Research Paper Arts

Brahmi Sahitha Brahma (A very Rare Sculpture of Brahma with his Consort executed in Pallava Art)

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ABSTRACT

Cult of Brahma is which known probably from Vedic period. Brahma was set as a prime god among the two others was Siva and Vishnu. Though He is as Prime god between the trios of trinity but not gained so much familiar among the worshipers. However in the period of Pallava they even didn't erect an individual temple to Brahma separately. Whereas the first cave temple of the Pallava excavated by the King Mahendravarman I at Mandagagppattu in Vizhupuram district, who set three niches at the garbhagriha of it. In addition, the other cave temple by his son King Narasimmavarma Pallavan I, which known as Trimurty cave - temple also compacted with three sanctum. Thus the first one to Brahma and the centre to Lord Siva whilst the last respectively to Lord Vishnu. However the Brahma was interpreted by some scholars as it is Lord Murugan not a Brahma that according to the principles of Iconographical discipline. However, we have a proto temple of Brahma though as a small shrine but individually though in a temple – campus, but erected with symmetrically to Vishnu temple is indeed noteworthy. Therefore, this paper throw light on the temple, which not yet focused specifically so far, that how it was took shape according their genealogical chart which started from obviously Brahma.

KEYWORDS Brahma, Brahmi, Rajasimha, Kailasanatha temple, Devakuligas, Mulabera, Geneology.

INTRODUCTION

Hindu mythology has projected their prime Gods as Siva, Vishnu and Brahma. In fact, convention of this trinity goes back to later Vedic age. However, after a long processing that conventionalised with acceptance due to socio- balance between conquerors and origin habitants. Probably the two Gods in former belong to the original tradition dues the majority. The later is an Aryan belonging; now struggled to sustain his place also has loss primness due to the secondary orientation on temples. One of my research paper on *Jalaṅtharasaṁhāra Mūrthy* submitted to '*Tamiḻkalai*' a Journal of Tamil University, in that, I clearly denoted that the Siva and Vishnu were tribal clans those who having tantric knowledge and experience by birth seemed with an unusual powers. Between them the formers were the very powerful by hardly - ascetic life. With regard to this we have literary evidence from those days contemporary record of Rig vedha.[1] Of Trinity According to Brahma, has just been inserted as an abstract figure nothing yet found his mythical, a much earlier historical back ground as the former two's. Instead of that the very mythical legend is given to him as he was born from the *Hiraṇyagarbha*, a golden egg.[2] As well as the cult - worships of the both formers having conventional methodology regard to this the manuals known as agamas. The absence of Brahma cult Perhaps since this, he is being treated secondarily even from initial stages so far remains with the same level. [3] In north India, there is one temple dedicated to Brahma alone may be a later one. In south, he is visible only in north side of *Devakoshtas* at major temples of both Siva and Vishnu as a prime God. Also in Tamil nadu a separate subsidiary shrine situated at *Kaṇḍiyūr* [4] accordance of the local myth, that on an occasion Siva slain the fifth head of *Brahma.*

Before to this later orientation-usual, *Brahma* treated as s sanctum prime deity that is a *garpagriha* deity *or mulabera* with his consort too by an individual temple. Though an individual one, but be parted in a series of small shrines at a campus which erected by the Pallava king. In addition the small shrines are known as *devakuligas*. Obviously it's a very a rare to its kind that not visible frequently in somewhere.

The Research continues:-

Name of the Temple	:	Kailasanatha
Name of the Place	:	Kanchipuram
Period	:	Early part of the 8th century
Class	:	Relief Sculpture
Orientation of Sculpture	:	A Sanctum sculpture of *Dēvakuliga*
Orientation of Dēvakuliga	:	Outer corridor – southern side.

The Kailasanatha temple was built by the Pallava Emperor Rajasimha (700-728A.D). Rajasimesvaram was its origin name. The king himself was a versatile and prolific explorer; as same as him, previously we have the King Mahendravarman I (600-630A.D), who known as myriad minded was an artist, sculptor, architect, musician and a poet. In general, all of The Pallava kings were highly educated having high caliber - intellectuality on many vital faculties. In addition, the period of Rajasimha especially upon art was flourished with a great excellence attains the culmination on both art and architecture.

The Temple of Kailasanatha is a compact cubical – wonder, possesses numerous novelties and is evidence to the culmination of explorations. Thus these kinds, the arrangements of the small shrines at its *prakara* wall known as *Dēvakuligas* are a very new to those periods. The Dēvakuligas were already been parted physically with main shrine of Rajasimesvara by nine numbers of its own alignment.[5] Those all have possess their main sanctum deities as relief sculptures with almost bigger to life size. Apart from these nines, the inner court of *prakāra* which has *Dēvakuligas* at its all sides. There are fifty eight in numbers most of them consist with central relief panel, but the sanctum opened by piercing between its pillars. Hence, the *garpagriha* not in closed room type as in usual traditional sanctum with frontal entrance. The same type of the temple which is repeated in outer court in two numbers situated in south and north sides but having the roomed sanctum. Among one of is our topical source that having sanctum deity as Brahma and his consort. The rest of the north shrine facing south that has dedicated to *Vishnu* and *Lakshmi*._

ICONOGRAPHY OF THE SCULPTURES

Brahma seated with *suhāsana* having four arms. The *jaṭāmakuṭa* visible on his three heads. Both the figures of *Brah-*

ma and *Brahmi* [6] had heavily affected by erosion, since the dress and ornaments are not in visible. The *pūrva hastha*-s that is the frontal two hands positioned with *kaḍaga hastha* in right and left rested on lap. The *para hastha*, the back arms seem with *kadaga hastha*-s, weapons of them shown on air just above. Thus the *akkamāla* and *kamaṇḍalu* can traceable. Though, the left hand of *para hastha* dilapidated fully.

The *Brahmi* who also seated in *suhāsana* has two hands. The right could be in *kadaga hastha* but peeled out fully. The left rested on asana seems with *nithra hastha*. She wears *karaṇ-ta makuta.* Each of Both their one legs rested on a pedestal. Above to them an umbrella that is in Tamil *veṇkoṛṛakkoḍai* had been carved diagonally.

The left wall of the *cella* has a niche there a male figure instead of *dvārabālaga* chiseled out with *sthānaka* posture. Adorn with *makuṭa* has two hands. His right hand with *ūru* hastha, left in *kaḍaga* could be a purposive one. The opposite side of the niche collapsed. Due to the removal of collapses simply there a plain pillar had been replaced. Probably the *dvārabālagas* of Brahma are known in eight, namely as :- 1.Satya, 2.Sadharma, 3.Priyodbhva, 4.Yajna, 5.Vijaya, 6.Yajnabhadra, 7.Sarvakamika, 8.Vibhva. They all varied by their hand held objects or weapons. [7] According to the canonical figuration the above said figure not seen as *dvārabālaga* is surely a portrait figure of probably a king perhaps Rājasiṁha. Thus, the ruined other wall niche's figure could be since Mahendravarman III if there. Because the immediate alteration of the plan of the temple after Rajasimha made by his son Mahendra is noted one.

THE TRADTIONAL AESTHETICAL MODE OF THE PALLAVAS

The Pallavas were new rulers to Tamilnadu came from Andhra region, in prior they were the subordinate to the *Sathavaganas*. They engaged with cave and temple art with full pledge where and when the *puranas* and *agamas* and the *silpa sastras* were been in exist. Though they were with initial attempts the further adoptions are made in later. Hence the depiction of Siva, Vishnu and Brahma were based fully on early versions of cannons. With regard to this the all early *Brahmas* seen with what already told on the objects of his hands is rightly followed that can visible frequently in all Early Chola art.[8] Before to them the Pallavas started depiction of *Brahma* gradually regard to *Sivapurāṇa.* Hence the *Brahma* seemed as a duly parted figure of *puraṇ*-ical themes on various visuals like *Liṅgōdhbava, Brahma sirachētha mūrthy* and *Tripuraṁtaka* so on.

Though, their aesthetic perspective which projected on to allot a separate shrine within the same campus is a deep thinking of their own that took shape and executed by them but not identified by us is the result of this research.

COCLUSION



The Brahma worship is a secondary in kind not established as an independent cult with its related high festivals as the formers of trinity that still in practice as said very earlier. We can trace the evolution of his iconography from origin that gradually gone with Brahmin identity. The earliest canons not giving much detail of his icon that found in later canons, just allotted four heads and four hands. Thus, the *abhaya* and *varada* in frontal hands and the backs with *akkamala* and *kamandalu* were mentioned. As per this earlier principles the sculptures of Brahma was practiced by the early dynasties like Gupta, Chalukya, Pallava, Pandya Rashtrakutas and Chola. Even the Hoysalas sculptures were also in the same kind.[9] According to the later periods the same *Brahma* idolized with aged look by adding beard and moustache. Also the articles of the hands were changed to convert him as a fully Brahmin-belongs by replacing with *kuśa* grass [10], *sruk* [11] and *sruva* [12]. The new treatise of the iconography came with these changing. The *Rūpamaṁdana* and *Silparatna* account the later iconography as mentioned above. With regard to this a special study may be attempted if need. The sculpture found with later iconographical depiction is with *sruva* evidently sourced by T.A.G. [13] Hence the Brahma in origin treated as a sub-originator allotted to that posting by both sects of gods as per their mythology.

The genealogical convention between the kings tradition has had habit to start proudly with very mythical origin. Thus, the genealogy of Pallava differed sometimes earlier but finalized by an inscription of *vāyalūr* by the king Rajasimha. [14]Therefore the inscriptions start with *Brahma* and continued with pure mythical names. After that, the series of thirty six names followed up to his father Paramesvaravarman I.

From their mindset we can understand their psychology that they deemed as they were to be born to rule the earth behalf of god as representatives. This easily revealed through their work of art particularly by Rajassimha Pallava and among the Cholas the Great Rajaraja. The former and later who themselves felt that they were as *Tripurantaka* due to their achievements. Hence as told before, the Pallavas who mentioned their origin from *Brahma* reveals that they were not a new people to the creative. Therefore the *Brahma* depicted with his consort was to depict their parentage. Perhaps this could am not assure be a first in kind depicted with consort. As well as also a last in its kind nowhere heard like this composition.

The relief sculpture of the topic – Brahmi Sahitha Brahma

REFERENCES

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