

Saṅgama of Buddhism in the Asiatic Diaspora: Imagery of Monks -Bodhidharma and Aravaṇa-Aṭikaḷ in Visual Art

R.K.K. Rajarajan*

Gandhigram Rural University, Gandhigram, Tamil Nadu, India

*Corresponding Author: R.K.K. Rajarajan, Gandhigram Rural University, Gandhigram, Tamil Nadu, India, Email: rkkrajarajan@yahoo.com

ABSTRACT

Buddhism is a creative religion in Asiatic civilization, creative in the sense the proliferation of a rich literature and visual art leading to Universal Harmony. The present article is an attempt to examine the imagery of Buddhist monks in visual arts with special reference to Bodhidharma/ Aravaṇa-aṭikaḷ, propagator of the Buddhist creed. Bodhidharma hailing from Kāñcīpuram lived in China to propagate the Buddhist dharma in the land of Confucianism and Taoism. The imagery of Bodhidharma is popular in Chinese and Japanese annals and visual art through the ages. Visual culture is an authoritative source to demonstrate how a personality was viewed some 1000 or 2000 years ago, e.g. the murals and fresco in the Ajañṭā caves that illustrate the Buddhist annals. The Buddha's nativity was Nepāḷa, which means his physiognomy should have been of the Mongoloid milieu. The article examines the facial anatomy of the Buddha with reference to monks that propagated Buddhism. Bodhidharma was of the Tamil stock, which means what anthropologists normally designate Drāviḍian. Āryan and Mongolian are of different genres and pigments, viz. Āryan-white, Mongolian-yellow (or golden) and Drāviḍian-black. By the way, the personality of the Mongol reflected in Vassili Yan's novel Jenghiz Khan is corroborated while dealing with facial anatomy that is known as mukhalakṣaṇa in Indian iconographic jargon.

Keywords: Asiatic Diaspora; Bodhidharma/Aravaṇa-aṭikaḷ; imagery of monks; iconography; mukhalakṣaṇa

INTRODUCTION

Aravaṇa-aṭikaḷ and Bodhi-dharma were Buddhist monks of Kāñcīpuram that are supposed to have flourished by about the 4th-5th century CE. Bodhidharma's career was eventful who a prince of the Pallava royalhouse (Pine 1989: ix) is said to have migrated to China. He was the founder of Ch'an and Zen Mahāyāna-Buddhism (Faure 1986, Kalidos 1986: 77-85). The two monks are legendary figures as they appear prominently in literatures of the Tamils, the Chinese and the Japanese. The portraiture of Bodhidharma is abundant in the visual arts of Japan (Chapin 1945-46, Lachman 1993, Faure 2011, Mecsi 2016). It is a matter for speculation whether we obtain any portraiture of Aravaṇa-aṭikaḷ in the art of South India. The present author (Rajarajan 2017 and 2016: chap. V, pls. 136-139) has reported a few images of Aravaṇa-aṭikaḷ from the *mahāstūpa* of Borobudūr (*bo/pū* "flower", *budūr/putūr* "new City", cf. 'Villiputuvai' Parthiban & Rajarajan 2016: 148-49) in central Jāva (Rajarajan & Jeyapriya 2016: pls. 135-139).

The aim of the present study is to examine the parallels in the personalities of Aravaṇa-aṭikaḷ

(Tamil literature, particularly the 'Twin Epics') and Bodhidharma (see Japanese portraiture, Mecsi) obtained through arts of the Asian Diaspora (cf. 'Indian Asia' Zimmer 1955). Aravaṇa-aṭikaḷ appears in the *Maṇimēkalai*. In fact, the five great epics in Tamil literature, viz, *Cilappatikāram* (*cilampu* "anklet"), *Maṇimēkalai* (*mēkalai/mekhalā* "girdle"), *Kuṇṭalakēci* (*kuṇṭalam/kuṇḍala* "ear-hang"), *Nīlakēci* (*nīlam* "blue-gem" cf. Orr 2005: 12) and *Cīvaka-cintāmaṇi* (*cintāmaṇi* "magical gem") are of Buddhist-Jain lineage. Aravaṇa-aṭikaḷ was the Master of Mātavi, Maṇimēkalai and Cutamati. He was chiefly instrumental in Maṇimēkalai undertaking an aerial adventure to Cavakam/Jāva (Rajarajan 2017 and 2016a). Here the question is: did Aravaṇa-aṭikaḷ and Maṇimēkalai undertake a voyage to Jāva by the oceanic route? In those times, it may not have taken a couple of days by the Indian Ocean to reach Jāva from Māmallapuram or Nākapattinam (Pine 1989: x), the seat of the famous Cūdāmaṇi-vihāra down to the time of Rajarajan I Cōḷa (985-1016)¹. Did Maṇimēkalai return to Vañci from Jāva and Aravaṇa-aṭikaḷ proceed to China? Is there any evidence to prove Aravaṇa-aṭikaḷ

and Bodhidharma are the same personalities? These are hazy historical speculations that could not be answered in the absence of solid evidences. Anyhow, the questions are relevant in studies pertaining to Bodhidharma².

The present article examines the personalities of Aravaṇa-aṭikaḷ and Bodhidharma from the visual evidences available in Borobudūr, China and Japan. What was the make-up of a monk in Indian art and its reflection in Chinese or Japanese art? Do the Indian types agree with the Chinese or the Japanese facial make-up? The faces in Chinese and Japanese art are square or oblong (Figs. 11e-f) with sharp eyes, thinly sprouting hair moustache and beard (Fig. 12), that are Mongoloid whose voice was shrill. Faces in Indian art or as for the matter Indonesian are with broad eyes and with prominent noses. Early portraiture of Bodhidharma (Chaplin 1945-46) appears in Chinese a millennium later than he migrated to China. By this time, the original face was forgotten and Bodhidharma is likely to have been replaced with Mongoloid and Chinese-Japanese faces. I have collected a few visual evidences of monks to compare these with the physiognomy of Bodhidharma. I may be wrong in the absence of any imagery of either Aravaṇa-aṭikaḷ or Bodhidharma datable to the 5th-6th century CE. Therefore, generalizations on Bodhidharma studies could only be hypothetical.

IMAGERY OF MONKS IN CANON

When question of portraiture of the Hindu divine (e.g. Śiva and Viṣṇu) and semi-divine personalities is considered (e.g. ṛṣis, *siddhas*), researchers have no other choice but find out an outlet in the *śāstra* (canon); e.g. *śilpa*-, *vāstu*-, *āgama*- or *tantra*- (Dallapiccola et al. 1989, Harper & Brown 2002). In the absence of śāstraic sources the only way out is *itihāsa* (e.g. the Indian *mahākāvayas*, Buddhist *Jātakas*) or regional literature (*kāppiyāṅkaḷ* “epics”, e.g. *Cilappatikāram* and *Maṇimēkalai*). *Śilpaśāstras* (e.g. *Mayamaya*, *Kāśyapīya*) are mostly concerned with higher divinities such as Devī or Śakti, Viṣṇu, Śiva and Brahmā (e.g. *Śrītattvanidhi*³). *Ṛṣis*, *Prajāpatīs* et alii are enumerated if they have any mythological link with the higher gods and goddesses (e.g. Mārkaṇḍēya in case of Kālasaṃhāramūrti and Vaṭapatraśāyī). Pan-Indian epics dealing with *mahaṛṣis* (e.g. Vasiṣṭha, Viśvāmitra, Kapila) do not seem

to present iconographic details (cf. the ‘Bālakāṇḍa’ of Vālmīki’s *Rāmāyaṇa*). Similarly, the Tamil epics dealing with Kavunti -aṭikaḷ and Aravaṇa-aṭikaḷ do not accurately enumerate their characteristic iconographic features, i.e. *pratimālakṣaṇa*. In case of the absence of evidence, it is left to the free will of the *śilpācārya* (Kalidos 2012: 58) to give shape to a *ṛṣi* or *siddha* keeping in mind the living *sādhus* and *saṃnyāsins*⁴, cf. the Japanese imagery of Bodhidharma (infra). A *ṛṣi* by ethos is supposed to be full of peace and compassion for the animal kingdom, including *sthāvaras* living in sylvan lands, e.g. Naimicāraṇya, abode of *mahaṛṣis* where the *Mahābhārata* was rehearsed, cf. the living examples of Christian seminaries and the Vatican (Gallico 1999: pls. pp. 2-3, 116-27). The Tamil didactic work, *Tirukkuraḷ* (27 .1-10) on *tavam* (“renunciation and meditation”) says how a saint should be. He should follow celibacy, be full of peace, and the human frame dispelling brilliance of wisdom⁵:

- cuṭaccuṭarumponpōloḷiviṭumtuṇpañ
- cuṭaccuṭanōkkirpavarkku (*Kuraḷ* 27.7, Kaḷakam ed. 1976: 71)

It is difficult to portray mental qualities in sculptures or paintings (e.g. *navarasas*) but the placid-*śānta* and fury-*ugra* could be brought out by the way the face is sculpted or painted (cf. Figs. 1-10). Classical maxims in little rooms, *kuraḷ* (means “dwarf”, cf. Vāmana, fifth *avatāra* of Viṣṇu - Rajarajan et al. 2017: 667-68) deals with *aṛam* (*dharma*, cf. *dharmaśāstras*), *prouḷ* (*artha*, cf. *Arthśāstra* of DramiḍācāryaCāṇakya or Kautilya, ‘Das Capital’) and *iṇpam* (*kāma*, cf. the *Kāmasūtra*). Now, scholars propose, it is at world peace (cf. ‘Cosmic Harmony’ - Parthiban & Rajarajan 2018), cf. Lev Tolstoy’s ‘War and Peace’, Tamil *Akam-Puram*, an exclusive genre of its own, alien to Sanskrit (cf. Hart & Heifetz 1999).

ICONOGRAPHY OF SAINTS AND SAGES

The *Śrītattvanidhi*(STN) is an encyclopaedic work that the *rājaṛṣi*-KṛṣṇarājaUḍaiyār had compiled. Few of the forms of Śiva and Viṣṇu are associated with *ṛṣis* (see McIntosh 2016: 95-96 and Rajarajan et al. 2017). These enumerations are succinct.

Paraśurāma was an incarnation of Viṣṇu. He was an anchorite, noted for *raudra* (cf. Bhṛgu). The canon says he was determined to annihilate the race of *kṣatriyas* and holds the terrific *paraśu* (battle-axe) in a hand - Kalidos 1989: pl. 43). His colour is *svarṇa* “golden” (STN 2. 52).

Vāmana, the fourth incarnation of Viṣṇu was not a *ṛṣi* but a *brahmacāri* (STN 2.51). He was short with a protruding belly, carrying the anchorite’s emblems (Mankodi 1991: fig. 72), the *kamaṇḍalū* (water-jug) and *chattra* (umbrella). His colour is blue.

The Buddha is counted under the *daśāvataṛas* of Viṣṇu (STN 2.55)⁶. The Lord’s garments consist of a saffron cloth and barks or leaves of trees. The mien is white mixed with red; cf. the Nepalese or *gūrkhas*.

Mārkaṇḍeya is linked with Kālanāsamūrti-Śiva (STN 3.49). It is simply added he puts on a necklace of *rudrākṣas*; cf. the dynamic image in Cave XV (called Daśāvataṛa) of Ellora (Kalidos 2006: II, pl. XVIII.2). Mārkaṇḍeya is also part of Vaṭapatrāśāyi of which Boner et al. (1994: Tafel 20) produce masterpieces from Indian miniatures (cf. Parthiban 2019).

Bhṛṅgi is a theme for illustration in the metropolitan zone of Western Calukyan art at Badāmī. He appears with Ardhanārīśvara in Cave I. Bhṛṅgi is normally endowed with three legs (Kalidos 2006: II, pl. XXXVI.1)⁷. Similarly, Bhagīratha appears in ascetic garb in the Rāvaṇaphaḍi cave temple in Aihole (cf. Fig. 3).

Dakṣiṇāmūrti is a good example in the context of the present study. Master of Gnosis, the Lord is surrounded by a group *ṛṣis* such as Nārada, Jamadagni, Vasiṣṭha, Bhṛgu, Bharadvāja, Sanaka, Agastya, Viśvāmītra, Pulastya, Aṅgiras, *siddhas* and other divinities (Kalidos 1991: 479-83). Raju Kalidos (1991) traces the impact of Buddhist ideology and iconography in this form of Śiva⁸. A rare example of Ardhanārī-Dakṣiṇa has been reported (Rajarajan & Jeyapriya 2013: pl. 88). Interestingly, eighteens *ṛṣis* appear surrounding the Lord.

The Fourth Book of the *Śrītattvanidhi* is on ‘Brahmatattvanidhi’ in which *ṛṣis*, *Prajāpatis*, River Goddesses, and the personified *Vedas* are enumerated. Under *Sapta-ṛṣis* seven are listed (STN 4. 17-24). They are Gautama, Bharadvāja, Viśvāmītra, Kaśyapa⁹ (Tamil Kāciyapar), Jamadagni, Vasiṣṭha and Atri. The common ethos is they are “detached” (from mundane attachments), hold the *kamaṇḍalū-akṣamālā*,

provided with “moustache” and long “beard” and seated in meditation graced with benign if not smiling face. The *pratimālakṣaṇa* is common to all with no poignant deviation. Gautama is *sānta-svarūpi* and bears the *tripuṇḍra* on forehead. He carries the *japamālā*, *kamaṇḍalu* and *yogaḍaṇḍa*. His colour is *kanaka-varṇa* (golden yellow, cf. the Southeast Asian population, including Japan, and Malaysia, the Svarṇabhūmi)¹⁰. Bharadvāja is *sānta-svarūpi* and firm in meditation as Bodhi-Buddha. His emblems are *japamālā* and *yogaḍaṇḍa*. Viśvāmītra is an *aṃśa* of Brahmā. Kaśyapa had several wives. Jamadagni was one who had overcome *kāma*, *krodha*, *loba*, *moha* and all other vices (cf. the Buddha’s victory over Mātra). These are the basic requirements of a prophetic *ṛṣi*, e.g. Jesus (Rajarajan 2019). His body is shining with the brilliance of light, halo surrounding sacred icons, that issues forth due to strenuous penance. Vasiṣṭha was the abode of penitence. Atri was son of Brahmā and created in his image, which is to suggest Brahmā is the principal among *ṛṣis*.

Apart from the *Saptaṛṣis*, the Nava-Prajāpatis were the *mānasa-putras* (mind-born sons) of Brahmā and entrusted with the responsibility of procreation. They were creators of the *jaṅgama* (mobile) and *sthāvara* (immobile) organisms. The nine-Patriarchs are Marīci, Aṅgiras, Atri, Pulastya, Pulaha, Kratu, Kardama, Kaśyapa and Dakṣa. The characteristic *guṇāṃśa* and emblems of the *Sapta-ṛṣis* are applicable to the *Prajāpatis*. The hair-do for all these categories of divinities is *jaṭābandha*. None is viewed *nagna* (nude). The basic ethos of the Hindu anchorite is celibacy and devoid of anger. However, we also come across these two types; e.g. Viśvāmītra falling in the trap of Menakā who gave birth to Śākuntala and who in turn was the mother of Bharata after who this subcontinent is known. Bhṛgu was famous for his impetuosity that was designed to bring evil beings under the path of *dharma*. Viśvāmītra is an ithsasic model for the Vajrāyana school in Buddhism and Tantricism in Śaktism and other Hindu religious sectarian orders; e.g. the Kāpalika in the *Mattavilās-aprahasana* of Mahendrarvarmaṇ I (c. 610-630 CE). In any case, *ṛṣis* as a rule in Indian tradition are guardians of *dharma*, *nīti* and *sānti*.

Having presented all these data, I come to the basic question to which category the Buddha or as for the matter his prime disciples and followers such as Aravaṇa-aṭikaḷ and Bodhidharma belong¹¹. To answer this question,

I turn to the arts of Indian Asia to ascertain the ethos of monks reflected in visuals. Hindu scriptures talk of *saṭṭva/uttama*, *rājasa/madhyama* and *tāmasa/adhama*. Viṣṇu in Indian lore is *uttamottama*, *Puruṣottamaḥ* (*Viṣṇusaha sranāma*-14, 24, 406, 507, Rajarajan & Jeyapriya 2018: 127), *Brahmārājasa* and Śiva *tāmasa*.

EXAMINATION OF SPECIMEN ILLUSTRATIONS

The first two images from Xinjiyang caves are contemporaneous with the early and later Gupta periods. These are restored in the Museum of Indian Art, Berlin¹². Figure 1 shows visible traits of Hellenic art of the Gandhāra phase (Quagliotti 2007: 195-210, pl. VI, XII.1-2). This head of the Lord is provided with a moustache that is uncommon in Indian tradition (Figs. 1-2, cf. 5). Young and handsome, the face is devoid of the Mongoloid element, excepting the tiny fish-like elongated eyes, Tamil *kayalviḷi* or *mīnākṣī* (Rajarajan & Jeyapriya 2016: 15). The moustache is not a serious problem because the above cited canonical mandate says saints and sages are fitted with beard and moustache.



Figure1. Head of Bodhisattva, Kizil, Cave of Statues (Cave 77), 5th cent. CE (Museum of Indian Art, Berlin ©)

Figure2. Vajrapāṇi, Bezeklik (Cave 9, Xinjiang, 8th-9th cent.), Wall painting (Museum of Indian Art, Berlin ©)

The second illustration from the same site shows Vajrapāṇi with moustache, beard and topknot on shaven head (Fig. 2). The Lord is identified with either Brahman or Vajrapāṇi (Gadebush et al. 2000: 101). This image presents a striking similarity with those of Bodhidharma (cf. Figs. 8, 9, 10). Normally images of the gods and saints in Indian art rarely appear with such a facial make-up. These images are villainous from the Indian point of view. *Rṣis* or seers are full of compassion, placid by appearance and dignified otherwise. Those that threaten or harm human beings are false *munis* or pretenders.



Figure3. Bhagīratha's *pañcāgni tapas*, Great Penance, Māmallapuram Pallava, 7th century CE (author's photo)

The third and fourth illustrations are in situ, the Great Penance at Māmallapuram that is dated in the 7th century CE. Figure 3 illustrates Bhagīratha's Penance who even if the prince of the Solar Race undertook the *pañcāgnitapas* to please Mother Gaṅgā in the celestial world and bring her to the earth to redeem to cursed sons of Sāgara. The image shows an emaciated figure with hands lifted up and wearing rags (Fig. 3). This image is in marked contrast with Figures 2-3 cited above.



Figure4. Vālmīki committed to writing the *Rāmāyaṇa*, Great Penance, Pallava 7th century CE, Māmallapuram

The fourth image from the same site finds a *rṣi* seated below a temple of Viṣṇu writing something. I am of the view this could be Vālmīki who wrote the *Rāmāyaṇa* in which Gaṅgāvatāraṇa is elaborated in the 'Bālakāṇḍa' of the epic. This way Bhagīratha's Penance and Gaṅgāvatāra are interlinked. The sage is fitted with a *jaṭābandha*, seated and scribing on palm-leaves (Fig. 4). The facial make-up in the two Pallava images is serene (Figs. 3-4) as the *śāstras* stipulate deviating from Figure 2. The model temple for Viṣṇu is proved by the image of *sthānaka*-Mūrti appearing in the *garbhagrha* carrying the *śaṅkha* and *cakra* in *parahastā* (Kalidos 1984: fig. 5, Rajarajan 2012: pl. 35).



Figure5. Aravaṇa-aṭikaḷ, Mātavi, Maṇimēkalai and Cutamati, Mahāstūpa, Borobudūr Jāva (author's photo)

Sculptures of Aravaṇa-aṭikaḷ, Mātavi, Maṇimēkalai and Cutamati appearing in the *mahastūpa* of Borobudūr (7th-8th century CE, maybe be 9th-10th) are outstanding in the context of Bodhidharma studies (Fig. 5, for more illustrations see Rajarajan 2016: pls. 135-139). Aravaṇa-aṭikaḷ is likely to have visited Cāvakam/Jāva guiding Maṇimēkalai to the island. The *stupa* includes a few reliefs of voyages in vessels that may be a pointer of the travel by ship (Ariswara 2008: fig. p. 14). A detailed study of this colossal monument is warranted to find out the channel of ideological inflow from South India to Southeast Asia, including China and Japan and vice versa. In any case, not all the sculptural illustrations need pertain to the *Lalitavistāra* (ibidem 5), Buddhist narratives of the annals of the Buddha (see Sir Edwin Arnold's *Light of Asia*, Basham 1971: 280, Robinson 2014). The saint seated below the Bodhi tree is akin to the images in Māmalla puram (Fig. 4). Scholars trained in Cōḷa art may find the impact of early Cōḷa idioms on sculptural reliefs of Borobudūr; *bo* in Javanese means "flower" (Tamil *pū*), *budūr* is *putūr* "new city" (see above, cf. Rajarajan 2018), meaning "New Flower[ing] City". The colossal *stūpa* is lotus-shaped.



Figure6. Lithograph (Vālmīki aggrieved at the killing of the krauñca bird by a niṣāda), Rāmāyaṇa of Vālmīki (Gīta Press ed., pl. 1)



Figure7. Vasiṣṭha performs Dāśarathi Rāma's paṭṭābhīṣeka, Adhyātma-Rāmāyaṇa (Gīta Press ed. pl. 7)

Sages Vālmīki and Vasiṣṭha are illustrated in Gītā Press edition of the Rāmāyaṇa and the Adhyātma-Rāmāyaṇa (Fig. 6-7). Vālmīki is fitted with a long *dhoti* in *pañcakaccam* fashion and a shawl to cover the body. He has a long beard, moustache and *jaṭābandha*. Tee venerable sage is wearing sandals (Fig. 6). The book (2001) in its title page says 27,000 copies were printed and sold. Vasiṣṭha in other illustration is performing the coronation of Rāma. He is also attired in the same fashion as Vālmīki. The only difference is that he is bald and fitted with long white beard and moustache (Fig. 7). That means he is older than Vālmīki. It is left to speculation whether these could be considered the imagery of Vālmīki, keeping track of the *śāstras* cited above; *aṅgavastra* and *pañcakaccam* are not recommended (cf. Vālmīki in contemporary Fig. 6).



Figure8. Bodhidharma in Japanese Art; 15th century painting of a Tamil monk who lived in the 5th century CE



Figure9. Japanese painting of 'Dharuma' (16th century), Hanging scroll (cited from Ulak 1993: fig. 1)



Figure10. A woman seated on 'Daruma' (cited from McFarland 1986: fig. 8)

The three illustrations (Figs. 8, 9, 10) from the huge array of Japanese art are imaginative or recollected memories of Bodhidharma (called "Daruma", cf. Dharmarāja of *Mahābhārata* that comes closer to Tamil "Tarumaṇ or Tarumar", some Tamilians take this name). Portraiture of Bodhidharma that went to China in the 5th-6th century seems to have popularized linking the saint with women or courtesans since the 15th century; may be due to the impact of Vajrāyana. These could not be the original impressions of the face of a saint from the Tamil country (cf. Quagliotti 2007; pls. X-XI). The faces are more Mongoloid rather than Drāviḱian/Āryan or a mixed typology. Figure 8 shows the saint with a stern face as though threatening. He is bald headed, lobed ears fitted with circular pendant and little hair on face and eyebrows. Figure 9 seems to illustrate a black-man with the face alone visible and rest of the body covered by a shawl meant for woman. In another illustration (Fig. 10), a woman in Japanese attire is seated

on his shoulder (cf. Chaplin 1945/1946, Ulak 1993, McFarland 1986)¹³. The cited scholars have discussed these in the socio-cultural and psychoanalytical points of view. In our estimation, Bodhidharma appears in Japanese cultural setting in these paintings. The Master's Indianism is lost (Quagliotti 2007). Having disappeared in a historical mist of a millennium of the Japanese or Chinese culture, we could not visualize how Bodhidharma was. By about the time these paintings appeared in Japan (15th-17th century), they perhaps had no intimate knowledge of Indian monks. A saint in the 17th century colonial India must have been different from what he was during the time of Vālmiki or Vyāsa (cf. Jahagirdar 2012: figs. 2-3, 7). Furthermore, a ray of the cult of courtesans or dancing girls popular in Japan by about this time of Tantric Buddhism (see Taoism in Rawson 1981: 125-73) may be the incentives for such aberration of the sacred image of Bodhidharma.

The search for Bodhidharma is a hazardous adventure. Perhaps we get some clue in the arts of Jāva, Thailand and Śrī Laṅkā. An intense survey and investigation is the need by further examination of Southeast Asian sources. From the Gandhāran or Indo-Hellenic imageries to the remote islands in Indonesia going through Kuṣāṇa, Gupta, Pallava and Cōḱa art a master survey is warranted. We may have to collate literary imagery of the monks with sculptural evidences. Early documents in Chinese and Tamil are vital to derive a better picture of Bodhidharma. The face of the Buddha may serve to trace the lost links.

CANDRAMAṅḱALA: MANY FACES OF THE BUDDHA (FIGS. 11 A-I)



Figure11. a) Avalokiteśvara Padmapāni, Cave I (5th century CE), Ajaṅṱā (ASI) b) Kopteines Buddha (Head), Gupta (5th century), Gandhāra (Linden-Museum Stuttgart Staatliches Museum für Völkerkunde ©) c) Kopteines

Buddha (Head), Gupta (4th-5th century), Gandhāra (Linden-Museum Stuttgart Staatliches Museum für Völkerkunde ©) d) TāthagataVairocana (14th century), Tibet (Museum Rietberg Zürich ©) e) Buddha Śākyamuni, northern Wei dynasty, China (Museum Rietberg Zürich ©) f) Bodhisattva Avalokiteśvara, Jin dynasty (13th century), China (Museum Rietberg Zürich ©) g) Bodhisattva Avalokiteśvara, Khmer, Cambodia (Museum Rietberg Zürich ©) h) Deva, Cham period (9th-10th century CE), Vietnam (Museum Rietberg Zürich ©) i) Bodhisattva (13th century), Japan (Museum Rietberg Zürich ©)

I happened to be in Śrī Lankā on a full moon day. They said it is the auspicious Buddha-*pūrṇimā*. All the wine¹⁴ shops were closed to honour the Buddha. Whatever may be the belief, I thought of the face of the Buddha (Fig. 11-i) that is placid as moon, *mukam-cantira-maṅṭalam*, not the agitated Buddhist monk, analogically the burning sun (Figs. 8, 10). The Buddha is full of peace, through the ages (Fig. 11). The Buddhist monks in certain circles seem to have given up the basic *dharma* of Buddhism that is *ahiṃsa*. Fury is the barbarian ethos of the Tartars¹⁵. It is an ephemeral wave, e.g. the wrath of God (cf. the maxim “in apprehension how like a God” Shakespeare ‘Hamlet’ II, ii) at the time of reducing Sodom and Gomorrah by a wild conflagration. Savage rage disappears as it came. We have no mythological clue for either the Buddha or Jesus the Christ getting infuriated even if insulted. Therefore, if some Japanese paintings portray an annoyed Bodhidharma alien to his sublime ethos it only shows he is aghast with the women tempting him (Fig. 10), cf. the Temptation of the Buddha by Māra (Gadebush et al. 2000: 28) and Jesus by Satan (St. Matthew: chap. IV).

WRATH AND MERCY

We may examine the circumstances of a hero, e.g. Jenghiz Khan, who forced by circumstances resorted to follow the ignoble path of conquest and plunder. Temüjin was a tribal Mongol chief, son of YesugeiBagatur (Jawaharlal Nehru [2004: 250] derives the Indian title *bahādur* from Bagatur, BahādurShāh - Habib 2007: 112, 121). Temüjin had undergone such horrors of serfdom that he regenerated as Jenghiz Khan (“sent by the skies” Yan 1989: 113), also spelt Jingis (Fisher 1975: 396), Genghiz or Jenghiz. Today’s Asia from the Caspian Sea, part of Russia and China were under his jurisdiction when he rose as conqueror of the east. His son Kublai Khan (1260-94) was emperor of China¹⁶. Kublai Khan’s prosperous and progressive (building Peking, Beijing today) reign of China is reported in Marco Polo (1274), the Venetian traveller (Hutchinsons’ n.d. I, fig. p. 100). Vassili Yan’s (1989: 115) portrayal (cited from

contemporary sources) of Jenghiz Khan 1162-1227 (Fig. 12 look at the eyes) reads like a novel,

“He is tall in stature, and though he is more than sixty years old, he is still quite hearty. With his heavy gait and awkward ways, he is like a bear; in cunning, he is like a fox; in malice, a snake; in precipitation, a leopard; in endurance, a camel; in generosity toward those he wishes to reward he is like a bloodthirsty tigress fondling her cubs. He has a high brow, a long thin beard and yellow, unblinking eyes like a cat’s. All these khans and ordinary warriors fear him more than fire and thunder, and if he orders ten soldiers to attack a thousand enemies, the soldiers will charge ahead without the slightest hesitation, for they believe they will be victorious - Jenghis Khan always gains the victory...¹⁷”

Iltutmish (1211-26), the Slave king, hearing of the “Mongol Peril” ran away from Delhi. He returned only after hearing the Mongol Khan did not step into India. Some historians do not refer to this event as a matter worthy of record (Habib 2011)¹⁸. “Kingship knows no kinship”, and religion was immaterial when one race wants to suppress the other, e.g. Āryan vs. Drāviḍain in the 19th-20th century politics of Tamilnāḍu (Diehl 1978). Jenghiz Khan and his sons were rulers of Asia, excluding India and Southeast Asia. The Mongols largely had embraced Islam, *paṇḍit* Nehru adds Jenghiz followed ‘Shamaism’ (2004: 254), and quite often, he used to speak to the skies. Nehruji admires the nomadic qualities of the great Khan, and concludes his essay written to Indira Gāndhi (dated June 25, 1932) saying “... the man fascinates me. Strange, is it not, that this fierce and cruel and violent feudal chief of a nomadic tribe should fascinate a peaceful and non-violent and mild person like me...¹⁹” Perhaps, this deep-rooted psychological input should have influenced Nehruji to think in terms of *pañcaśīla* when need arose thirty years after he wrote the letter and seventy years from this day. Nehruji’s ‘Glimpses’ is a historical novel evidenced by figures of the 1930s that was his Cambridge inheritance.

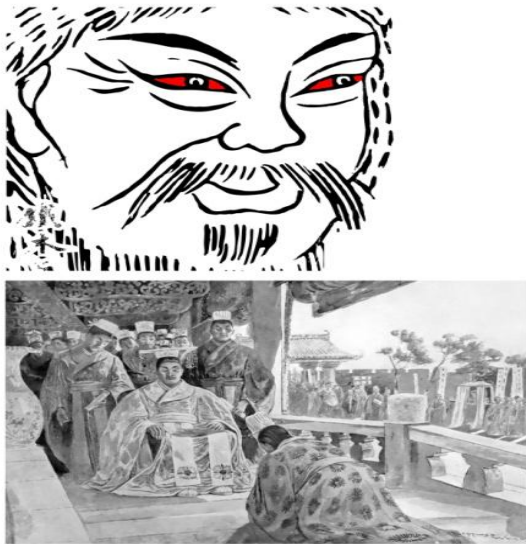


Figure12. Jeṅgiz Khan (Yan 1989: front cover),

Figure13. T'sang Emperor and Han Yü presenting the Buddha's bone (Hutchinson's: n.d.: I, 92)

Figures 8, 10, 12 are poignantly different from the other faces (Fig. 11) if we keep track of the *mukhalakṣaṇa* described in the above citations (cf. *Saundaryalaharī*vv. 42-59, p. 31, Kalidos 2017: 91, figs. 1-2 picturing *śānta* and *raudra*). I may be wrong but it is tempting to suggest whether these Mongoloid faces are Japanese caricature cartoons of the noble Indo-Chinese monk, Bodhidharma (cf. Fig. 14)²⁰. The faces of Chinese princes are solemn when compared with the Japanese paintings of the scarred Bodhidharma. The pigmentation would suggest harmonious blend of black, white and yellow (Figs. 2, 8-10, 11 d-e-f-i, 14), if these three are mixed in a test-tube, white is lost in black and yellow, we get a greenish pale yellow²¹.



Figure14. Mongol noblemen, Bezeklik, Cave IX (8th-9th century wall painting) Xinjiyang (Museum of Indian Art, Berlin ©)

By about the 14th century Asia was an “ethnological museum”²² (cf. Sathyanathaier 1980: 6), the aboriginals (e.g. Australia and

Polynesia²³) excluded. I may guess the Chinese had retained their 13th century physiognomy, pre-Mongol and Mongoloid blend, to this day.

In India, the races are lost in the historical vortex, and it is common to find a black *brāhmaṇa* and white *drāviḍa* in Tamilnāḍu, such figures peeping their heads in contemporary Tamil movies²⁴. Black with the Tamil mass is equated with *civappu* “red”, cf. the Red Indians of the western hemisphere. Contrastingly, among the Tamils *vellai* “white” is also known *civappu*. If a fair *drāviḍa* works under the suns for a few hours he may turn black-red. The colour combination in the Himālayan belt and Asiatic Diaspora other than South Asia is yellow (Lutz 1998: 167, 183, 192-95). Therefore, Figures 11d-e-f seems to reflect the prototype of the Buddha. For Bodhidharma and Aravaṇa-aṭikaḷ one will have to find the forgotten image in Pallava art, e.g. the array of historical sculptures²⁵ in the Vaikuṅṭha Perumāl temple, Kāñci (Minakshi 1941). Arranged in two vertical rows, the sculptures portray the events leading to the coronation of Nandivarman Pallavamalla that came from Southeast Asia. The sculptures are difficult to decipher due to a lime overcoat on the sculptures circa 150 years ago (cf. Rajarajan 2015-16: figs. 2-5).

BODHIDHARMA AND ARAVAṆA-AṬIKAḶ

According to mythology, Bodhidharma is supposed to have travelled to China by land route, cf. Xuánzàng (c. 602-664, cf. McIntosh 2016: 94). Rājendra Cōḷa I (1012-44 CE) conquered the Gaṅgā (Bāṅglā, Beṅgāl, Vaṅkam) and Kaṭāram (Malaysia? or Sumatra-Jāva), taking the magniloquent titles, ‘Kaṅkaikoṅṭāṅ’ and ‘Kaṭāramkoṅṭāṅ’²⁶. The event took place nearly half a millennium after the time of Bodhidharma. Maritime relations with Southeast Asia were longstanding since the Pallava period rooted in the proto-historic Indic culture (c. 2500 BCE) through the Spice Road (Parthiban 2013) and Silk Road (Gadebusch et al. 2000: 84-125). Rājendra’s military expedition suggests one could travel by walk or horse through the eastern coastal route up to Gauḍa (Beṅgāl) and Kāmarūpa (Assam) and through Nāgāland to Tibet and China. He could as well undertake a voyage to the Diaspora islands heading to China. Could Bodhidharma take up the hazardous eastern coastal land-way to go over to southern China? The *Maṇimēkalai* (*kātai*6) says Maṇimēkalai took to Jāva by levitation. I guess,

the Buddhist nun went to the distant island by ship, may be guided by Aravaṇa-aṭikaḷ. Maṇimēkalai returned to Kēraḷa to visit her father- mother temple (Kōvalaṅ-Kaṇṇaki²⁷) in Vañci (today's Kotuṅkallūr - Rajarajan 2016: 115-25, pls. 43-53), and the aṭikaḷ (saint, monk) proceeded to China taking up the seaway. Possibly, he was known as Bodhidharma in China for turning the Buddhist law of *dharmā*. Some contemporary cinematic novels claim Bodhidharma taught the martial arts such *askungu'fu*(*gōngfu*, *gūngfū*) and *karate* to the Chinese. I guess Aravaṇa-aṭikaḷ was Bodhidharma; *aṛavaṇa* or *aṛam* “dharma”, D[T]aruma in Japanese, and *aṭikaḷ* denoted by Bodhi, the Lord seated under the Bodhi tree (Gadebush et al. 2000: 28-29). In any case, Bodhidharma, the prince of Pallava ruling family, need not have undertaken a long land trekking by crossing mountains, rivers and snow through Āndhra, Gauḍa, Nepāḷa and Tibet. The Pallava contact with China and Southeast Asia was a continuing tradition since time immemorial. Kaṭal-mallai²⁸ and Nākapattinam were emporia. Some historical evidences support the Pallava, Buddhist and the Southeast Asian connection.

- Early Pallava kings took the name Buddhavarmaṅ and Buddhayaṅkura;
- Pallava inscriptions have been discovered in Vietnam and other countries, e.g. Takua-pa;
- When the main Pallava imperial family was defunct with Parameśvaravarmaṅ II (c. 729-731 CE), it resulted in the coronation of Nandivarmaṅ II Pallavamalla (731-96), son of Hiraṇyavarmaṅ who was a king in the Southeast Asian region.

Therefore, Bodhidharma need not have followed a dangerous land path to China via Āndhra, Nepāḷa and Tibet.

The physiognomy of Bodhidharma could be reconstructed with reference to the Pallava art in Māmallapuram or Kāñcīpuram (cf. Fig. 11a) that date since the time of Mahendrarvarmaṅ I (610-30). Portrait sculptures of Mahendrarvarmaṅ I and Nṛsiṃhavarmaṅ I (630-68) found in the Ādivarāha-Viṣṇu-*grha* are other evidences (Kalidos 2006: IV, ii, pls. LIV.1-2). None of the face in Pallava art is akin to what we find among the Chinese, Cambodian, Vietnamese or Japanese visuals (Fig. 11 e-f-g-h-i). The faces are mostly of the Indo-Āryan type pan-Indian (drāviḍian-āryan mix), Gupta to Vijayanagara-Nāyaka through Pallava and Cōḷa

(of the ancient phase- Brown 1976). The face is either oval or round. However, we find some Drāviḍian models in the extreme south, e.g. Kuṅṛāṅṭārkōyil (Latha 2005: pls. 29, 32). The physiognomy investigation deems attention in iconographic research as it may provide the key from the ethnological perspective. A prospective theme for research, specialists in iconography have not paid the due attention that it deserves, which if employed scientifically may yield good results.

PHYSIOGNOMY

The faces of the Buddha and the monks (Figs. 1-14) in sculpture and painting (mural or fresco) suggest analogous typologies.

Indo-Āryan ²⁹ :	3-7, 11a, 11i
Gandhāra ³⁰ :	1, 11b-c,
Chinese:	11d-h, 13, 14
Mongoloid:	12
Japanese:	10 (female) cf. 2

Miscegenation: 2, 8-9, 10 (male figure), 11g-h

Through an investigation of the visual arts, it is difficult to arrive at the native face of the Buddha. The Indo-Nepalese Buddha (6th century BCE) is beyond reach³¹. Buddhist art dates since the time of Aśoka Maurya in the 3rd century BCE. Chinese art retains its ancient elements.

The *mukhalakṣaṇa* is easy to differentiate an Indian from European-American, Chinese-Japanese and African. Racial miscegenation, *varṇasaṃkara* (Kalidos 2010: 60-61 citing the *Gītā*)³², was discouraged in the Indian society since the itihāsic time. By about 1500 BCE (Zoller 2016), the Drāviḍian and Āryan seem to have mixed as the *dharmasāstras* talk of *anulomaja* and *pratilomaja* (Kalidos 2010). In South America the white, the black and the mixed population, the ‘mulatto’, were contrasted leading to the apartheid, the Indian untouchability, cf. the ancient notion of *mleccha*. Visual art is beyond apartheid. It serves to unite peoples. I consider art and literature are bonds, *nityabandha*, of Universal Harmony (cf. Parthiban & Rajarajan 2018). An admirer of literature irrespective of languages, I adore Anna Karenina or Katyusha of Tolstoy as I do adulate Kaṇṇaki and Maṇimēkalai (Rajarajan 2016). I am sure there is no other better contribution of world's classics in literature and visual arts to philosophical insights from the target of the present study.

From the Buddha head of Gandhāra art (Figs. 11a-b) to the 'Daruma' (Fig. 10) in Japanese art an undercurrent of universal harmony (cf. conclusive remarks of McIntosh 2016) is perpetually flowing as the Sarasvatī meeting the Gaṅgā and the Yamunā at Prayāgah.

DECLARATION

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¹ The ruins of the *vihāra* existing until James Fergusson wrote the ‘*History and Eastern Architecture*’ (1876), see 1972 ed. James Burgess (1972, Rajarajan 2016: pl. 140).

² For the date of Bodhidharma, see Pine (1989: ix-x), Zvelebil (1987: 125), Faure (2011: 47) and Ferguson (2012: 4).

³ For more details of this compilation from Sanskrit *śāstras* see Santhana-Lakshmi-Parthiban 2014. The *Śrītattvanidhi* is a compilation of KṛṣṇārājaUḍaiyar (19th century, cf. Bontà 2000) of the Mysore royal family citing divergent sources from the *Vedas* to the later medieval *śilpaśāstras*, *āgamas* and *tantras*. The fourth part of this work known as ‘*Brahmatattvanidhi*’ deals with *ṛṣis*, *siddhas*, and other minor divinities.

⁴ E.g. the several hundred of the *sādhus* congregating at Prayāgaḥ or Haridvāra at the time of *Kumbhamela*. Let us not talk of modern Svāmijis and the Śāyibhābas. They were westernized (e.g. wearing modern shirts and crop up hair). They did not follow the traditional make-up of *ṛṣis* of the Vedic or Itihāsic time.

⁵ For more information on *Tirukkuraḷ* see the proceedings of the conferences held in Nākarkōyil and elsewhere (Samuel et al. eds. 2017). The author, Tiruvaḷḷuvar, was a monk, Buddhist or Jain.

⁶ The Buddha was inducted in the Vaiṣṇava pantheon by about the 7th century CE. The Māmallapuram inscription lists the Buddha among the *daśāvātāras* and omits Kṛṣṇa from the list (Srinivasan 1964: 173). The

Daśāvātāra-*maṇḍala* in the Pāpanāseśvara temple at Alampūr temple finds the Buddha at the centre other moving round (Kalidos 2006: I, 189).

⁷ Dr Jeyapriya (2014: fig. 1; cf. Rajarajan in *Annali...* Naples, Vol. 69, 2009: pls. I-III) has brought to light few images from the Vṛddhagirīśvara temple at Vṛddhācalam. The sculptures illustrate Bhṛṅgi, Patañjali, Vyāgrapāda and Nandi; stucco work on *gopura*.

⁸ The present author has reported a number of Viṣṇu-Dakṣiṇa images from the *divyadesas* of the Tāmiraṇi basin (Rajarajan 2011: 131-44, figs. 1-10). The idea of youth, old age and death was shared by Christian theologians (cf. Stukenrock&Töpfer 1999: 50a).

⁹ For Buddhist discourses on Kaśyapa, see Pine 1989: 25 and 119.

¹⁰ Colour combination has its own meaning to convey; the major hues being white (Āryan), black (Drāviḍian), red and yellow (Mongolian), cf. Santhana Lakshmi-Parthiban (2014: 78-81).

¹¹ Let us also keep in reserve the belligerent Buddhists of Śrī Laṅkā butchering innocent people.

¹² I am thankful to Dr. Marianna Yaldiz and Dr. L. Lobo for presenting me books on the subject in Berlin. I was permitted free access for study of the Indian images in the Berliner Museum.

¹³ Allied images of a woman sitting on the shoulder of man and vice versa may be found in the frontal section of the 1000-pillared Hall (c. 17th century) in the Sundareśvara enclave of the Great Maturai temple (Rajarajan 2006: pls. 323-24).

¹⁴ Arrack is famous in Śrī Laṅkā that is the equal of Russian *vodka* (cf. Tolstoy's works, e.g. the 'Resurrection'). Western wine is taxed so heavily that the middle class prefer arrack. The scene is different in India. Whatever whisky they sell is adulterated country spirited fatal arrack. Imported liquor is for the politician from a municipal councillor to minister of a state that he gets as gift.

¹⁵ I would categorically affirm ferocity is not the inborn trait of a race. The Hindu gods are brought under *uttama-sattva* (Viṣṇu, the Buddha or Mahāvīra is an *avatara* of Viṣṇu according to the Hindus), *madhyama-rājasa* (Brahmā) and *adhama-tāmasa* (Śiva). The *guṇas* are not reserved or strictly compartmentalized. *Adhama* or fury may overtake a person when *adhama* on humanity is perpetuated.

¹⁶ The Khan's sons portioned the vast empire.

¹⁷ R. Sathyanathaier (from Smith 1928: 226) citing a contemporary historian has quoted the same passage in his *History of India* (1976: 6), first published sometime in the early 1960s. The learned professor reiterates an exaggerated version of Amir Khusru (a Muslim historian), the Khan's prisoner (1285): "Their eyes were so narrow and piercing that they might have bored hole in a brazen vessel, and their stench was more horrible than their colour. Their heads were set on their body as if they had no necks, and their cheeks resembled leathern bottles, full of wrinkles and knots. Their noses extended from cheek to cheek and their mouths from cheekbone to cheekbone. Their nostrils resembled rotten graves, and from them the hair descended as far as the lips. Their moustaches were of extravagant length, but the beards about chins were very scanty. Their chests, in colour half black, half-white, were covered with lice, which looked like sesame growing on a bad soil. Their whole bodies, indeed, were covered with these insects, and their skins were as rough-grained as shagreen leather, fit only to be converted into shoes. They devoured dogs and pigs with their nasty teeth... Their origin is derived from dogs, but they have longer bones" (Sathyanathaier 1976: 5-6). Gaṅgādevī in the *Madhurāvijayam* [*] (Dodamani 2008: 45-46) gives such a graphic account of south India when Malik Khan invaded in the 14th century CE.

[*] "In the *agrahāras* (living quarters of *brāhmaṇas*) where the smoke issuing from the fire offering, *yāgadhūma*, was largely visible and in which the chant of the Vedas was everywhere audible, we have now offensive smelling issuing from the roasting of flesh and the harsh voice of the ruffians..." (cited from Dodamani 2008). A millennium ago, Ilaṅkō in the *Cilappatikāram* (28. 141, 29 *ūvalvari* 28, cf. 6. 143) talks of the Cēralātaṅ kings who were rulers of the Spice Road, *vaṅcolyavaṇarvaḷanātāṅṅṅṅ* "emperor (*ulakamaṇṇavaṇ* ibidem 26. 83, 28. 7) of the harsh language speaking yavanas (denoting Arabs, Turks and the Hellas)" (later attested in Rājendra I Cōḷa's inscriptions - Kalidos 1976: 134-35).

¹⁸ We may point out the Mughal Bābur was of the breed of Timur, the Turk, and Jenghiz Khan, the Mongol (Sathyanathaier 1976: 201). He was a kindhearted person devoid of the barbarian qualities of rage and animosity.

¹⁹ Nehruji was white of the Kashmiran breed that forms part of the Himālayas, Nepāḷa to the east and Kashmir to the west, the face of *eṅkaḷmānilatāy* (the Mother, our Great Nation), Bhāratamāta as a modern Tamil poet Bhāratīyār (*Kavitaikaḷ* pp. 24-33) views.

²⁰ Gadebusch et alii (2000: 102-103) invite our attention to the patrons of the art of Kucha, viz., Tocharian knights of Indo-European origin, Uighur princes, and Sasanian princes. The faces of Uighur princes and their habiliments point out the Chinese element.

- ²¹I asked Vjayaragahavaṇa *Celvaṇ* Veera Vishodhana to mix the three colours in a test-tube of which the result was green dominating pale yellow, appearing black (Härtel et al. 1986: 167, cf. Figs. 11i, 14-[third figure from the left]).
- ²²The face of Martin Luther is different from Johann Schöner and Charles I (Stukenrock&Töpfer 1999: 246, 296, cf. 81), and the face of Jesus differs within the Renaissance composition (ibidem 123, 135, 361). If this is the case intra-Europe, one could understand the case of many faces of the monks in the Asiatic Diaspora.
- ²³Yesterday (23 July 2019) the evening TV news report announced a new aboriginal tribe discovered in the Amazon valley.
- ²⁴Recently, scholars say Ārya and Drāviḍa denote languages, not races. We cite two evidences from the Sanskritologist Śaṅkarācārya (7th century) and the Tamil Kampaṇ (12th century). Śaṅkarācārya (*Saundaryalaharī* v. 75, Kalidos 2017: 92) calls himself a ‘Drāviḍaśiṣu’ (*drāviḍa* baby) and Kampaṇ (*Irāmāvatāram* 6.37.238, Rajarajan 2016b: 70) refers to the Ārya Rāma, ayyaṇvāntāṇāriyaṇvantaṇ “the Lord came, the Ārya came”. I would like to declare with an open heart, personally speaking the race-colour theory ends with the ethnologist. In an egalitarian society, man is a man. The Buddha’s lesson to humanity is “a man should respect a man as a man”, the basic philosophy of *dharma*. Where is draviḍian and āryan? The *brāhmaṇas* from their *agrahāras* have migrated to UK and USA or Germany to marry the “reds”, which in Manu’s code is *anulomaja* or *pratilomaja*.
- ²⁵These sculptures dealing with Pallava history remain a virgin area for re-examination since Dr C. Minakshi wrote in 1941.
- ²⁶Kaṭāram is big vessel (Periyālvār *Tirumoli* 1.2.6, 2.4.3, Rajarajan et al. 2017: 569), pot; brass or copper boiler, cauldron; denotes the Malay Peninsula or Sumatra (TL II, 666).
- ²⁷We do not receive an iconographic description of either Maṇimēkalai or Kaṇṇaki and Araṇa-aṭikaḷ in the Tamil Twin Epics. Therefore, it is difficult to reconstruct their imagery. It is not the case with western figures or Russian, e.g. Anna Karenina in Tolstoy (1986: figures in front covers of two volumes, cf. Tolstoy [1828-1910] in frontispiece). Iḷāṅkō says Kaṇṇai appeared as a lightening on the sky (*Cilappatikāram* 29. 12 ‘Ceṅkuṭṭuvaṅkūru’, 30.162-163, Rajarajan 2016: 53-54). Cāttaṇār, author of *Maṇimēkalai* says Maṇimēkalai was a beauty par excellence (*kātai* 4), an unpainted painting, *puṇaiyā-ōvviyam* (*kātai* 15 131). These are intuitions, rather illusionary or philosophical in case of Aravaṇa-aṭikaḷ, an accumulation of Bodhi-wisdom.
- ²⁸Kaṭal-mallai (Māmallapuram) as a port and Vaiṣṇava *divyadeśa* appears in *CīriyaTirumaṭal* 73; *Periya Tirumaṭal* 120; *Periya Tirumoli* 2.5.1-10, 2.6.1-10, 3.5.8, 7.1.4, all part of ‘Nālāyiram’. Tirumaṅkai Ālvār says Mallai was busy with ships arriving at the port (*Periya Tirumoli* 2.6.6): *pulaṅkoḷnitikkuvaiyōṭupulaikkaimākaḷirriṇamum/ nalaṅkoḷnavamaṇikkuvaiyumcumanteṅkumnāṅrocintu/ kalaṅkaliyaṅkummallaikaṭalmallaittalacayaṇam/ valaṅkoḷmaṇattāravaraivalaṅkoḷṇmaṭaneṅcē* “The hordes of precious commodities that human greed longs to possess are arriving in ships along with herds of elephants that are endowed with bored proboscis. The choicest varieties of nine gems are ferried to the coast in catamarans. The *sthalaśayana* is the prosperous temple in the emporium at Mallai. My mind, cultivate the inclination to come in *pradakṣiṇa* to honour those that go around the temple.” (Jeyapriya 2018: 17).
- ²⁹I mean Drāviḍian-Āryan mixture.
- ³⁰I mean Indo-Hellenic.
- ³¹The followers of the Buddha buried the bones of the Buddha (cf. Fig. 13) in secret chambers of the *stūpa* but they did not mummify as the Egyptians that may serve cranial investigation.
- ³²“Mixture of blood damns the destroyers of the race as well as the race itself. Deprived of offerings of rice and water, *śrāddha* and *tarpaṇa*, the manes of their race also fall.” The *Gītā* (1. 42): *saṅkaronarakāyaivakulaghnānāmkuḷasya ca| patatipitarohyeṣāṃluptapiṇḍodakriyāḥ||* Interesting, Kṛṣṇa was treated lowborn-*yādava*, by the *kṣatriya*-Kauravas, the two branches of the same tree, Candravaṃśa “Lunar Race” (Dowson 1998: 69-70).

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