is in the *Abhaya mudra* showing a Cobra entwining the fore-arm. The back left hand holds the flame while the front left hand is in the *Gaja-hasta* posture. An interesting feature of this image is a begging bowl, suspended from the left shoulder of the figure of Siva, which imparts the image a distinctiveness.

The *Prabhavali* of this *Nataraja* image is also unique. Normally the *Prabhavali* emerges directly from the lotus pedestal and forms either a loop or a perfect circle. The *Prabha* in this image however issues from the mouth of two *Makaras* on either side which in their turn are set upon two standing caryatides. The resulting aureole therefore gives an apsidal appearance. This image could be assigned to the late *Chola* or early *Vijayanagar* period. It is quite possible that the image itself is the work of a master craftsman of late *Chola* times while the *Prabhavali* was executed by a later *Vijayanagar* craftsman and attached to the already existing image. The maker of the *Prabhavali* added yet another distinctive device to this image by providing a floriated scroll issuing out from the mouth of a *Kirtimukha* on either side of the image. The image proper does not have extending *Jatabhara* but this device compensates for it and adds to the rhythmic quality of the image. Such *Prabhavali* was popular with late *Chola* craftsman and a similar *Prabhavali* surrounding an image of *Venugopala* can be seen in the *Adi Jagganathswami* temple at *Ramanathapuram* District.

Museum No.364/XLII (Ph.6) is yet another very big image of *Nataraja* performing the *Ananda Tandava* being 89.5 cms in height. However it is a twentieth century creation and presents the picture of decadence in the presentation of a sublime and rhythmic concept.

VISHAPAHARANA MURTI

The Museum has a representation of Siva as *Vishapaharana murti*. Museum No. 405/XLII (Ph. 7) is a 22.7 cms high image and has four hands. The top right hand holds the *Parasu* and the top left hand holds the *Mriga*. The lower right hand which appears to be in the *varada mudra* should have held the snake for a part of the tail of snake is visible. Infact the Snake is broken but its hood prqtion is visible above the leg of the *mriga*. The lower right hand is in the *abhaya* posture. This image has quite a few features of Chalukya images. The mode of wearing the *antariya* the *patrakundalas* in the ears, the manner of treatment of the *Jata* as *Karanda mukuta* and an extremely simple pedestal suggest that the image is of the twelfth century.

The other image depicting Siva as *Chandrasekhara murti* is numbered 60/XLI (Ph. 8) and is taller than the previous one being 42.7 cms high. The upper right hand of the image holds the *parasu* while the upper left hand holds the *mriga*. The lower right hand is in the *abhaya mudra* and the lower left hand rests on the waist. The figure is slender and sparsely ornamented excepting the waist region which is rather elaborately decorated. The image can be dated to the 13th century and should have been made in the late Chola period.

DAKSHINAMURTI

Siva when represented as a great teacher is known as *Dakshinamurti*. Museum No. 72.14 (Ph. 9) is a lovely little image, 9.2 cms in height, representing the *Dakshinamurti* form of Siva. Siva is seated on a pedestal crushing the *Apasmara Purusha*, the representation of ignorance, with his right foot and the folded left leg is placed on his right thigh. The image is four handed, the two back hands holding the snakes and the trident and the two front hands in the *abhaya* and *Varada murda*. The front right hand in *abhaya mudra* has the rosary also in it. Two sages with beard have been depicted on the right and left

side of the pedestal. The image is of late Chola times and should have been made in the 14th century. Though the size of the image is small, the ornamentation is profuse. The *Jatabhāra* falls on the shoulders and Siva's person has a necklace, a loose hara, *Yajnopavita*, *Katibandha*, *Udarabandha* and anklets.

VIRABHADRA : The Virabhadra form of Siva is also represented in the museum, though most of the images are not in round but are carved in relief on plaques. Image No. 72. 18 (Ph. 10) is 27.0 cms in height and 15.0 cms in width. It shows a four handed representation of Siva as Virabhadra holding an arrow and the snake in his right hands and *Dhanush* and sword in the left. He wears wooden sandals. In the bottom left corner a tiny figure of *Daksha* with a goat head has been carved with folded hands. The sun and the *linga* and the moon and the Nandi have been depicted on the top portion of the plaque with a snake hood in the central portion. The plaque can be dated to the 16th century and should have been made in the Vijayanagara Kingdom.

Plaque number 78.32 is also a similar plaque but is later in date, of the 17th century, and has folk quality about it. Goat headed *Daksha* has been suggested at the bottom left of the plaque and Devi on bottom right.

In fact Virabhadra cult was quite popular in parts of Andhra Pradesh and Mysore in the later medaeval times and hollow bronze masks were quite popular with devotees. The Museum has quite a few such masks. Mus. No. 73.76 (Ph. 11) is a typical mask of this type 12.7 cms in height and coming from the Mysore area. It is of the 17th century.

The only image of Virabhadra in round in the museum collection was acquired in the year 1981 and is numbered 81.42 (Ph.12) . A fine specimen of bronze, this figure is 41cms tall and should have been made in the Mysore region in the 17th century : It is a four handed image of the deity in standing posture resting on a raised pedestal. He holds a dagger in the

front right hand and the other hands have the bow and the arrow. A goat-headed figure of *Daksha* is shown on the pedestal near the right side of the image with his hands folded in the *anjali* posture, full of reverence for the fierce countenance of Siva in his terror striking form. Virabhadra's *Jata mukuta* has been depicted very tastefully and he is shown wearing wooden sandals with high heels.

This bronze image reminds us that the artisan was capable of producing very good bronzes when the occasion demanded and the late Chola and Vijayanagar tradition continued in the Mysore region even in the 17th century.

UMA-MAHESVARA

The images of Siva with his consort Uma were equally popular with his devotees. The museum has got three such images which reveal the popularity of the theme for a long stretch of time. Museum No. 72.1 (Ph. 13) is the earliest image of this class and can be dated to the 15th century with its provenance in the Vijayanagar Kingdom. Siva holds the parasu in his back right hand and the mriga in the back left hand. The front right hand is in the *varada* posture while the front left hand holds Uma from the back, Siva sits in the *Sukhasana* posture and two handed Uma sits on his left folded leg. The facial features of this 18.2 cms high bronze are stiff but the ornamentation of the figures shows opulence. The image should have had a *prabhavali* originally but that portion is missing now.

The other two illustrations of this theme, Museum Nos. 67.17.4 and 72.57 (Ph. 14) are folk images from Central India. While these images lack the sophistication of South Indian temple images they have a primitive vigour about them. Both the images are small in size and belong to the 19th century.

SOMASKANDA

A very large image executed in the Vijayanagara Kingdom

in the 16th century illustrates the Somaskanda theme. In this imposing group Museum No. 48/XLI (Ph. 15) the figure of Siva is 65.5 cms. high, that of Parvati 47.0 cms and of child Skanda 23.6 cms high. Siva and Parvati sit on a 73.0 cms broad *pedestal* in *lalitasana* and child Skanda stands in between them. Siva is four handed, the back right and left hands holding the *Parasu* and the *mriga* respectively and the front right hand in the *abhaya* posture. The front left hand of Siva and Devi's right hand are in the *Katakahasta* posture. The figures are tall and slender and the ornamentation is spares and tasteful. Siva's tall headgear is ornamented with a snake and the digit of the moon. All the three figures have a *Siraschakra* typical of Vijayanagara times. The complete group is very rhythmic and aesthetically satisfying.

Among the other iconographic forms of Siva available in the museum bronzes, mention can be made of Bhairava and Dattatreya. However, these bronzes are poor in quality. Mus. No. 398/XLII is 14.5 cms high and of Vijayanagar times. The large necklace of skulls on this four handed image indicates that it is a representation of Bhairava. Museum No. 150/XLII is a six-handed three-headed metal image of Dattatreya but it is very late, of the 19th or early 20th century and small in size being 10.2 cms in height and of poor quality.

IMAGES OF PARVATI

Some of the most charming images of the museum are representations of Parvati. The pride of place goes to No. 53/XLI (Ph. 16) which is a 13th century Chola piece. This 53 cms tall image shows Parvati in the standing posture with a slight flexion which makes the bronze extremely graceful in depiction. The weight of the figure is largely placed on the left leg and the right leg is slightly bent.

This image of Parvati is very tastefully decorated from crown to the feet. The lovely coiffure bedecked with makara ornamentation essentially consists of matted locks of hair

arranged in a conical shape and ending with a top knot. The hair arrangement also sports Siva's emblem, the moon. Parvati sports a lovely pearl necklace and the *Suvarnavaikakshaka*, a gold cross belt worn across the torso in the fashion of the warrior's belt. There are also the bracelets, ear-ornaments and decorations for the wrists and the feet.

The lower garment clinging to the body has pronounced floral patterns and the hem of the garment is dropped loosely over the waist zone at one end and spread in folds between the legs at the other. The *Katisutra* or the waist-band is composed of a number of alternating ribbon and metal like strips with a central clasp.

Parvati images do not have any covering over the breasts, nor does this image have any. The waist is attenuated and the pelvis is broad in keeping with the ancient Indian standards of feminine beauty. The *Siva's Chakra* which symbolises the aura of illumination round the head of divinities, is in the form of a lotus, as an appendage behind the head, conforming to late Chola Style.

A similar but earlier and larger image was identified by C. Sivaramamurthy in *South Indian Images*, published by Lalit Kala Akademi, New Delhi in 1963 as part of a *Kalyana Sundara Murti*. The image reproduced on plates 17A and 17B in that publication is identical to the Salar Jung Museum specimen in the matter of hand postures and bears a very close general resemblance.

What can be termed with greater certainty as part of a *Kalyanasundara murti* is the Parvati image No.61/XLI (Ph. 17) of the Salar Jung Museum. This image is 38.5 cms tall and has its left hand positioned so as to hold a blue lotus and the right one so extended as to be held in one of Siva's hand. The iconographic texts prescribe the same posture for Parvati's hands in images representing the marriage of Siva and Parvati.

This image truly presents the picture of Parvati as a bashful bride, suitably dressed from crown to feet for the occasion. This image can be dated to the 13th century, for it has all the stylistic elements of late Chola art.

If the two images described above are notable for the richness of the ornamentation, image No. 100/XLII (Ph. 18) is to be noted for the simplicity of its ornamentation. This image of Parvati is rather small in size, being only 27.5 cms height but is quite cute, and also the earliest among the museum Parvati figures. The necklace consists of only *Kanthis* and the *Skandhamala*, the shoulder decoration consists of three tassels falling vertically from the shoulder on either side and a loop on both the shoulder. This feature became quite elaborate in later images. Similarly the *Katisutra* is also very simple and there is no prominent clasp. The armlets once again are rather simple and their positioning is not as low as on later images. The right hand extends forward in the pose of holding a flower and the left hand hangs loosely by her side. The pedestal on which the image stands has the form of a lotus. If not late Pallava, this image has quite a few features of early Chola images. The simple coiffure, the elongated body, the simple treatment of the lower garment and the ornaments and the facial type, all point to a date in the 11th century.

The museum also has some images of Parvati in the sitting posture. In such images she is presented sitting in Lalitasana with her left leg folded and the right leg hanging down. The left hand is placed on the thigh and the right one holds a lotus. One such image, No. 72.5 (Ph. 19) is a late Chola piece while No. 108/XLII (Ph. 20) is of the 18th century. In Museum No. 66.43, the right leg is folded and the left one hangs loose.

KALI

There are only two images of Kali in the museum. Museum No. 429/XLII (Ph. 21) shows Kali in a sitting posture with a sword in right hand and a skull cup in the left hand. The

two handed image is late, of 18th century and was probably made in Bengal. No. 72.20 is a four handed tribal image. The upper two hands hold some indistinct objects and the lower right one holds a sword while the lower left one holds a skull cup. The bronze could be dated to the 16th century and comes from Central India.

DURGA

The images of Durga are significant for the assimilation of *Vaishnavite* elements like the conch shell and the disc with the sula or sword and the skull cup. The image symbolises the efforts of the *Vaishnavites* and the *Saivites* to come to terms and the mythology explains that this form of Parvati is the sister of Vishnu. The museum has some tribal bronzes which reveal the popularity of Durga among the central Indian tribals. Mus. No. 66.37 (Ph. 22) is a 13.8 cms high image of Durga with an aureole. The back right and left hands hold the *Chakra* and the *Samkha* while the front right hand holds a *sula* and the left one a skull cup. On the two sides of the pedestal near the feet two animals, possibly deer have been represented, Museum No. 73.55 (Ph. 23) is also a similar figure though without the aureole and the animals. It is 9.1 cms high. Museum No. 72.62 (Ph. 24) is once again with an aureole though without the animal figureines. All these images and also Museum No. 72.20 (Ph. 25) which presents the emblems indistinctly, have the forcefulness of tribal art though they lack the sophistication of the city metal carver.

Besides these tribal images of Durga the museum also has a 16th century Vijayanagara bronze of Durga. Museum No. 72.23 (Ph. 26) is a lovely little image, 8.2 cms in height, presenting the deity sitting in *Padmasana*. The back right and left hands hold the *Chakra* and the conch while the front right and left hands are in the *Abhaya* and the *Varada mudra*. The deity wears a *Karanda mukuta*, necklace, shoulder tassels and the *Kucha-bandh* and sits on a lotus pedestal.

Museum No. 72.63 (Ph. 27) is a very late example of a Durga image, possibly of the 19th century from the Andhra region. The image has a very elaborate *Prabhavali* reminding one of *Kakatiya* workmanship and culminates in a lotus bud on the top. The 18.5 cms high image shows the deity sitting in *padmasana* over a pedestal which has representations of three human heads on it. Out of the four arms of the deity, the back right hand holds the trident while the front right hand is in the *Abhaya* posture. The front left hand holds to *chakra* like object while the emblem in back left hand is not distinct. A very small figurine 6 cms in height is again a 19th century Andhra bronze. This image, No. 72.58 (Ph. 28) shows the deity holding the *chakra* in her two back hands and a lotus bud and the *linga* in her front right and left hands. She sits cross legged on a lotus-pedestal.

MAHISHASURAMARDINI

Excepting Museum No. 394/XLII (Ph. 29) which is of the 14th century all the other images of this goddess numbering five are late examples of 17th, 18th and 19th centuries. All of them are very small in sizes and multiarmed and come from different regions of India. Museum No. 172/XLII (Ph. 30) is of the 17th century and comes from Central India, no. 74.51 (Ph. 31) is also of 17th century but comes from Bengal while Museum No. 67.12.1 (Ph. 32) and No. 66.63 (Ph. 33) are 18th century examples and come respectively from Deccan and South India. Museum No. 67.17 (Ph. 34) is a 19th century piece coming from Bengal.

The last piece, i.e., Museum No. 67.17 is 15.5 cms high and shows the Devi standing in the *Pratyaldha* posture. With two of her right hands she holds the *trisula* which has severed the head of the buffalo demon. In the other two right hands she has the *Pasa* and the dagger. The upper three left hands holds the *Damaru*, the shield, the *Chakra* and the lowest one holds the head of the buffalo demon issuing in human from the served

neck of the buffalo. The image is without a *Prabhavali*.

Museum No. 66.63 (Ph. 33) generally resembles the previous image though the height is only 11 cms. Museum No. 67.12.1 is still smaller, being only 9 cms high but has 18 hands. The figure's lower portion from the knee downwards is broken and missing. Museum No. 172/XLII (Ph. 30) also generally conforms to the images described above. The hands are only eight and the height of the image is 8.9 cms. The buffalo form has been shown on the left side and the human form of the demon has been shown on the right side.

Museum No. 74.51 (Ph. 31) is a slightly bigger image of the goddess Mahishasuramaṛḍini, being 11.1 cms in height. The image has a *prabhavali* also, loop like and serrated at the outer edge culminating in a geometrical motif at the top. The chiselling not being final the *ayudhas* in the ten hands of the deity are not very distinct but the dagger in the top right hand and the *parasu* in the top left hand are distinct. One of the left hands holds the head of the demon in human form and one of the right hands drives the trident in the body of the demon. Rough animal figurines suggest the *vahana* of the Devi on the left and the demon in buffalo form on the right. The human form of the demon is shown in the centre between the two legs of the Devi placed in the *pratyahidha* posture.

The largest image of Mahishasuramardini in the museum is 17.7 cms. high. It has ten arms and a pedestal supporting two pillar projections on either side from which issues an arch like feature with a central bud like cupola. Thus, the back drop provides a perfect setting to the rhythmic image, which stands almost in the *Chaturatandava* pose, with knee's projecting outwards and thighs bent, symbolising a moment of the merry dance over the dead body of the demon. In fact the human form of buffalo demon is placed very much like the *apasmara purusha* below the feet of the Devi reminding one of Siva's dance over the body of personified ignorance. An image of

Ganesa is on the left and of the buffalo form of the demon on the right. The goddess has ten hands. In her right hands she holds a sword, a *damaru*, a *vajra*, a trident and a knife and in her left hands she holds a sword, a bone, skull cup, *parasu* and the human head issuing out of the buffalo form of the demon. The sword in the top right and left hands meet at the top to form a *prabha* like feature. That, this image is inspired by the image of Nataraja, is further proved by an extending snake from the top right arm. This dynamic image should have come from South Eastern Gujarat or North Eastern Madhya Pradesh and should have been made in the 14th century.

GANESA

The Salar Jung Museum has a fairly large number of Ganesa images, totalling to twenty. Most of these images are rather small in size around 5 cms in height though half a dozen exceed 10 cms. in height. Though a majority of these images are conventional showing Ganesa sitting in the *ardhaparyanka* and holding the *parasu*, the broken tooth, the *pasa* and the *modaka* in his four hands yet some of them show the unusual aspects also. Museum Nos. 74.2 (Ph. 35) 72.17 (Ph. 36) and 72.4 (Ph. 37) show Ganesa with his *Sakti* while 72.13 (Ph. 38) is an image *Nritya Ganapati* and Museum No. 64.44 (Ph. 39) presents two devotees also on either side along with the rats the *vahana* of Ganesa.

The largest image of Ganesa in the museum collection is No. 233/XLII (Ph. 40) and is 32.8 cms in height measured along with the lotus pedestal. This Vijayanagar image made possibly in the 13th century shows Ganesa in the standing posture with his weight on the left leg and the slightly bent right leg placed on a lotus. In his two right hands he holds the *parasu* and the broken tooth and in the two left hands the *Pasa* and the *modaka*. He wears a crown on the head a necklace, girdle, wristlets and anklets.

Another well ornamented image of Ganesa, Museum No.

401/XLII (Ph. 41) is also of Vijayanagar times, possibly of the 13th century and shows Ganesa wearing a *Karanta makuta*. The right and left hands of this four handed image hold the *parasu* and the *pasa* and the two lower hands hold nothing. He sits on a lotus in the *paryanka asana*. The height of this image is 11.4 cms.

Museum No, 66.80 (Ph. 42) is a beautiful image of Ganesa possibly from Kerala showing the *sakti* of Ganesa seated on his left thigh. The image is four-armed. In his upper right hand he holds the *pasa* and in the lower right hand the broken tooth. In his upper left hand he holds the *Parasu* with the lower left hand holding the *modaka* he embraces the *sakti*. A lotus *patravali* forms the *Prabhavali*. The 16.5 cms high image is placed on a lotus pedestal and can be dated to the 14th century.

VAISHNAVA IMAGES :

The *Vaishnava* images in the Salar Jung Museum are varied in time and theme. The earliest image in the collection has been dated to late Pallava times and the latest ones are of the 20th century. In the matter of theme the bronzes represent various iconographic forms like *Vishnu*, *Lakshmi Narayana*, *Seshasayi Vishnu*, *Venugopal*, *Kaliya Krishna*, *Navnita Gopala*, *Govardhanadhari*, *Narasimha*, *Yoganarasimha*, personifications of the *ayudhas* like *Samkha* and *Chakra* and the vehicle of the *Lord-Garuda*, besides a good number of images of *Sri Devi* and *Bhu Devi*.

VISHNU

The earliest Vishnu image in the collection of the museum can be dated to the second half of the 9th century. The bronze represents Vishnu in the standing posture with the *chakra* in his back right hand and the *samkha* in the back left hand. The front right hand is in the *abhaya mudra* and the front left hand is placed on the waist. Though the image is only 23.5 cms high it has considerable dignity and grace. The number of the bronze is 64.39 (Ph. 43)

The early features of the bronze can be noted in the discussion fully facing the spectator rather than being parallel to the body, in the somewhat rounded face characteristic of *Aparajita* period sculptures and also in the mode of ornamentation. The tall headgear is in the Pallava manner. The neck ornaments include the typical flat Pallava period torques, while the curled locks fall over the shoulders, another early characteristic. The *Yajnopavita* does not fall over the arm, yet it has the Pallava characteristic of being flat and broad. The upper-most girdle, just below the stomach, is tied in a dropping bow without any *kirtimukha* device in the centre, The *Siras Chakra*, at the back of the head, is in the form of a rosette, which is also an early feature. The loosely modelled slim body and the thin legs provide the final confirmation of the early date of this graceful bronze.

A very similar image No. 432/XLII (Ph. 44) is 13.2 cms high. is of the late Chola times. A comparison of this image with the image described above will reveal how bronzes evolved during the course of time. The tapering head gear became cylindrical in course of time, the ornamentation became more elaborate and the elongation and slimness of the body gave way to robustness and heaviness.

A much larger similar image was acquired by the museum in 1981. The bronze no. 81.41 (Ph. 45) is 28.3 cms high leaving the pedestal and measured with the pedestal it comes to 37.15 cms. The standing image of Vishnu holds the *Chakra* and the *Samkha* in the back right and left hands and the front left and right hands are respectively in the *Abhaya* and placed on the waist. The bronze has an elaborate crown. The ornamentation also is notable. The image can be dated to the 12th or 13th century and is obviously the work of a Chola artisan.

Museum No. 65.32 (Ph. 46) is a 16.5 cms high, extremely elaborate image of standing *Vishnu* with *Gada*, *Chakra*, *Samkha* and *Padma* in cyclic order starting from back right hand. It

reminds one of the Nalanda bronzes and has an elaborate *Prabhavali* with intricate floriation. It has also the personified *Ayudha Purushas* and can be dated to the 12th century.

The museum has an example of Vijayanagar period *Vishnu* in Museum No. 56/XLI (Ph. 47) This 16th century bronze is 42.1 cms high and depicts Vishnu holding the *Chakra* and the *Samkha* in his back right and left hand and the *Gada* in his front left hand with the head pointing down. The front right hand is in the *abhaya mudra*.

LAKSHMI-NARAYANA

Museum No. 146/XLII (Ph. 48) is a two-handed image of *Lakshmi* and *Narayana* of the Chola times. The image is 18.8 cms high and shows Lakshmi seated on the left thigh of Vishnu. The Lord has his right hand in the *abhaya* posture while with the left hand he holds *Lakshmi* from the back. The right hand of *Lakshmi* which should have held the lotus is broken. The bronze has some early features in the cylindrical head gear of Vishnu, simple ornamentation and slender elongated body of the deities. They sit on a double lotus pedestal.

A very similar image, 14.5 cms in height, is of the late Vijayanagar times. Museum No. 72.2 (Ph. 49) could be dated to the 16th century on stylistic grounds. Vishnu sitting in the *ardhaparyanka* holds *Lakshmi* on his folded left leg with his left hand encircling *Lakshmi*.

A Nayaka period *Lakshmi Narayana* image in the museum is numbered 391/XLII (Ph. 50) It is a fairly tall image, 22.1 cms high with a pedestal which itself is 12.2 cms high. The posture is usual, Lakshmi sitting on the left thigh of Vishnu and Vishnu sitting in *ardhaparyanka* with his right hand in the *abhaya* posture. *Lakshmi* holds a lotus in her left hand. The *Prabhavali* of this 17th century image is indeed elaborate. The arch consisting of lotus petal shaped flames culminates in a *kirtimukha*. Immediately below the *kirtimukha* are extending snake hoods symbolising the *sesha*. The seat of deities above

the pedestal has also a circular feature suggesting the coil of the divine snake. This bronze is a good example of late medi-aeval period images of *Lakshmi Narayana*. Mus. Nos. 183/XLII (Ph. 51), a 16th century Vijayanagar bronze presents *Lakshmi Narayana* on an anthropomorphic *Garuda*. The 20 cms high image has a *prabhavali* culminating in a *kirtimukha*.

ANANTASAYI VISHNU

A good example of Vijayanagar period is Museum No. 400/XLII (Ph. 52) which is 14.6 cms high. This 15th century bronze is a representation of Vishnu lying on the *sesha* with his two consorts attending upon him. From his navel shoots up the lotus stalk on which sits four headed *Brahma*. Vishnu holds the *chakra* and the *samkha* in his right and left hands even though he is reclining. Twenty devotees appear on the base of the image in front. The *Prabhavali* culminating in a *kirtimukha* at the top is an interesting feature of this image.

An image of *Seshasayi* from the Andhra region and datable to the 16th century is a comparatively less elaborate image with only one consort sitting near his feet and without *Brahma* issuing from the navel. The image is numbered 74.4 (Ph. 53):

Museum No. 73.88 (Ph. 54) on the other hand is a multi tiered image of Vishnu reclining on *Sesha*. The pedestal itself is two tiered and the coils of the snake also are in three tiers. While two of the hands of Vishnu hold the *samkha* and the *chakra* the other two hands hold nothing. The two consorts are depicted near the feet and four headed *Brahma* issues out of the navel through a lotus stalk. The *Sapta Rishis* and two devotees have been shown near the base. The 21.0 cms high image can be dated to the 18th century A.D.

VENUGOPALA

A very charming image of Venugopala is numbered 72.12 (Ph. 55) This 9.3 cms tall image belongs to the 16th century and should have been made in the Vijayanagar empire. Mu-

seum No. 74.7 (Ph. 56) which is a 7.3 cms high image of Krishna playing the flute is also of the 16th century coming from the Andhra region.

NRITYA GOPALA, NAVANITA GOPALA, KALIYA KRISHNA

The museum has quite a few representations of the Krishna theme but mostly they are late examples. Museum No. 72.11 (Ph. 57) is a 16th century, 8.5 cms high image of *Nritya Gopala*. Museum No. 72.15 (Ph. 58) is an image of crawling Krishna, his right hand raised suggesting a ball of butter. This 8.5 cms high image is a Vijayanagar bronze of 16th century. Museum No. 134/XLII (Ph. 59) has the posture of victory over the snake *Kaliya*. The 10.2 cms high bronze could be dated to the 18th century A.D.

GOVARDHANADHARI

No. 406/XLII (Ph. 60) A charming example of this theme in the museum comes from Western India and can be dated to the 14th century. The eight handed image is 32.7 cms high and has a *prabhavali*. At the bottom of the pedestal is shown the *Garuda* in human form with wings. The top right hand of Lord is raised in the posture of holding the mount *Govardhana*. One of his left and a right hand are engaged in the posture of playing the flute. One of the left hands hold the *Chakra* and a right one holds the *samkha*. The lower hands on either side holds the *Gada*. Cows and cowherds also find representation near the base of the image. The image is notable for its slimness, gracefulness and poise.

CHAKRAPURUSA

There are three interesting representations of the *Chakrapurusa* in the Museum. Exhibit No. 227/XLII (Ph. 61) is a 42 cms high *Nayaka* period bronze which shows standing Narasimha within the *Chakra*. Museum No. 402/XLII (Ph. 62) is a 29.9 cms high *Chakra* with an eight armed image of *Vishnu* as its Central figure, holding various *ayudhas*. This image can

be dated to the 14th century. Museum No. 410/XLII (Ph. 63) is a late one and can be dated to the 18th century. The central image in this 25.8 cms high *Chakra* is that of six armed Vishnu holding various *ayudhas* in the hands.

GARUDA

An interesting personification of Vishnu's *Garuda*, in the collection of the museum, can be dated to the 14th century and comes from the Vijayanagar region. This 12.4 cms high image shows *Garuda* in a kneeling position on a pedestal. His right knee touches the ground while the left one is folded. He has his hands in the *Namaskara* posture and there is a loop like nimbus round his head. The wings emerge from the sides below the shoulders.

Kangra bronzes reveal diverse influences and have a charm of their own. Yet another *Garuda* image, rather late being of the 19th century, is interesting as it comes from the Kangra region. The 26 cms high image is four handed. The front hands are in *namaskara mudra* and the back ones hold water pitchers. A tapering crown and four stylised wings are the other notable features of this image with a Tibeto-Nepalese accent.

HAYAGRIVA

Early bronzes from the Himalayan hill states can be fascinating on account of their iconography also. An extremely interesting image in the collection of the museum is from Chamba and should be of the 9th century. It shows Vishnu with a horse head. The image is four-handed. Another notable feature of the image is the personification of the *ayudhas*. On the left of the main image stands a short female form and on the right a male form. The back hands of the Lord are placed on the heads of these short figures which probably represent the *Kaumodaki* and the *Chakra*. The emblems in the front hands are not clear due to rubbing and long use but they could be the lotus and the *samkha*. On the side of the pedestal is yet another tiny human figure which could be either a devotee or more probably the personification of *Garuda*.

Images of Hayagriva the God of learning have been found in the South but such images from North are rather rare. This image, 16.8 cms high, is indeed a rare image with personification of the *ayudhas*, revealing lingering Gupta influence.

NARASIMHA, YOGA NARASIMHA, LAKSHMI NARASIMHA

A fairly large image, 22.4 cms in height is a late representation of Narasimha from South India. This 18th century image is four-handed and holds a resette like *Chakra* in the back right hand, a *samkha* in the back left hand with two front hands in the *anjali* posture.

Museum No. 66.38 (Ph. 64) is an excellent representation of Yoga Narasimha of Vijayanagar times. It shows Narasimha in the Yoga posture with his two front legs held with the *Yogapatta* and the two front hands out of his four hands placed on the knees. The back right hand holds the *Chakra* and the back left hand holds the *Samkha*. A tiny image of *Garuda* is carved on the pedestal in anthropomorphic form with wings. The feet of the *Garuda* placed in the *Vrishchika Karana* delicately suggest flight in the soaring skies. The image shows elaborate ornamentation and is 14.9 cms high.

Museum No. 132/XLII (Ph. 65) once again, shows Narasimha with the *Yogapatta* but he has his sakti on his left thigh. The back right and left hands hold the *Chakra* and the *Samkha* while the front right hand holds the Lotus and front left hand encircles *Sakti*. An added feature is a seven headed Cobra head providing shade to the deities. There is no suggestion of *Garuda* in this 13 cms high image of the 16th century from Vijayanagar.

A late image of the 18th century from South India, shows Lakshmi-Narasimha without the *Yogapatta*. This image numbered 177/XLII (Ph. 66) is 13.7 cms high.

Nearly half a dozen images of Sri Devi and Bhudevi in the museum's collection illustrate the evolution of style and

ornamentation from the late Chola times to 18th century. Museum No. 64.37 (Ph. 67) and 64.38 (Ph. 68) are 56 cms tall images of Sri Devi and Bhu Devi belonging to the 14th century. Museum No. 65.16 (Ph. 69) a 48 cms image of Bhudevi, slim and graceful is also of the 14th century. Museum No. 43/XLI (Ph. 70) a really tall image, 72.3 cms in height, may be assigned to the succeeding century. This again is an image of Bhu Devi. Museum Nos. 55/XLI (Ph. 71) and 57/XLI (Ph. 72) are 30 cms tall images of Bhu Devi and Sri Devi and can be assigned to the 16th century. Museum No. 930/M.S. and 940/M.S. are also tall images of Sri Devi and Bhu Devi, 61.5 cms in height, but of the 19th century.

HANUMAN

Among half a dozen images of this theme in the collection Museum No. 133/XLII is a well decorated 21 cms tall image of Hanuman standing with hands in the Namaskara mudra. The image could be dated to the 15th century.

BRAHMA AND MISCELLANEOUS IMAGES

Museum No. 67.16 is a 15.4 cms high image of four headed Brahma from South India datable to the 18th century. One does not come across images of Surya in bronze very frequently but the museum has one such bronze. Museum No. 72.3 is a 15.4 cms high image of Surya on a chariot drawn by two horses from South India datable to the 16th century. A consort and the charioteer are also depicted in the image.

The museum has also some images of saints, notable among which are an image of Appar, Museum No. 51/XLI (height 43.5 cms) and Tiru Jnansambandar Museum No. 59/XLI (height 44.2 cms), illustrating the popularity of these Tamil saints, in Chola times.

The museum has a fairly large collection of decorative lamps, temple implements and *kavachas* also but a majority of them are late specimens.

JAINA IMAGES

Jainism had a stronghold in South from the early centuries of Christian era and the faith was not averse to having bronzes for worship. Yet Jaina bronzes are rather stiff and have a pronounced element of austerity about them.

The number of *Jaina* images in the Salar Jung Museum is not large but the visitors can form some idea of *Jaina* bronzes by having a look at images of Parsvanatha, Panch-Tirthika image, *Chaturvimsati pata* and miniature Jina shrine. Museum No. 67.17/2 (Ph. 73) measuring 15.0 cms high is a metal image of standing Parsvanatha with a nine hooded cobra holding a canopy over the Jina's head. Probably it came from Maharashtra. The stiff broad shoulders and the typical face with thick lips and a long nose with a broad bridge suggest an age around circa 8th century A.D. or somewhat later.

The collection of the museum has a dated image also. Museum No. 63.83 (Ph. 74) is a 20.7 cms high *Pancha-Tirthika* image. It has an inscription on its back revealing its date to be *Samvat* 1453 which corresponds to 1396 A.D. The inscription further informs that the image was installed by certain *Samghapatis* of *Pragvata* caste. The (central) image probably represents Mahavira. There is a standing Tirthankara on either side of sitting *Mahavira* and on the extreme ends is a standing fly-whisk bearer. Two sitting *Tirthankaras* are depicted on the sides of the halo. The fifth Jina, representing the Central figure of Mahavira makes this a *Panchatirthi* image. Figures of the attendant Yaksha and the Yakshi are shown on either end of the Jina's lion throne. A worn-out figure, probably *Santidevata* is in the centre of the lower most end of the *Pitha* or platform. Though the faces and bodies of these figures are damaged due to constant washing and rubbing during worship yet it is a typical example of a Jaina bronze with a high platform, common to this age and has an important place among the few Jaina bronzes in the museum.

S.J.M. No. 63.82 (Ph. 75) is a 26 cms high bronze of *Chaturvimsati-Pata* or *Chaturvimsati-bimba*. It is a group of twenty-four Jinas, with one bigger figure of a Jina sitting in the centre, on a cushion placed on a lion throne. An arch in the upper part and the treatment of the whole composition suggests that it is a representation of a *Jaina* shrine. A *dharmachakra* flanked by two deer finds representation in the centre of the broad platform; below which is the figure of *Shanti Devi*. Celestial musicians and dancers are shown by the side of the *Yaksha* and *Yakshi* on each end of the *Simhasana*, which is a departure from their usual position. Normally the divine musicians are depicted by the sides of the triple umbrella on the upper part of *Jaina* bronzes. On the top of this whole bronze is a *Mangala-Kalasa* (auspicious Jar) thus supporting the inference that the bronze is supposed to represent a *Jina* shrine. An inscription on the back of this bronze shows that it was installed in *Samvat* 1530-1473 A.D. by certain members of the family of *Shreshthi Saringa* of *Shrimala* caste residing at *Ahamadanagara* and consecrated by *Sri Jnanasagara* of *Tapa-Paksha* (i.e. *gaccha*). The sitting image in the centre is called *Sri Sambhavanatha* (the third *Tirthankara*). Bronzes giving prominence to the third *Tirthankar* are rather unusual.

S.J.M. No. XLII/243 height 46cms, is a much later *chaturvimsati Patta* of 18th century A.D. The Central image of this *Patta* represents *Parsvanatha*, the 23rd *Jina*, sitting under a canopy of 7 hoods of a *Cobra*. In the group there should have been one more figure with snake hoods overhead, since usually *Suparsvanatha*, the Seventh *Jina* is also represented with *Cobra-hoods* over his head in such images. The arrangement of the *Tirthankaras* in various arched niches in horizontal panels and a semicircular arched superstructure would suggest that here a shrine with a Southern type of *Vimana* is suggested.

BUDDHIST BRONZES FROM NEPAL AND TIBET

Nepal has had intimate relationship with India from very

ancient times but the strongest impact of Indian art was felt in Nepal during the 11th and the 12th centuries A.D. The style of the earliest known metal images from Nepal also agrees with the style of the Eastern Indian bronzes of the eleventh and the twelfth centuries A.D. In course of time Buddhism disappeared from the land of its birth by the early mediaeval times but in Nepal the faith continued to inspire art all the time.

The earlier Nepalese bronzes reveal a frequent repetition of icon types without any conscious variations but new forms came to be created with the development of the *Vajrayan* philosophy of Buddhist faith. While all the iconographic forms have some common spiritual values like contemplative quiet, divine compassion and exquisite grace yet the number of Gods and Goddesses is legendary.

The plastic quality of Indian bronzes was a vital force in the Nepalese bronzes from the twelfth to the fifteenth century A.D. but after this period the Nepalese accent became much more prominent. The Nepalese accent manifests itself in a leisured lyricism directly opposed to the high frequency plastic vibrations so manifest in the Nataraja images. The Indian predilection towards ornamentation too found a parallel development in Nepal with a typically Nepalese accent. Bronzes were even gilded to provide them with special brilliance.

The Indian influence on Nepalese bronzes should not divert our attention from the fact that Nepal in its turn has been a source of inspiration to Tibet. As far as painting is concerned we are on very sure grounds because it is on record that Nepalese artists worked in Lhasa for the fifth Dalai Lama in 1659. In case of the metal sculptures the influence should have started much earlier, and continued more persistently. In the 13th century a young Nepalese sculptor came to Tibet along with twenty four other artists and worked there before he became inspector of artists at the court of Kublai Khan (1216-1294). With all the Nepalese influence the Tibetan bronzes also have their own

identity and it is not the serenity of the Nepalese bronzes which is their distinguishing feature but a sense of awe and mystery which imparts them the Tibetan accent.

Like the Indian bronzes, the Nepalese and Tibetan bronzes in the Salar Jung Museum are also not very early specimens. In fact they are of the 18th and 19th centuries but such visitors who have no acquaintance with Nepalese or Tibetan bronzes can have some idea of how religion inspired art in our neighbouring kingdoms and how in spite of a common origin the later development fostered totally different conception of forms.

NEPALESE TARA IMAGES

A Nepalese image purchased through the Acquisition Committee represents a *Tara* sitting in the *Lalitasana*. Her left leg is folded and the right one is placed lightly below the pedestal. Her two folded hands are raised to the breast level, the palms touching each other with the palm of the right hand facing the spectator and the palm of the left hand facing the breast. On either side of *Tara* lotus stalks rise upto her shoulder level with a full grown lotus bud capping the stalk. The crown of *Tara* has a tiger on it. The pedestal shows lotus leaf design and a lotus bud rises near her right foot. The facial expression shows deep contemplation. The bronze numbered 67.15 (Ph. 76) is 18 cms high and datable to 18th century.

Another *Tara* No. 70.31 also of the 18th century but much larger in dimension being 75.5 cms tall without pedestal and 109.0 cms with pedestal shows the deity in the standing position. Her left hand placed near the breast is in the *Chin mudra* and the right one hangs loosely by her side.

MANJUSRI

Seated in *Padmasana* over a lotus pedestal, the Buddhist God of learning has four hands. The back right hand holds a sword at an inclined angle which reaches his crown, and the back left hand holds the wheel. The front right hand has the arrow which looks like a pen owl the front left hand holds a

scroll. The figure has lovely decorations, crown, necklace, arm-lets and wristlets and some of them are studded with coloured stones. The 50 cms high image numbered 116/XLII has a flat halo carved with flowers. The image is datable to the 18th century.

BODHISATVA MAITREYA

The *Mahayana* branch of Buddhists believed that with the demise of Gautama the Buddha the possibility of future saviours did not exhaust. The future Buddha is *Maitreya* who is engaged in penance in the heavens and will in course of time descend upon earth to deliver suffering mankind.

This image of *Maitreya* numbered 189/XLII is a fairly large one being 63 cms in height and is datable to the 18th century. It shows the crowned and ornamented *Maitreya* sitting in the *Padmasana* with his right hand in the earth touching attitude and his left placed in his lap holding the nectar pot. The representation of thin drapery covering his left shoulder and the lower portion reveals floral pattern. The halo is flat, shaped like a bud and has *jali* work on it.

Museum No. 208/XLII, a 28.5 cms high image is also a representation of *Maitreya* belonging to the 19th century. Here also he sits in *padmasana* with the right hand in the earth touching attitude but the left hand placed in the lap has only the posture of holding the nectar pot, the actual pot is absent. The crown is shaped like a bud and the figure wears ornaments. The pedestal is plain and there is no nimbus.

LOKESVARA

Museum No. 72.67 is a very small image, 6.7 cms in height which represents a deity holding a staff in the right hand and a bell in the left hand. He is shown in the sitting posture. The image with a pronounced protuberance over the head is worn out.

NEPALESE TEMPLE LAMPS

The Nepalese temple lamps are usually of brass. Lamps occupied an important place in the rituals of temples and with man's natural predilection for ornamentation the lamps also received decorative treatment. In India important deities were hardly ever used to decorate the lamps. Usually it was the *Hamsa* or the peacock or the *kinnara*, which was used as a decorative motif in the temple lamps. If the human figure was used to decorate the lamp, it was a female form, the *Deepa Lakshmi*, in *dvibhanga* or the *abhanga* or *samabhanga*.

In Nepal on the other hand, the lamp was not only visualised as the provider of light but also as the repeller of darkness and the vanquisher of the demons of darkness. Ganesa or Vinayaka known to be the vanquisher of evil spirits was adopted as an important god in Nepalese Buddhism and came to be symbolised with the temple lamp. As a result the image of Ganesa is quite often found to be associated with the temple lamp in Nepal. Sometimes, however, when the Hindu origin of Ganesa gave qualms to the image maker he was depicted being subdued by the Buddhist god *Vighnantaka*. Deities like Surya, who had associations with the dispelling of darkness were also sometimes associated with the Nepalese Temple Lamp.

Three of the Nepalese lamps in the museum collection, Nos. 102, 103 and 104 of Room No. XLII are of the *Nata Kumbha* variety with a big pot for ghee in the back side and a pan on the front side for the wick. The handle of the back pot is shaped like a five hooded snake below which is a small image of Ganesa. A larger image of Ganesa faces the wick-pan. Museum No. 118/XLII is not of the *Nata Kumbha* type and has only one image of sitting four headed Ganesa near the wick portion. Museum No. 197/XLII is a large temple lamp of 81 cms height with a decorative stand and an image of four handed Ganesa as the crowning feature, vanquishing *Vighnantaka*. Museum No. 109 and 192 of Room No. XLII on the other hand

are temple lamps with stands with an image portion in which *Vighnantaka* is shown over riding Ganesa. The first lamp is 57 cms high and the second one is 77 cms high. All these three temple lamps could be dated to the 17th century.

Museum No. 92/XLII is a 35 cms high temple lamp with an elaborate image of Surya as its crowning feature. The chariot of Surya has seven horses and Aruna the charioteer is driving it. Figures of *Usha* and *Pratyusha* are shown shooting arrows on the extreme ends. The central crowned image of Surya with lotus buds in his two hands, has two female figures on either side as his attendants. On a lower plane there are twelve receptacles for wicks and each has got a miniature horse in front of it as if drawing Sun's chariot. This lamp could also be of the 17th century.

TIBETAN BRONZES

The Salar Jung Museum does not have any notable icons but there are a number of holy water containers of various shapes and sizes which give us some idea of Tibetan craftsmanship.



**Ph. 1 - Nataraja, 15th Cen. A.D.,
South India.**



**Ph. 2 - Nataraja, 15th Cen. A.D.,
South India.**



**Ph. 3 - Nataraja, 15th Cen. A.D.,
South India.**



**Ph. 4 - Nataraja, 14th Cen. A.D.,
South India.**



**Ph. 5 - Nataraja, 14th Cen. A.D.,
South India.**



**Ph. 6 - Nataraja, 19th Cen. A.D.,
South India.**



**Ph. 7 - Vishvapaharana,
14th Cen. A.D., South India.**



**Ph. 8 - Chandrasekharamurti
13th Cen. A.D., South India.**



**Ph. 9 - Dakshinamurti,
14th Cen. A.D., South India**



**Ph. 10 - Virabhadra Plaque,
16th Cen. A.D., South India**



**Ph. 11 - Virabhadra Mask,
17th Cen. A.D., South India**



**Ph. 12 - Virabhadra,
17th Cen. A.D., Mysore**



**Ph. 13 - Uma-Mahesvara,
15th Cen. A.D., South India**



**Ph. 14 - Uma-Mahesvara,
19th Cen. A.D., Central India**



**Ph. 15 - Somaskanda,
15th Cen. A.D., South India**



**Ph. 16 - Parvati,
13th Cen. A.D., South India**



**Ph. 17 - Parvati,
13th Cen. A.D., South India**



**Ph. 18 - Parvati,
14th Cen. A.D., South India**



**Ph. 19 - Parvati,
13th Cen. A.D., South India**



**Ph. 20 - Parvati,
18th Cen. A.D., South India**



Ph. 21 - Kali,
18th Cen. A.D., Bengal



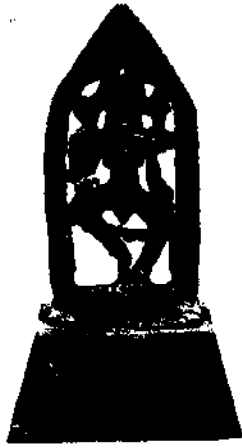
Ph. 22 - Durga,
19th Cen., A.D., Central India



Ph. 23 - Durga,
16th Cen., A.D., Central India



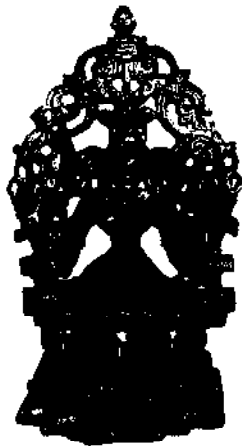
Ph. 24 - Durga,
19th Cen., A.D., Central India



**Ph. 25 - Durga,
16th Cen., A.D., Central India**



**Ph. 26 - Durga,
16th Cen., A.D., South India**



**Ph. 27 - Durga,
19th Cen., A.D., Andhra**



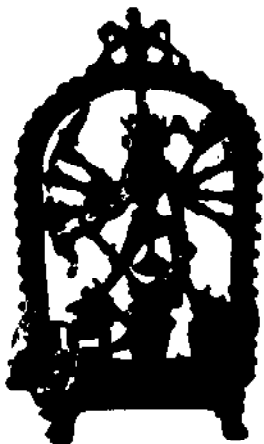
**Ph. 28 - Durga,
19th Cen., A.D., Central India**



**Ph. 29 - Mahishasuramardini,
19th Cen., A.D., Bengal**



**Ph. 30 - Mahishasuramardini,
19th Cen., A.D., Central India**



**Ph. 31 - Mahishasuramardini,
17th Cen., A.D., Bengal**



**Ph. 32 - Mahishasuramardini,
18th Cen., A.D., South India**



**Ph. 33 - Mahishasuramardini,
18th Cen., A.D., South India**



**Ph. 34 - Mahishasuramardini,
19th Cen., A.D., Bengal**



**Ph. 35 - Ganesa with Sakti,
16th Cen., A.D., Kerala**



**Ph. 36 - Ganesa with Sakti,
17th Cen., A.D., South India (Kerala)**



**Ph. 37 - Ganesa with Sakti,
16th Cen., A.D., Mysore**



**Ph. 38 - Ganesa,
17th Cen., A.D., Central India**



**Ph. 39 - Ganesa,
16th Cen., A.D., Central India**



**Ph. 40 - Ganesa,
13th Cen., A.D., Mysore**



**Ph. 41 - Ganesa,
13th Cen., A.D., South India**



**Ph. 42 - Ganesa with Sakti,
14th Cen., A.D., Mysore**



**Ph. 43 - Vishnu,
9th Cen. A.D., Tamilnadu**



**Ph. 44 - Vishnu,
12th Cen. A.D., Tamilnadu**



Ph. 45 - Vishnu,
12th Cen. A.D., Tamilnadu



Ph. 46 - Vishnu,
10th Cen. A.D., Chalukya



Ph. 47 - Vishnu,
13th Cen. A.D., South India



Ph. 48 - Lakshmi-Narayana
12th Cen. A.D., Tamilnadu



Ph. 49 - Lakshmi-Narayana
12th Cen. A.D., South India



Ph. 50 - Lakshmi-Narayana
17th Cen. A.D., South India



Ph. 51 - Lakshmi-Narayana
16th Cen. A.D., South India



Ph. 52 - Anantsayi Vishnu,
15th Cen. A.D., South India



**Ph. 53 - Anantsayi Vishnu,
16th Cen. A.D., Andhra Pradesh**



**Ph. 54 - Anantsayi Vishnu,
18th Cen. A.D., South India**



**Ph. 55 - Venugopala,
16th Cen. A.D., South India**



**Ph. 56 - Venugopala,
16th Cen. A.D., Andhra Pradesh**



**Ph. 57 - Nritya-Gopala,
16th Cen. A.D., South India**



**Ph. 58 - Navanita Gopala,
16th Cen. A.D., South India**



**Ph. 59 - Kaliya Krishna,
18th Cen. A.D., South India**



**Ph. 60 - Govardhandhari,
14th Cen. A.D., South India**



Ph. 61 - Chakrapurusha,
14th Cen. A.D., South India



Ph. 62 - Chakrapurusha,
18th Cen. A.D., South India



Ph. 63 - Chakrapurusha,
18th Cen. A.D., South India



Ph. 64 - Yoga Narasimha,
16th Cen. A.D., South India



**Ph. 65 - Lakshmi Narasimha,
13th Cen. A.D., South India**



**Ph. 66 - Lakshmi Narasimha,
18th Cen. A.D., South India**



**Ph. 67 - Sri Devi,
16th Cen. A.D., South India**



**Ph. 68 - Bhu Devi,
16th Cen. A.D., South India**



**Ph. 69 - Bhu Devi,
14th Cen. A.D., South India**



**Ph. 70 - Bhu Devi,
16th Cen. A.D., South India**



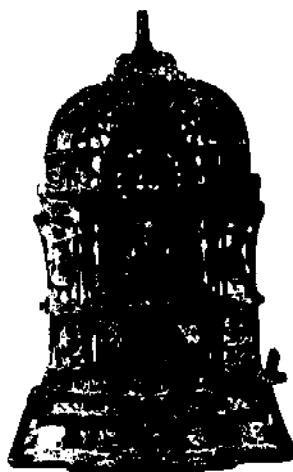
**Ph. 71 - Bhu Devi,
16th Cen. A.D., South India**



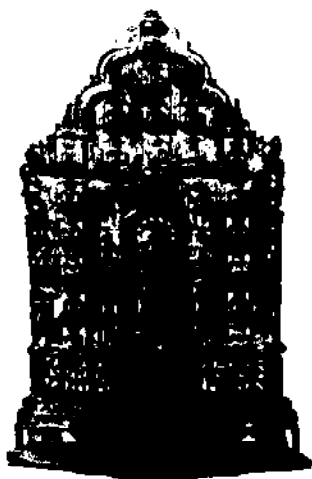
**Ph. 72 - Sri Devi,
16th Cen. A.D., South India**



**Ph. 73 - Parsvanatha,
8th Cen. A.D., Maharashtra**



**Ph. 74 - Pancha-Tirthika Image
1396 A.D., Gujarat**



**Ph. 75 - Chaturvimsati Pata,
1473 A.D. Maharashtra**



**Ph. 76 - Tara,
18th Cen. A.D., Nepal.**

