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THE

# ANNUAL REPORT

OF THE

# ARCHAEOLOGICAL DEPARTMENT

OF THE

# COCHIN STATE

FOR THE YEAR 1104 M. E. (1928—1929 A. D.)

BY

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TRICHUR.

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# THE ANNUAL REPORT
# OF THE ARCHAEOLOGICAL DEPARTMENT
# OF THE COCHIN STATE
## FOR THE YEAR 1104. M. E. (1928-1929 A. D.)

**Staff.**

There was no new addition to the staff of this department during 1104 M. E. I continued to hold the Honorary Secretary's post of the Rama Varma Research Institute. The office and the library of the Institute are permanently located in the State Museum.

**Camp work.**

2. In addition to the work of the Rama Varma Research Institute and of the Arachaeological Department, I spent 59 days in camp, visited 22 places, examined a number of historic sites and monuments, and took photographs of a good many of them.

**Preservasion of ancient Monuments.**

3. Protective walls were erected at a cost of Rs. 192—15—3 round the Kakkād cave near Kunnamkuḷam, the site of which was acquired to the Department in 1103 M. E. Two monuments with appropriate inscriptions were set up at an expense of Rs. 125—6—0, one on the Konūr fort near Chālakkudi and the other at a place where the railway line crosses the "Travancore Lines" or Neṭumkōṭṭa, hardly a mile to the south of the Chālakkudi railway station. It was about here that Tippu had his horse shot under him and was lamed for life by the fall. This fort is also known as Tippukkōṭṭa or Tippu-fort. The fort is now preserved in a fairly good condition.

**Conservation.**

4. A plot of dry land 4½ cents in extent, and lying to the east of the Veḷakkād temple at Porkaḷam, near Kunnamkuḷam, was acquired to this Department at a cost of Rs. 52—5—2. A number of ancient caves and dolmens were discovered at this site recently. A short description of the excavations made here and the result obtained therefrom have been given in my report for 1103 M. E. The plot of land acquired by the Government is now conserved as a historic site. Of the archæological specimens collected this year, mention must be made of a broken image of Viṣṇu discovered in a tank in the Kaṭṭūr village, and of a curious looking image of a female deity obtained from a well in the centre of a forest in the Molayam village, near Ollukkara. This image is one of the vague sylvan deities worshipped by the Kādars, and is known by the name *Komalachi*. Both the images have been brought and preserved in the Archæological Section of the State Museum.

**Photography**

5. Permanent photographic records of about fifty monuments were secured during the year. A list of negatives numbering over one hundred, prepared so for, is given in Appendix A of this report.

**Publication.**

6. The Annual Report for 1103 M. E. was prepared and sent to the press for publication. Besides, an article on *The Ancient Crematoriums of Kerala* and a paper on *The Historical Importance of a Granthavari* obtained from the Chazhiyoor branch of the Royal family were published in two of the leading Malayalam monthlies.

**Library.** 7. There were fourteen new additions to the reference library, of which five were received from the Huzur office and the rest purchased by the Department out of the amount allotted for the purpose. A list of books received till the end of 1104 M. E. is given in Appendix B of this report.

**Mural Paintings.** 8. From the reproductions of some of the mural paintings exhibited on the walls af the Mattancheri Palace at Cochin published in this report, one can have an idea of the manner in which they have been drawn. Paintings of a similar type are found executed on the walls of some of the ancient temples of the State, most of which are in a decayed condition. The Government have been pleased to provide in the Budget of the Archæological Department for the year 1105 M. E. a sum of Rs. 500 for preserving the old mural drawings in the Vaḍakkumnāthan temple at Trichur. The Department proposes to trace them out faithfully and reproduce them in colour on paper.

**The Rama Varma Research Institute.** 9. The library attached to the Rāma Varma Research Institute contained at the end of the year 563 volumes, of which 64 were purchased during the year. A Bulletin was proposed to be published under the auspices of the Research Institute, containing contributions from learned scholars. The Bulletin was in the course of print when the year was out, and is expected to be ready shortly.

**Receipts and expenditure.** 10. The total amount voted for the Department for the year 1104 M. E. was Rs. 3113, of which a sum of Rs. 2,500 was spent during the year, as against Rs. 3,095 spent during 1103 M. E. Subjoined is a statement under the main heads of expenditure for the year ending 1104:—

| | | Rs. | As. | Ps. |
|---|---|---|---|---|
| 1. | Establishment charges | 1,544 | 2 | 6 |
| 2. | Travelling allowance | 171 | 2 | 6 |
| 3. | Photographic materials | 131 | 4 | 9 |
| 4. | Books and Periodicals | 75 | 12 | 0 |
| 5. | Blocks for taking photo prints | 89 | 0 | 0 |
| 6. | Archæological works | 340 | 2 | 3 |
| 7. | Furniture | 35 | 12 | 0 |
| 8. | Tour charges | 50 | 5 | 0 |
| 9. | Curiosities | 17 | 6 | 0 |
| 10. | Service labels | 18 | 0 | 0 |
| 11. | Postage | 7 | 13 | 0 |
| 12. | Office expenses | 19 | 4 | 0 |
| | | 2,500 | 0 | 0 |

Office of the Government Archæologist, The Museum, Trichur.

P. ANUJAN ACHAN.

# A MONOGRAPH ON
# SOME SPECIMENS OF THE MURAL PAINTINGS OF THE MATTANCHERI PALACE AT COCHIN

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# SOME SPECIMENS OF THE MURAL PAINTINGS OF THE MATTANCHERI PALACE AT COCHIN.

## INTRODUCTORY

The old Maṭṭāncheri palace at Cochin, according to the Huzur records, was built and presented to the Raja of Cochin by the Portuguese in 1552 A. D. It underwent several repairs and additions at the hands of the Dutch a century later, and hence it is known also as the 'Dutch Palace'.

The Maṭṭancheri palace is a huge rectangular building built in two storeys with a number of apartments and a spacious courtyard in the centre. It contains some of the best mural paintings in the State, executed on the walls of the chambers of the southern wing of the palace. The work covers an extensive area of more than fifteen hundred sq. feet. It is by no means the result of a single undertaking, though it can be said to represent the work of one and the same school. An illustration of a line sketch of God Śiva gracefully drawn on one of the walls of the palace was first published with a short descriptive note in my report for 1102 M. E. As already pointed out there, most of the mural paintings in the Maṭṭāncheri palace represent stories from the purāṇas and other books of Hindu mythology. In technique, they are very much similar to those found in Tanjore, Madura and other places in South India. The impermanence of the colours employed, the composition of the prepared ground,etc., tend to support the view that these paintings are not the so-called frescos, but mural paintings executed in *tempera*.

In this report are published a few specimens of the mural paintings that are clear enough to be focused by a camera. Others that are less visible will be published later on after they are traced out. Short descriptions of these included in this report are given below.

## THE MATTANCHERI PALACE (Pl. I.)

A view of the southern wing of the Maṭṭāncheri Palace at Cochin is given in Pl. I of this report.

The open staircase in the front of the palace leading to the upper storey takes one to an enclosed portico projecting to the south from the main block. From this, one steps into the big durbar hall decorated with beautiful ceilings of woodwork. To the left of this hall is a long airy room the four walls of which are painted with scenes from the Rāmāyaṇa and Bhāgavata—the earliest of the mural paintings now visible in the palace. To the right side of the durbar hall is a small square room further leading to a spacious hall towards the east. This room, as well as the one to the north of it, contains some of the best paintings, a few of which are reproduced in this report. A narrow staircase from this room leads one down to a chamber in the lower storey where are depicted in beautiful and delicate lines scenes from the Kumārasaṃbhava, described in my report for 1102 M. E. (p. 16). From this chamber one enters a

spacious hall once used by the females of the royal household. This hall too contains beautiful mural paintings some of which are included in this report. A narrow staircase leading further down from this hall takes one along an underground passage to the arched front door of the palace.

## KIRATAMURTI (Pl. II.)

Kirātamūrti is one of the incarnations of Śiva, who assumed the form of a kirāta (hunter) to present the weapon of pāśupata to Arjuna for the annihilation of the Kauravas. The story of the gift of the weapon by Śiva is narrated in the Āraṇya-parvan of the Mahābhārata thus :—" Arjuna being advised by Indra to beseech Śiva to grant him the powerful pāśupatāstra, went north to the Himālaya mountain, where he began to observe severe austerities for pleasing Śiva. The ṛṣis were alarmed at the severity of the austerities of Arjuna and reported the matter to Śiva. Śiva being already aware of the reason for the penance of Arjuna, pacified the ṛṣis, and himself assuming the form of a kirāta approached Arjuna. Just at that moment an *asura* in the form of a boar was about to attack Arjuna; Arjuna having seen the boar coming against him aimed his arrow against it, but the kirāta disputed the right of Arjuna to shoot the boar which he was the first to aim at. Arjuna not accepting the claim of the kirāta, they both simultaneously shot the boar and killed it. Arjuna then reviled the kirāta as an unsportsmanlike person, upon which a fight ensued between the kirāta and Arjuna, in which the latter was uniformly unsuccessful, and at the end fell exhausted. After he regained his senses, he recognised in the kirāta Śiva himself and fell at his feet and praised him. Śiva in his turn admired the strength and courage of Arjuna and promised the most powerful weapon which Arjuna was praying for and was fit to employ, namely the pāśupatāstra. Thus did Arjuna procure from Śiva the pāśupatāstra. "*

Kirātamūrti, whose likeness is reproduced in Pl. II of this report, is painted on the southern wall of the small square room to the east of the durbar hall. He is here made to stand perfectly erect in the *samabhaṅga* pose, with a dagger in his right hand and the dhanus (bow) and the bāṇa (arrow) in his left. He is adorned with ornaments, and wears nice garments, a kavaca (armour) over the breast, and a yajñopavīta over the left shoulder. His hairs are made to grow and left hanging over the shoulders. He wears a makuṭa (crown) on the forehead with peacock feathers at the crest and a crescent in its centre. The whole figure is enclosed in a beautiful arch of kīrtimukha. In some places Kirātamūrti is described as having four arms, three eyes and a jaṭāmakuṭa on the head, his colour being red.

The cult of Kirātamūrti is very popular throughout Kērala. He is worshipped as a family deity by the Rajas and chiefs of this country. His local name is Vēṭṭēkkaran (vēṭṭakkāran=hunter). During the time of festivals, specially conducted to propitiate Kirātamūrti, a likeness of the latter, as represented here, is painted beautifully on the floor of the temple with powders of varied colours, and offerings of cocoanut, bread, etc., are made to him. Ballads specially composed for the occasion are sung at the time to the accompaniment of *ektar*, a one-stringed vīṇa.

* Elements of Hindu Iconography, by T. A. Gopinatha Rao, Vol. II, p. 215.

A popular ballad, giving a picturesque description of Kirātamūrti from foot to head, usually sung at the time of these festivals, is given below:—

" aruṇabhāsuram āya nakhajālaṃ toḻunnēn.
aḻak ēruṃ viralkaḻuṃ puravaṭi toḻunnēn.
neriyāṇiyoṭu nalla kaṇaṅkāl kai-toḻunnēn.
karikuṃbhaṃ toḻutīṭuṃ muḻaṃkāl kai-toḻunnēn,
karipāṇi toḻutīṭuṃ tiru ūru toḻunnēn.
kariñcēla vilasunna kaṭitaṭaṃ toḻunnēn.
paritōṣaṃ varuttunnō'rudaraṃ kai-toḻunnēn.
viḻaṅṅuṃ mālakaḻōṭē tiru māru toḻunnēn.
churika villoṭu nalla karaṃ raṇṭuṃ toḻunnēn.
churuṅṅīṭuṃ gaḻataṭaṃ viravil kai-toḻunnēn.
karutta mīśayōṭ innu chibukam kai-toḻunnēn.
talirta pallavam ottō'radharaṃ kai-toḻunnēn.
uyarna nāsikayōṭe nayanaṅṅaḻ toḻunnēn.
viḻaṅṅuṃ kuṇḍalamōṭe śravaṇaṅṅaḻ toḻunnēn.
pīlikaḻ aṇiṅṅuḻḻa tiru muṭi toḻunnēn.
chālave viḻaṅṅuṃ mālakaḻuṃ kai-toḻunnēn.
aṭi toṭṭu muṭiyōḻam uṭal kaṇṭu toḻunnēn.
aḻak ēruṃ " Karumakan " *tuṇakkēṇaṃ namukku."

## VISNU AS YOGASAYANAMURTI. (Pl. III.)

Viṣṇu is one of the gods of the Hindu trinity. He is conceived to be responsible for the universal protection. The different manifestations of Viṣṇu are represented in interesting images and mural paintings all over Hindustan. " The principal image in a Viṣṇu temple is generally represented in one of three attitudes, that is, standing, sitting or reclining. The standing image is called a sthānaka-mūrti, the sitting image an āsana-mūrti and the reclining image a śayana-mūrti. The images in each of the three attitudes are classified further into the yōga, bhōga, vīra and abhichārika varieties in consequence of certain slight differences in their descriptive characteristics"†. These are again classified into superior (*uttama*), middle (*madhyama*) and inferior (*adhama*) forms. The recumbent figure of Viṣṇu, reproduced in Pl. III, constitutes the *uttama* class of the Yōgaśayanamūrti.

This figure is drawn on the northern wall of the small square room to the east of the durbar hall of the palace. It is painted in a mixture of black and yellow colour. Viṣṇu is here made to recline on the serpent Ādiśeṣa with the head directed to the left of the observer. The reclining body has about one fourth of it somewhat raised, with the remaining three-fourths reposed flat upon the serpent-bed. The hood of the serpent with five heads is raised and held as an umbrella over the head of the reclining figure. Viṣṇu is represented here as having only two hands. The right hand is stretched towards the pillow, and the other with the elbow bent is held in the

* "Karumakan" is another name for Vettekkaran.

† Elements of Hindu Iconography, Vol. I, pp. 78, 79.

kaṭaka pose. Both the legs are stretched out and the feet reposed on the lap of Bhūmīdevī, who is shown seated by the foot. By the head and close to the shoulders of the recumbent figure is the figure of Lakṣmī. Viṣṇu is adorned with various ornaments,—kirīṭamakuṭa on the head, kaustubha on the breast and yajñopavīta and udarabandha around the body. On the lotus issuing from the navel of Viṣṇu is seated Brahma. A small liṅga of Śiva is shown just below the right hand palm of the reposing figure. On the back wall above the level of the figure of Viṣṇu are painted the figures of Nārada playing on his vīṇa and Garuḍa with out-stretched wings and hands in the añjali pose. The two standing figures just above the feet appear to be the figures of the demons, Madhu and Kaiṭabha. It is not easy to make out whom the other figures to the right side of Nārada represent.

Just below the figure of the reclining Viṣṇu are represented the ten incarnations of the divinity of Viṣṇu. They are in order, i. Matsya (fish), ii. Kūrma (tortoise), iii. Varāha (boar), iv. Narasiṃha (man-lion), v. Vāmana (dwarf), vi. Bhārgavarāma, vii. Rāmachandra, viii, Balarāma, ix. Kṛṣṇa, and, x. Kalki. All except Vāmana have kirīṭamakuṭa on their head. The first four, namely, Matsya, Kūrma, Varāha and Narasiṃha, have four arms, while the remaining figures, including that of Kṛṣṇa, have only two. They are all seated on blossomed lotuses floating on water. Viṣṇu is represented here as Nārāyaṇa reposing on Ādiśeṣa, floating on the surface of the ocean of milk (*dugdhodadhi*).

## KRSNA AS GOVARDHANA-DHARIN. (Pl. IV.)

There are various stories told about the wonderful exploits of Kṛṣṇa during his childhood as well as boyhood. Once Yaśoda, mother of Kṛṣṇa, being angry, bound him to a mortar; but he dragging it passed between two trees, by which it was obstructed; and then he pulled until the two trees fell. Another time she tied him to a cart, but he broke it into pieces with a blow of his foot. When Pūtana, the demon, offered him her breast, he sucked until she fell down dead. When also he had become a youth, he conquered the serpent Kāliya and expelled him from the pool in the Yamuna. He abolished the festival of Indra, and when the Lord of the sky in consequence poured down torrents of rain, he uplifted the mountain Govardhana and rendered these torrents innocuous*.

The illustration of Kṛṣṇa as Govardhana-dhārin, published in Pl. IV, is from a photograph of the painting depicted on the eastern wall of the rectangular hall in the lower storey of the palace. Kṛṣṇa is here represented as holding aloft mount Govardhan with the left hand. His body is a little bent to the right due to the heaviness of the weight he supports. Under the uplifted hill gopas and gopis are shown taking shelter with their children and the herds of cattle. On the hill are shown wild beasts of all types, and hunters with spear in hand giving chase to them. Winged lions with beaks like those of birds present an interesting spectacle. Kṛṣṇa is represented as playing his flute with his right hand, while his left hand is held up supporting the heavy weight mount of Govardhan.

* Account from Agniparana, Kennedy's Hindu Mythology, p. 439

## UMAMAHESVARAMURTI. (Pl. V.)

The representation of Umā and Maheśwara, shown in Pl. V, is painted on the southern wall of the rectangular hall in the lower storey of the palace. Śiva is here seated on a bhadrāsana of white lotus with Umā on his left lap. He has four arms; the upper right hand carries the paraśu (axe) and the left the mṛga (deer). He holds the lower right hand in the *varada* pose, while the lower left is placed in embrace on the left shoulder of Umā. Umā is embracing Śiva with her right hand, and she holds in her left hand the stem of a nīlotpala. Both Umā and Maheśwara are shown wearing ornaments and elaborately decorated crowns on their forehead.

Just in front of the bhadrāsana on either side of it are seated Gaṇeśa and Kumāra—the two children of Umā on their respective vehicles, the mouse and the peacock. Exactly in front of the seat is the figure of Nandi, the bull vehicle of Śiva. The female attendents of Umā are seen standing with *chamaras* in hand, surrounding the bhadrāsana. At the extreme left is seen Nārada playing on his vīṇa. In front of him stands Bhairava with hands in the añjali pose, while at the bottom are four little human figures, completely naked, representing perhaps the four sages—Sanaka, Sanatkumāra and others. The whole background is beautifully decorated with designs.

Umāmaheśwaramūrti is one of the four varieties of the images of Śiva met with in the Śiva temples of South India, the other varieties being the Sukhāsanamūrti, the Umāsahitamūrti, and the Somāskandamūrti. Of these, the Umāmaheśwaramūrti is described in the Viṣṇudharmottara as, "Śiva and Umā seated on a seat, embracing each other. Śiva should have the jaṭāmakuṭa on his head with the crescent moon stuck in it. He should have two arms, in the right one of which there should be a nīlotpala flower and the left one should be placed in embrace on the left shoulder of Umā. Umādevī should have a handsome bust and hip. She should have her right hand thrown in embrace on the right shoulder of Śiva and should keep in her left hand a mirror. The figures of Śiva and Umā should be sculptured very beautifully"* In the Rūpamaṇḍana, another Sanskrit treatise on art, is stated that "Śiva should have four arms and in one of the right hands there should be the triśūla and in the other a mātuluṅga fruit (a kind of citron). One of the left arms should be thrown on the shoulder of Umā and there should be a snake in the other left hand. The colour of Śiva should be red like the coral"†. The Devī should be as in the description given in the Viṣṇudharmottara. There should be in this group the bull vehicle of Śiva, Geṇeśa and Kumāra and the sage Bhṛṅgi dancing.

The figure of Umāmaheśwara, reproduced here, does not represent all the qualities described in either of the Sanskrit works quoted above. Maheśwara in our sketch possesses four arms, and one of his left arms is thrown on the shoulder of Umādevī. But, he has neither the snake nor the mātuluṅga fruit in his hands, as stated in the Rūpamaṇḍana. Instead of the triśūla (trident), Śiva holds in his right hand the paraśu and in his left the mṛga. Similarly, Umādevī holds in her left hand the stem of a nīlotpala. According to Viṣṇudharmottara, Umā should have in her left hand a mirror and Śiva a nīlotpala flower.

* Elements of Hindu Iconography, Vol. II. p. 133.

† I bid, p. 133.

## MAHALAKSMI AND BHUTAMATA. (Pl. VI.)

Plate VI contains two distinct sections, the upper section representing Mahālakṣmī and the lower Bhūtamāta. These are painted on the western wall of the smaller room to the east of the durbar hall in the upper storey of the palace.

The worship of Mahālakṣmī is associated with the cult of Viṣṇu. She is invariably looked upon as his consort. When the ocean of milk was churned for obtaining amṛta, the goddes of wealth, Lakṣmī, came out of that ocean among many other valuable things. She is known by Padmā, Kamalā, Śrī and several other names. Lakṣmī is here seated upon a white lotus. She has four arms. Her two lower hands are kept in the kaṭaka pose holding in each of them a lotus with a long stalk, while in her upper left hand she holds a matuluṅga fruit and in the other a kheṭaka. She is adorned with a crown on her forehead, and ornaments around her neck and hands. On either side of her stand two sages dancing, while just in front of them are Śiva Viṣṇu and other devas standing with hands held in the añjali pose.

According to the Śilpaśāstra and other works on art, Lakṣmi has only two arms; but when she is worshipped in a temple she is represented as a four-armed deity. Aṁśumadbhedāgama, a treatise on art, describes Lakṣmī as having the colour of golden yellow. According to this work, "she should wear golden ornaments set with rubies and other precious gems. In her ears there should be jewelled makarakuṇḍalas. The figure of Lakṣmī has to be like that of a maiden who has just attained age and should be of very handsome appearence, with pretty eye-brows, eyes like the petals of a lotus, a full neck and a well developed waist. She should wear a bodice and be adorned with various ornaments on the head. In her right hand she should carry a lotus flower and in the left a *bilva* fruit; she should be draped in beautiful clothing and her back should be broad and attractive". In the Śilpaśāstra, Lakṣmī is described as holding in her left hand the lotus and in her right the *bilva* fruit. The Śilpaśāstra mentions that the colour of Lakṣmī should be white, while the Viṣṇudharmottara describes the goddess as having a dark complexion.

It may look rather strange that Lakṣmī is here represented with a third eye on her forehead, which is the symbol of the Devis of the Śaiva cult. This perhaps suggests that the Lakṣmī represented here is the Supreme Mahālakṣmi, described in the Devīmāhātmya, from whom the various cosmic gods and goddesses are said to have been evolved. This Supreme Mahālakṣmī is described as " Gupta-rūpī Devī, that is, the Devī who is unmanifested, who takes the three forms of Saraswatī, Lakṣmī and Mahākāḷī representing the Sāttvika, the Rājasa and the Tāmasa attributes of prakṛti." She is above all cults and is regarded as the Supreme being by the Devī worshippers, In the painting reproduced here, Mahālakṣmī is seen surrounded by Śiva and Viṣṇu, and other gods and sages worshipping her as the Supreme Goddess, the Mother of the Universe.

Bhūtamātā (lower section of Pl. VI) is one of the goddesses belonging to the cult of Śiva. She is seated in the sukhāsana (easy) pose in the centre of the lotus seat. Her two hands display the *varada* and *abhaya mudra*. She wears a kirīṭamakuṭa on her head and ornaments around her neck and hands. She has a third eye on her forehead—a symbol of the Śaiva cult to which she belongs. She is worshipped by

Devas including Viṣṇu and Indra, and by Yakṣas and Gandharvas. Indra and Viṣṇu stand in front of the siṃhāsana to the left and right side respectively of Bhūtamātā. Indra is represented as Sahasrākṣa, (thousand-eyed,) with eyes all over his body. His two hands are held in the añjali pose and in the other two he holds pāśa and akṣamālā respectively. Viṣṇu has his two front hands kept in the añjali pose, and holds in his back right hand his favourite *murali*. It is not clear what he holds in the other hand.

While describing Bhūtamātā, in The Elements of Hindu Iconography, Vol. 1, p. 362, Mr. T. A. Gopinatha Rao writes, "The general appearance of this goddess is black, and she has long eyes. The colour of her face is either white or red. She wears a liṅga on her person, and has only two hands in which she holds *khadga* and *khetaka* respectively. She is seated on a siṃhāsana. Her head is decorated with ornaments of pearls. Bhūtamātā is worshipped by bhūtas, prētas, piśāchas, and by Indra, Yakṣhas, Gandharvas, etc., and her abode is under an aśvattha tree." The Bhūtamātā represented here is of a slightly different type. She does not wear the liṅga on her body, nor does she hold the *khadga* and *khetaka* in her hands. She has however a third eye on her forehead and is worshipped by Viṣṇu, besides Indra and others. In other respects she possesses all the features described above.

## VISNU AS BHOGASANAMURTI. (Pl. VII.)

This painting of the image of Viṣṇu is in one of the smaller rooms in the upper storey of the palace.

Viṣṇu is here seated in the sukhāsana pose on the serpent Ādiśeṣa, whose body is coiled into three turns and whose hood with five heads is spread like an umbrella over his body. Viṣṇu has four arms. In the two upper hands he holds the *sankha* and *chakra*, and in the two lower the *gada* and *padma*. Garuḍa stands to his right, while to his left is seen the bust of a Brahman sage. Viṣṇu is adorned with all kinds of ornaments, kirīṭamakuṭa, makarakuṇḍala, yajñōpavīta, etc.

This figure is an exact painting of the image of Viṣṇu enshrined in the temple at Trippunittura, and represents the Bhogāsanamūrti of the *uttama* class. This image at Trippunittura is said to have been given by Viṣṇu himself to Arjuna, who first worshipped it by erecting a temple for it there. How Arjuna came to possess this image is narrated in the temple chronicle (*granthavari*) thus:—

At the time when lord Viṣṇu began his regime on the earth assuming his eighth incarnation as Kriṣṇa, a poor Brahman had a child born, which immedately breathed its last. The Brahman taking the lifeless babe in his arms went straight to Dwārakā, and scolding Kriṣṇa for his merciless act returned to his own dwelling. In this way eight of his children were born lifeless and on all occasions he took the children to Dwāraka, but in vain. At last a child was born for the ninth time without life, and the Brahman stricken with grief was going to Dwārakā, when he was met by Arjuna who promised to save his next child. He also took a vow that if he failed to do so he would himself perish in fire. The Brahman was satisfied, and when the last child was about to be born, he went to Arjuna and begged of him to fulfil his promise.

Elements of Hindu Iconography, Vol, 1, p. 373.

Accordingly, Arjuna came and guarded the Brahman's house. But this time, when the child was born even its mortal body was not to be found! Arjuna was very much grieved and immediately set out in search of the child, but was unable to find it anywhere. At last, very much dejected, he sought the help of Kṛṣṇa and they both went to Vaikuṇṭha and praised Viṣṇu. Viṣṇu was much pleased with them, and presenting all the ten children asked them to return to Him, after handing over the children to the Brahman. While they were about to leave Him, Arjuna requested Him to give him permission to install His sacred image on the earth for the worship of the people during Kaliyuga. Viṣṇu gladly gave Arjuna His own image, which the latter brought and enshrined at Trippunittura. This image, therefore, came to be known as Santānagōpālamūrti.

## HIRANYAGARBHA. (Pl. VIII).

Plate VIII represents a line sketch of the head of Hiraṇyagarbha, i. e., Brahma. It is traced out from the wall of the smaller room in the lower storey of the palace, on which are depicted scenes from the story of the marriage of Śiva and Pārvatī, already described in my report for 1103 M. E. (p. 16). Brahma, in this group, is acting as *purohita* (officiating priest) in Śiva's marriage. In the big procession of gods and goddesses, who came to attend the marriage function, Brahma is represented as riding on his vehicle *hamsa* (swan), with Sarasvatī seated on his lap.

Brahma has four heads, the front and the side heads only being visible here. He has peaceful-looking faces, long eyes and broad chest. He is adorned with kirīṭa on the forehead and ornaments around the neck. He is standing beside Pārvatī while officiating as priest in her marriage. It is on the whole an excellent specimen of line drawing with a very pleasing effect.

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# APPENDIX A.

## LIST OF PHOTOGRAPHS TAKEN PRIOR TO 1103 M. E.

| Serial No. | Subject | Size |
|---|---|---|
| 1 | H. H. The Maharaja, Sir Srī Rāma Varma G. C. I. E. | 1/1 |
| 2 | The southern wing of the Mattāncheri Palace, Cochin. | 1/1 |
| 3 | Paḷayannūr Bhagavatī. | 1/1 |
| 4 | Viṣṇu as Bhōgāśanamūrti: of the Trippunittura temple. | 1/1 |
| 5 | Kṛṣṇa with eight arms, surrounded by Gopis. | 1/1 |
| 6 | Śiva embracing Gaṅgā on his lap while Pārvatī coming on Nandī, the bull. | 1/1 |
| 7 | Kṛṣṇa as Gōvardhanadhārin. | 1/1 |
| 8 | Umāmaheśwaramūrti. | 1/1 |
| 9 | Viṣṇu as Yōgaśayanamūrti. | 1/1 |
| 10 | Umāsahitamūrti and Simhavāhinī. | 1/1 |
| 11 | Mahālakṣmī and Bhūtamātā. | 1/1 |
| 12 | Rāma and Sītā at Ayodhya. | 1/1 |
| 13 | Scenes from the Kiṣkindhākāṇḍa. | 1/1 |
| 14 | Scenes from the Sundarakāṇḍa and Yuddhakāṇḍa. | 1/1 |
| 15 | Veṇugopālamūrti. | 1/1 |
| 16 | The marriage of Śiva and Pārvatī. | 1/1 |
| 17 | The Procession of Viṣṇu, Brahma and other Gods to attend Śiva's marriage. | 1/1 |
| 18 | Viṣṇu as Bhōgasthānakamūrti, from the Guruvāyur temple. | 1/2 |
| 19 | Śiva as Kirātamūrti. | 1/2 |
| 20 | Scenes from the Bālakāṇḍa of the Rāmāyaṇa. | 1/2 |
| 21 | Rāma and Sītā returning to Ayōdhya in Puṣpakavimāna from Laṅka | 1/2 |
| 22 | Śiva with Arundhatī and the Saptaṛṣis. | 1 2 |
| 23 | Pārvatī preparing for her marriage procession. | 1 2 |
| 24 | Scenes from the Ayodhyākāṇḍa. | 1/2 |
| 25 | Scenes from the Āraṇyakāṇḍa. | 1/2 |
| 26 | The Synagogue of the white Jews at Cochin. | 1/2 |
| 27 | Tūkkam or hook-swinging, a religious festival. | 1/2 |
| 28 | Another view of No. 27. | 1/2 |
| 29 | A third view of No. 27. | 1/2 |
| 30 | The Trichur Kokkaraṇi inscription. | 1/4 |
| 31 | A Vaṭṭeḻuthu inscription from the Vāṭilmāṭam of the Urakam temple. | 1/4 |
| 32 | Chennamangalam, a view of the ruins of the Vaipikōṭṭa seminary. | 1/4 |
| 33 | A Malayālam inscription of 1450 A. D. from the Urakam temple. | 1/4 |
| 34 | The front view of an image of Viṣṇu discovered from a bush in the Taḻakkad village. | 1/4 |

## LIST OF PHOTOGRAPHS TAKEN IN 1103 M. E.

| | | |
|---|---|---|
| 35 | Cochin, Temple of Paḻayannūr Bhagavati. | 1/4 |
| 36 | Chennamangalam, Roman Catholic Church built by the Portuguese. | 1/4 |
| 37 | Chennamangalam, Vaipikkōṭṭa seminary built by the Portuguese. | 1/4 |
| 38 | Chennamamgalam, another view of No. 37. | 1/4 |
| 39 | Chennanangalam, an inscription on the stepping stone of the old Roman Catholic Church. | 1/4 |
| 40 | Chennamangalam, Synagogue of the Black Jews. | 2/4 |
| 41 | Channamangalam, the site of the palace of the Villārvaṭṭathu chief, —Koṭṭayil Kōvilakam. | 1/4 |

| Serial No. | Subject | Size |
|---|---|---|
| 42 | Mullūrkara, a dolmen with three sanyasins sitting inside. | 1/4 |
| 43 | Neḍumpura, a view of the vāṭilmāṭam of the Taḷi temple. | 1/4 |
| 44 | Neḍumpura, Cheraman Kōṭṭa—a fort ascribed to Cheraman Perumāl. | 1/4 |
| 45 | Tiruvanchikkulam,a soke well excavated. | Post card. |
| 46 | Mullūrkara: a wood carving. | ,, |
| 47 | Tāḷakkād, the front view of an image of Viṣṇu. | ,, |
| 48 | Tāḷakkād, the back view of No. 47. | ,, |
| 49 | Chennamangalam, Vaippikkōṭṭa seminary. | ,, |
| 50 | Chalakkudi, cannon balls discovered. | ,, |
| 51 | Trippunittura, Vaṭṭeḻuthu inscription of King Kotai Iravi. | ,, |
| 52 | Naipaṇi, an inscription from the Siva temple. | ,, |
| 53 | Naipaṇi, a stone carving on a balustrade like panel- | ,, |
| 54 | Ūrakam,Vaṭṭeḻuthu inscription. | ,, |
| 55 | Ūrakam, Malayāḷam inscription dated 1450 A. D. | ,, |
| 56 | Kriṣṇan-koṭṭa, a side view of the mud fort. | ,, |
| 57 | Kōṭṭa-mukku, a view of the confluence of three rivers. | ,, |
| 58 | Kunnamkulam, Bishop Buchanan's medal,—its front view. | ,, |
| 59 | Kunnamkulam, Bishop Buchanan's medal—its back view. | ,, |
| 60 | Trichur, a vaṭṭeluthu inscription at the middle entrance to the Vāṭilmāṭam. | ,, |
| 61 | Kōṭṭamukku, a side view of the Portuguese fort. | ,, |
| 62 | Kōṭṭamukku, front view of No. 61. | ,, |
| 63 | Kōṭṭamukku, a view of the fort from the back water. | ,, |
| 64 | Kōṭṭamukku, an enclosure for storing ammunitions. | ,, |
| 65 | Kōṭṭamukku, a nearer view of No. 64. | ,, |
| 66 | Kōṭṭamukku, a view of the large expanse of water from the top of the fort. | ,, |

LIST OF PHOTOGRAPHS TAKEN IN 1104 M. E.

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| 67 | Triprayār, a view of the temple taken from the river. | ,, |
| 68 | Triprayār, another view of No, 67. | ,, |
| 69 | Chālakkudi, the Tippu-fort and ditch. | ,, |
| 70 | Trichur, stone images of "Saptamāṭṛkkaḷ" in the Vaḍakkumnāthan temple. | ,, |
| 71 | Trichur, Vaḍakkmnāthan temple, the Dwārapāla image in front of the Śrīkōil of Śaṅkaranārāyaṇa. | ,, |
| 72 | Trichur, Vaḍakkumnāthan temple, sculptural designs on the Srikōil of Saṅkaranārāyaṇa. | ,, |
| 73 | Trichur, another view of No. 72. | ,, |
| 74 | Trichur, Vaḍakkuṃnāthan temple, an image of Vyāḷamukha. | ,, |
| 75 | Trichur, Vaḍakkuṃnāthan temple, dwārapāla image of Gaṇapati in front of the Gaṇapati shrine. | ,, |
| 76 | Trichur Vaḍakkuṃnāthan temple, a sculptural wall design on the Srīkoil of Śrīrāma. | ,, |
| 77 | Laloor, sculptural designs on the Śrīkoil of the Bhagavati temple. | ,, |
| 78 | Laloor, another view of No. 77. | ,, |
| 79 | Laloor, a distant view of the temple. | ,, |
| 80 | Peruvanam, the Ovuṭāṅṅi image of the main Śrīkoil of Śiva. | ,, |
| 81 | Peruvanam, the image of Pūru. | ,, |
| 82 | Peruvanam, the pagoda like Śrīkoil of Mātattilappan. | ,, |
| 83 | Ūrakam, the eastern gōpuram of the Bhagavatī temple. | ,, |
| 84 | Ūrakam, the Śrīmūlasthānam of the Bhagavatī temple. | ,, |
| 85 | Trichur, the eastern gateway of the palace showing the four royal emblems. | ,, |

| Serial No. | Subject | Size |
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| 86 | Trichur, Tippu's flag staff overgrown by a baniyan tree near the palace. | Post card. |
| 87 | Vāṇiyanpāra, a dolmen before excavation. | ,, |
| 88 | Pōrkaḷam, a dolmen near the Veḷakkād temple before excavation. | ,, |
| 89 | Pōrkaḷam, No. 88 half excavated. | ,, |
| 90 | Pōrkaḷam, Fo. 88 fully excavated. | ,, |
| 91 | Pōrkaḷam, uncalcioned bones excavated from No. 88. | ,, |
| 92 | Pōrkaḷam, Iron implements excavated from No. 88. | ,, |
| 93 | Pōrkaḷam, earthen vessels excavated from No. 88. | ,, |
| 94 | Pōrkaḷam, earthen vessels excavated from No. 88. | ,, |
| 95 | Pōrkaḷam, earthen vessels excavated from 88. | ,, |
| 96 | Pōrkaḷam, earthen vessels excavated from No. 88. | ,, |
| 97 | Chazhur, a large granite mortar ascribed to Cherūṭṭy Amma, wife of Cheraman Perumal. | ,, |
| 98 | Chazhur, temple of Paḷayannūr Bhagavatī near the palace. | ,, |
| 99 | Trippūnittura, a temple procession with elephants. | ,, |
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| 101 | Trippūnittura, another view of No. 99. | ,, |
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| 103 | Kunnamkulam, another church with enclosed veranda showing its resemblance to the old style of Hindu architecture. | ,, |
| 104 | Kunnamkulam, an old church with its veranda built in the new style. | ,, |
| 105 | Chennamangalam, a Hebrew inscription from the Synagogue of the Black Jews. | ,, |
| 106 | The Trippūnittura inscription of King Kotai Iravi. | 1/1 |

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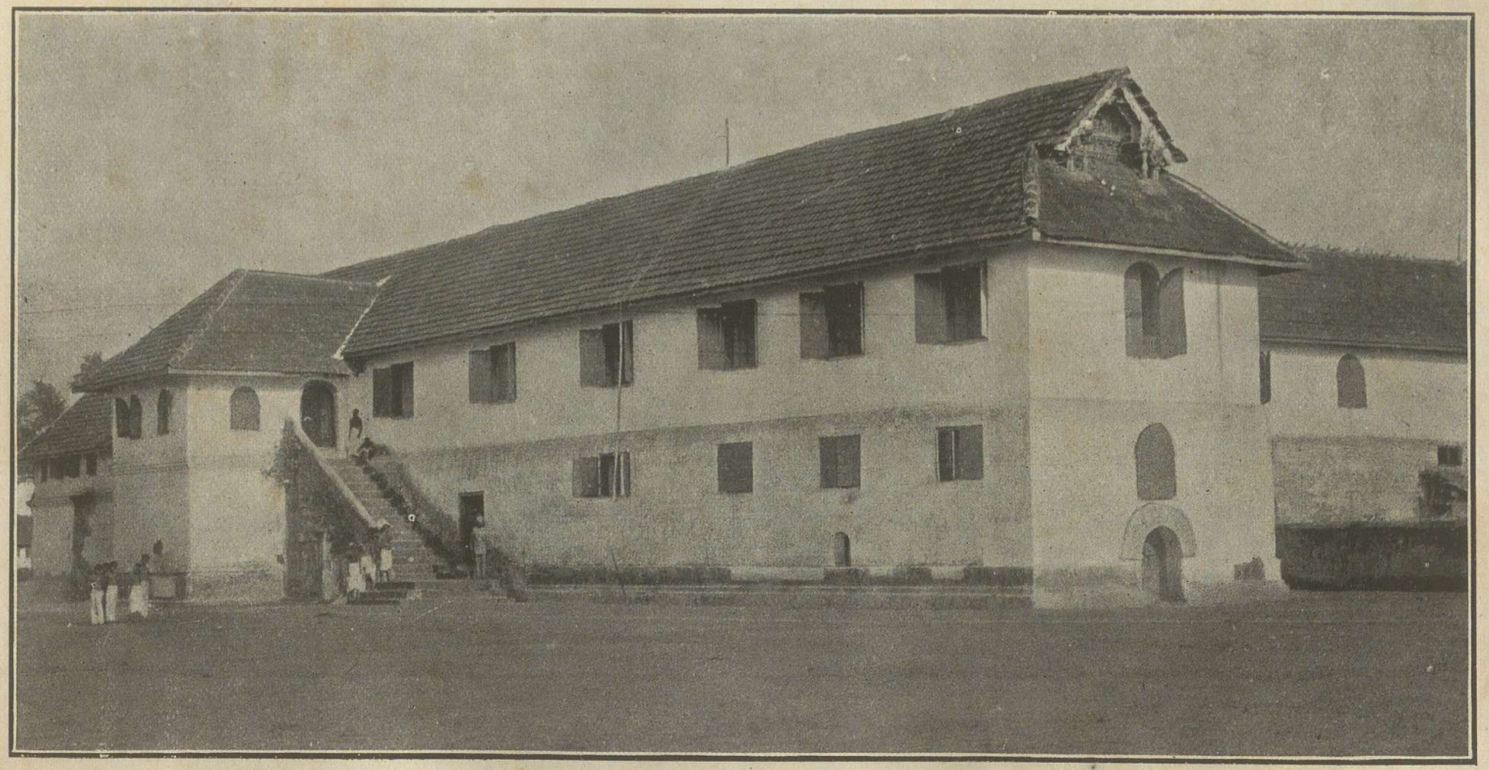
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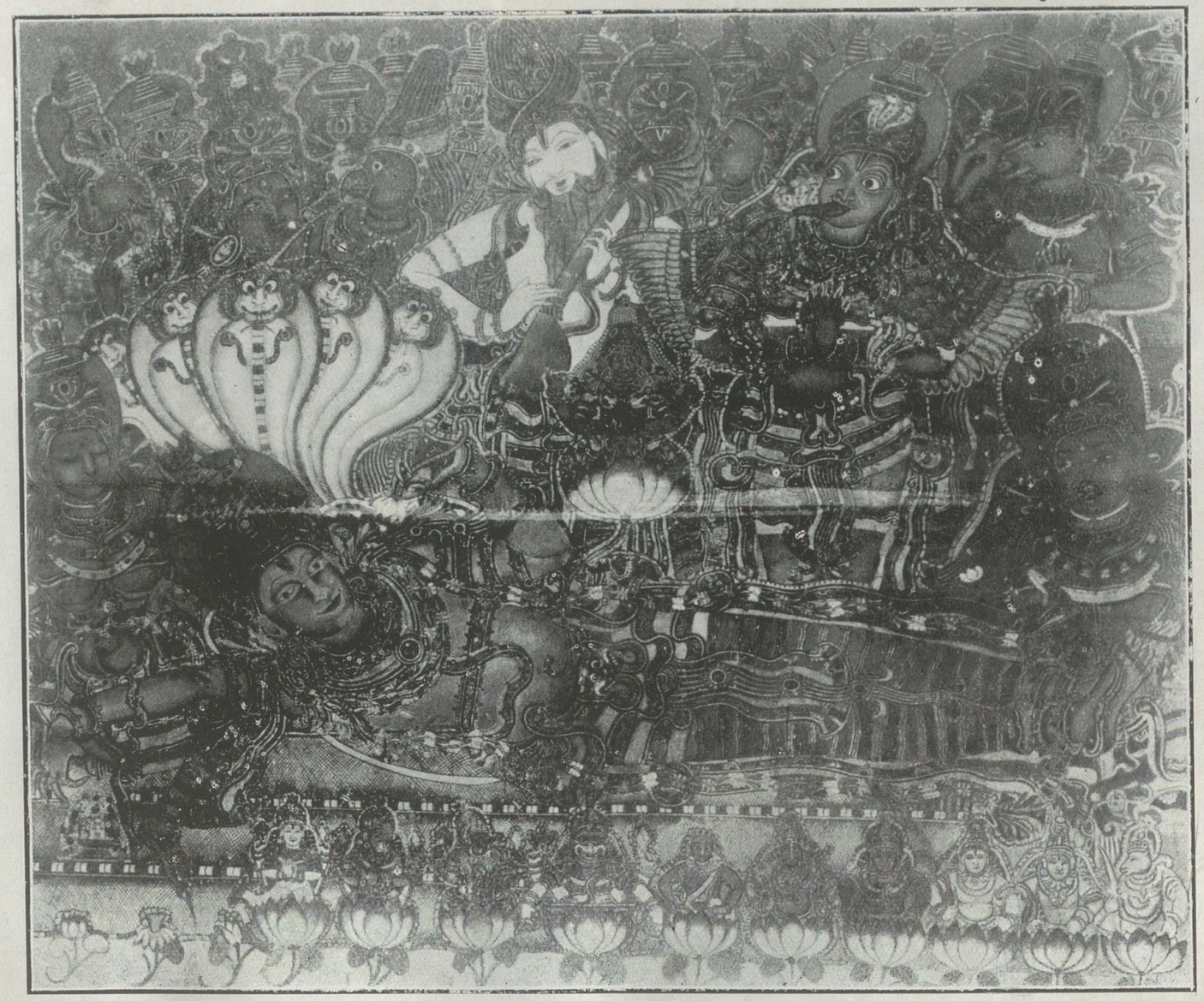
The Mattancheri Palace.

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Kirátamurti.

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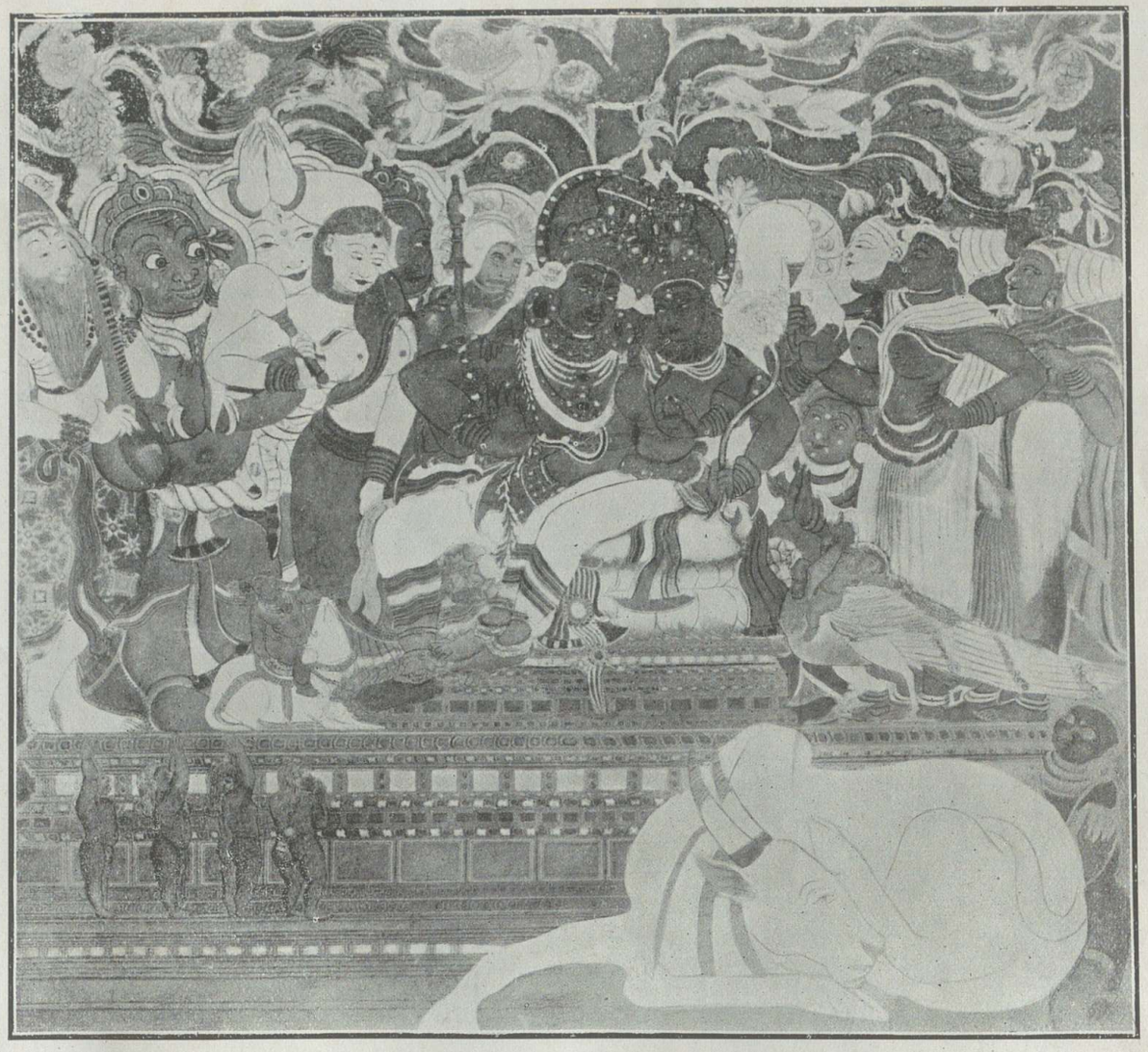
Visnu as Yogasayanamurti.

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Krisna as Govardhanadhárin.

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Umámahesvaramurti.

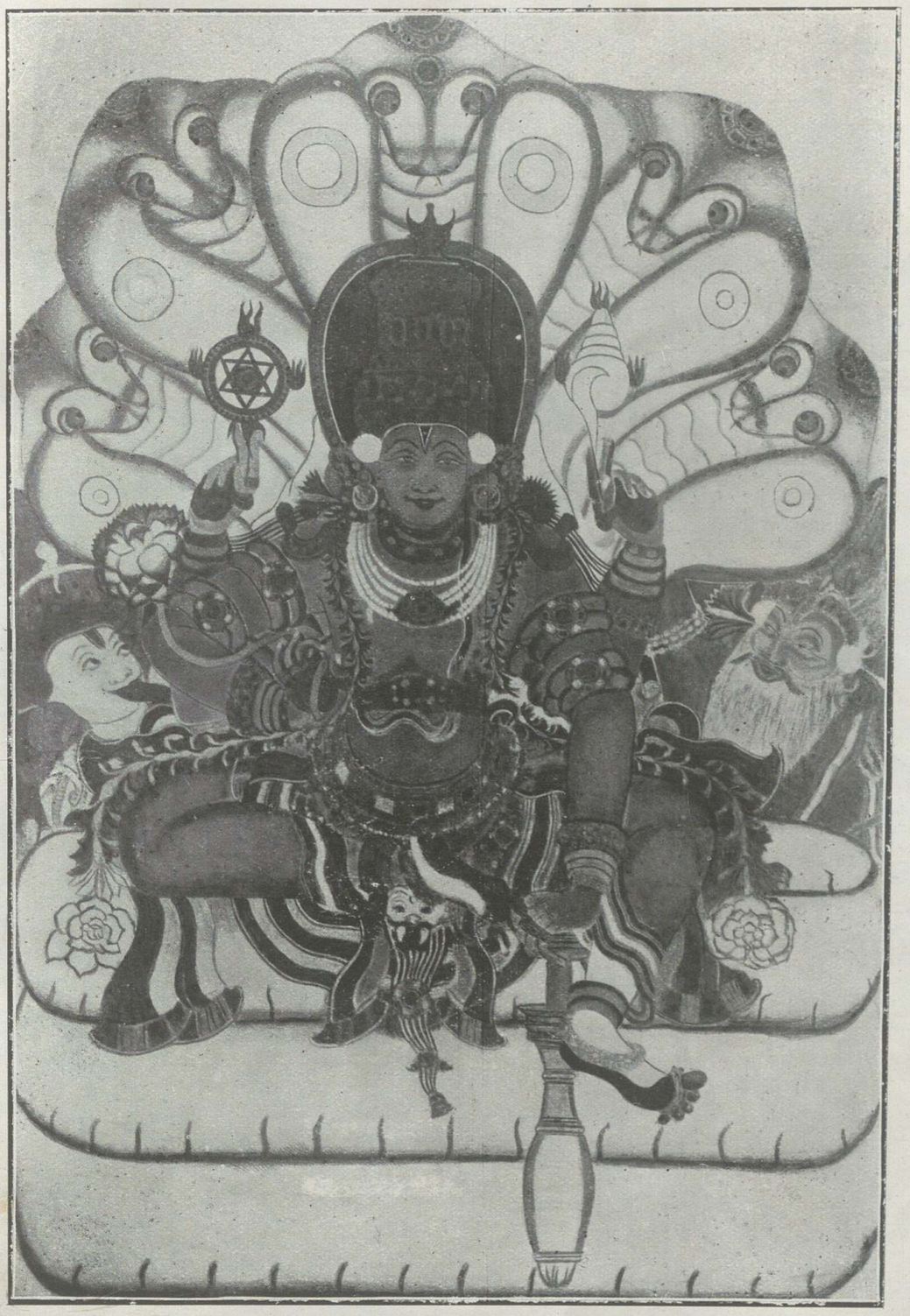
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Mahálaksmi and Bhutamátá.





Visnu as Bhogásanamurti.

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