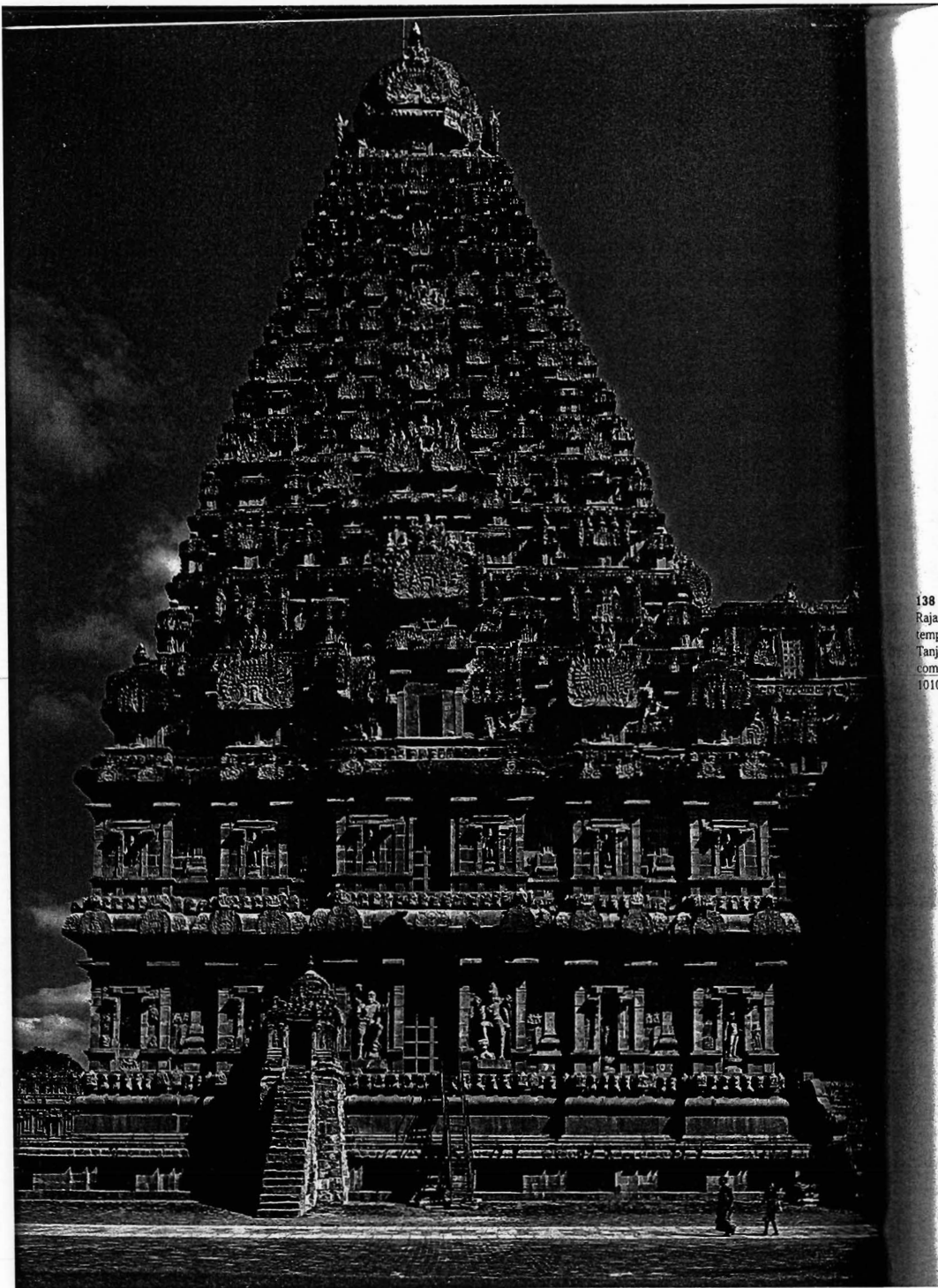




137

Shore Temple,
Mamallapuram,
c.700–28

branch of Pallavas came to power. They too were passionately interested in art and religion, and built important temples at Kanchipuram. However, it seems they did not build at Mamallapuram. Perhaps the site was too strongly associated with the Simhavishnu-to-Rajasimha branch of the Pallavas. The reason why Mamallapuram was never completed remains a mystery. Perhaps the answer is to be found in the obscure history of the later Pallava rulers.



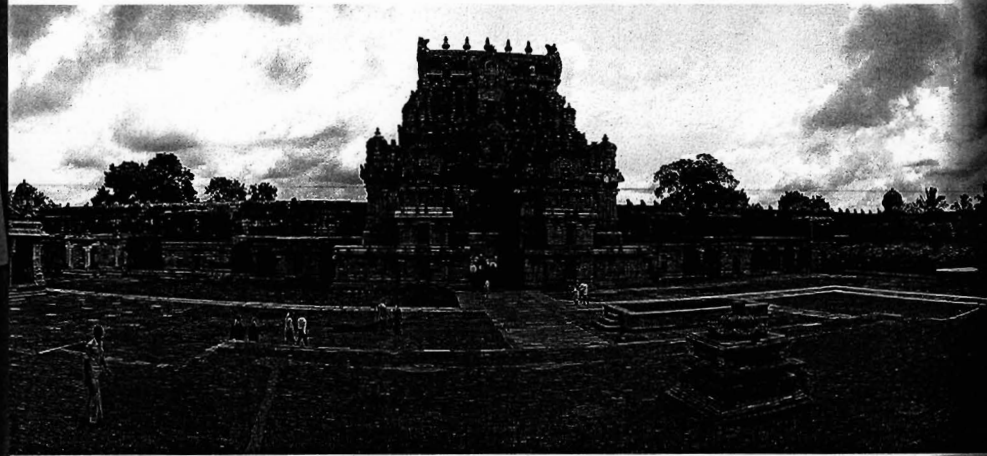
138
Rajarajeshvara
temple,
Tanjavur,
completed
1010

In the year 1010, southern India was resounding with news of the imposing granite temple just completed by emperor Rajaraja Chola (138). Five times the size of the shrines constructed by his ancestors, this temple was enclosed by a set of high walls, with access through two impressive gateways. Its *shikhara*, the skyscraper of its time, was crowned by a great *stupi*, or crowning element, topped by a magnificent copper *kalasha*, or water vessel, that reached 66 m (216 ft). It surpassed all other temples in India in height and space and in the grandeur of its bronze images of the gods. It was indeed a fitting adornment for the Chola capital city of Tanjavur (Tanjore) situated on the banks of the sacred Kaveri River. Known as the Rajarajeshvara or Lord of Rajaraja, and dedicated to god Shiva, the temple is a superb example of the Dravida or southern style.

While the curvilinear *shikhara* of the northern Nagara temple is emphatically vertical, all but obscuring the ascending levels, the *shikhara* of the Dravida temple permits us to distinguish its various horizontal levels. Dravida temples further differ from the Nagara in having flat-roofed halls with plain ceilings. While the Dravida temple interior relies on the same post-and-lintel mode of construction, its pillars are undecorated and have none of the bracket figures seen so repeatedly in the north. Neither do the exterior walls feature any female figures, couples or erotic groups, which apparently were not considered especially auspicious in South India. Images of deities alone tend to grace the walls of Dravida temples, with occasional additions of kings, saints and legendary devotees. Aedicular niches enshrining deities are frequently flanked by vignettes portraying mythological stories associated with them.

The Cholas first appeared as a ruling family during the Sangam period in the first two centuries AD. They re-emerged around 850 when a chieftain named Vijayalaya, possibly a feudatory of the Pallavas, captured Tanjavur and established the Vijayalaya line of Cholas. The distinctive and elegant Chola temple is a product of the architectural and sculptural features which coalesced during the reigns of Vijayalaya's successors, Aditya I (r. c.871–907) and Parantaka (r. c.907–47).

Perhaps the most intriguing and idiosyncratic of these temples is the Nageshvara at Kumbakonam, completed in 886. The central aedicular niches on the three side walls of the shrine, as



139 Left
Courtyard and
entrance
gateways,
Rajarajeshvara
temple,
Tanjavur,
c.1004–10

140 Right
Princess,
perhaps
Rama's wife
Sita, rear wall
of the
Nageshvara
temple,
Kumbakonam,
completed 886

141 Far right
Shiva Nataraja,
Shiva temple,
Sembiyan
Mahadevi,
c.980

aristocratic males have been identified as Rama, hero of the epic, and his brother Lakshmana. Around the corner from the image of Rama, in a flanking niche on the side wall, is a sensuous princess, perhaps Rama's wife Sita (140). In this small, exquisitely sculpted shrine, the master stone sculptor has imbued every image with vitality, beauty and élan.

One of the most important patrons of the tenth century was queen Sembiyan Mahadevi whose inscriptions reveal she was involved in temple-building and its associated arts for over sixty years. Sembiyan appears to have had a sense of the historical;



well as the two on the walls of the hall in front, are here flanked by further niches with elegant male and female figures, that appear as if about to step forwards. They perhaps represent members of the royal household, together with their gurus and preceptors – or possibly they are the various characters of the *Ramayana* epic. The aedicular niche on the rear wall of the shrine contains a sinuous, elegant stone image of Shiva in his androgynous form as Ardhanari; the two flanking figures of

when she rebuilt in stone a number of earlier brick temples, she reinscribed the prior donative inscriptions before adding her own. It was during her reign too that the characteristic image of Shiva Nataraja became established in both stone and bronze (2, 141). The beauty of this form of Shiva, in the posture known as the dance of bliss or *ananda tandava*, was such that saint Appar sang that to be able to see him, even rebirth on earth was desirable (*Tevaram*, bk 4, hymn 81, v 4):

If one may see his arched eyebrows
 the gentle smile upon his lips of kovai red
 his matted locks of reddish hue
 the milk white ash upon his coral form
 if one may but see the beauty of
 his lifted foot of golden glow –
 then indeed one would wish
 for human birth upon this earth.

Sembiyan's grandson Rajaraja, born as Arulmoli or Essence of Grace, ascended the throne in 985, inheriting a small kingdom centred around the delta of the Kaveri, the lifeline of the South. He amassed an army of thirty-one regiments that included elephant troops, cavalry and foot soldiers, and embarked on transforming his kingdom into a vast empire. Defeating the monarchs of the neighbouring Chera and Pandya kingdoms as well as the Chalukya rulers to his north, he then captured the Maldive Islands and the Buddhist island kingdom of Sri Lanka. The Tiruvalankadu copper-plate inscription boastfully celebrates the defeat of Lanka:

Rama built with the aid of monkeys, a causeway across the sea, and then with great difficulty, defeated the King of Lanka by means of sharp-edged arrows. But Rama was excelled by this King whose powerful army crossed the ocean by ships and burnt up the King of Lanka.

Having achieved his political and territorial ambitions in the first eighteen years of his reign, Arulmoli Chola assumed the title of Rajaraja or King of Kings. Now it was time to celebrate his victories and declare his overlordship by building a temple that would not only glorify Shiva, but also would stand as a testament to Rajaraja's power.

Two stylized portraits of Rajaraja are found in his temple, one in stone, the other in paint (142); a third commission in bronze, of the emperor with his queen, no longer exists. In the sculpted and painted portraits, Rajaraja is portrayed with matted locks piled high upon his head, in imitation of Shiva, as he stands or

142
 Portrait of king
 Rajaraja with
 his spiritual
 guru,
 Rajarajeshvara
 temple,
 Tanjavur,
 c.1010. Paint
 on plastered
 granite

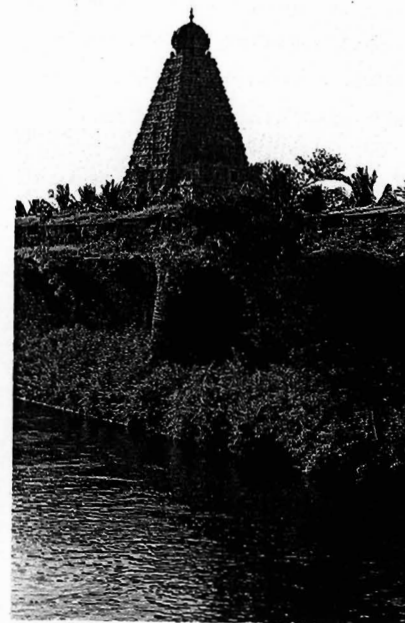


sits humbly behind his spiritual guru, the venerated, bearded Karuvur Devar. As is traditional in India, the stylized portraits give little indication of the personality of the monarch.

The small, exquisitely decorated temples constructed by Rajaraja's predecessors had walls approximately 4.5 m (15 ft) high, while the tallest *shikhara* rose to 10.5 m (35 ft). The base on which Rajaraja's Tanjavur temple stands is itself 4.5 m (15 ft). Its square sanctum, enshrining a monumental stone *linga*, is surrounded by circumambulatory paths at two levels. A flat roof covers the sanctum at a height of 10.5 m (35 ft), above which the *shikhara* commences its graceful inward slope, as a hollow pyramid in thirteen horizontal stages. A recently discovered inscription seems to indicate that gold plate may have been applied to parts of the *shikhara*. A square platform caps the tower, repeating precisely the size of the sanctum that lies directly below. Upon this capstone was placed an immense *stupi* originally plated with gold, and crowning it was a copper *kalasha* presented by the emperor in 1010 to signify the completion of the temple project.

The temple complex is precisely laid out. If the large enclosing courtyard (241 × 121 m, 791 × 397 ft) is divided into two equal squares, the temple sanctum occupies the centre of the rear square, and the open pavilion housing Shiva's bull, the centre of the square in front. Recent studies reveal that the height of the temple, without its *stupi* and *kalasha*, is the unit of measurement for the courtyard, which is twice that unit in width and four times in length. Enclosing the temple is a two-storeyed pillared cloister, built by the emperor's trusted general. It is entered by a three-tiered *gopuram*, or pyramidal gatehouse (139), with impressive sculpted guardian figures, while beyond this stands a larger and taller five-tiered *gopuram*.

Situated on a piece of high ground and surrounded by a wide moat (143), the complex once consisted of the stone temple plus Rajaraja's brick royal palace, which was linked directly to the temple through a gateway in its northern wall. The building



of this royal complex was considered such a magnificent achievement that it seems to have been the subject of a play entitled 'Rajarajesvara natakam'. An inscription of one of Rajaraja's successors details the wages paid to a troupe of actors, and speaks of special provisions made for the enactment of the play during a great festival held at the temple. If ever the manuscript were discovered, it might indeed yield valuable data regarding Rajaraja's ambitious venture.

Of the miscellaneous shrines within the compound, only the Chandesa shrine is part of the original Chola programme (145), the remainder being later additions. According to legend, every day young cowherd Chandesa built a mud Shiva *linga* and lustrated it with milk; he would then sit engrossed in contemplation of Shiva. Investigating complaints about Chandesa's misuse of milk, his enraged father kicked the *linga* whereupon Chandesa blindly lashed out at the intruder's foot with his staff; transformed into the axe of Shiva, the staff felled his father to the ground. Chandesa was blessed by Shiva who promised to be

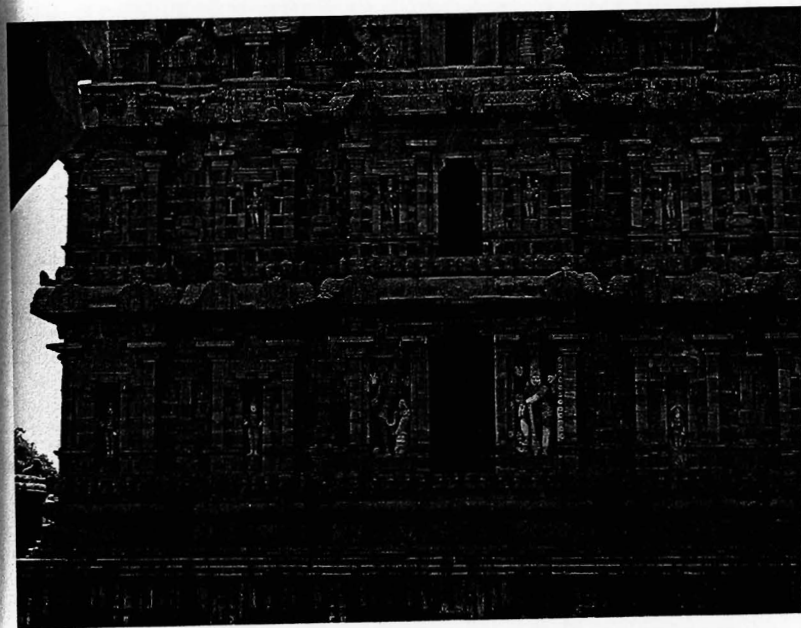
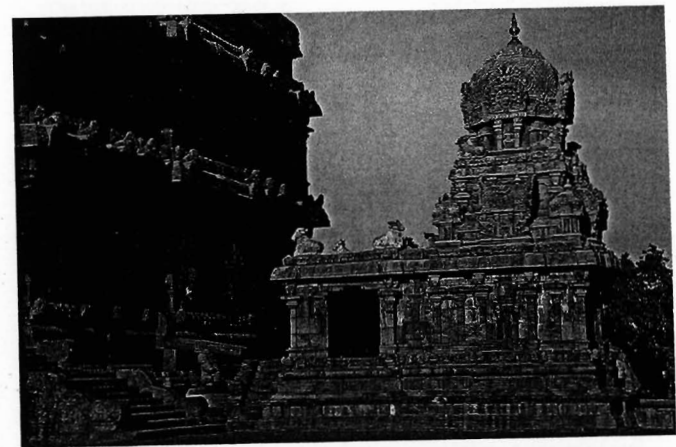
a father to him, and he won a place among the sixty-three 'canonized' saints of Shiva. The Cholas projected him into the role of temple guardian; who better to guard a temple than one who had tended a mere mud *linga* with such single-hearted devotion?

The monumental walls of the Tanjavur temple are divided horizontally into two sculptural levels, each comprised of a series of niches (146). On the three outer walls of the temple, door-sized 'windows', visual counterparts of the door giving access



144-146
Rajarajeshvara
temple,
Tanjavur,
c.1004-10
Left
Dvarapala or
guardian figure
Above
Chandesa
shrine
Below
View of the
rear wall

to the sanctum, allow in light and air. In the niches of the lower level is a range of manifestations of Shiva that include Nataraja, Lord of Dance; Bhikshatana, the naked mendicant whose beauty and charm won the hearts of the women who came to give him alms (147); androgynous Ardhanari; and Lingodbhava, in which he materializes within a column of fire to demonstrate his superiority over gods Vishnu and Brahma. In contrast with the profusion of imagery on the lower level, each of the thirty upper-level niches carries an identical image of Shiva as Tripurantaka, following his triumphant destruction of the forts



147
Shiva as
enchanting
mendicant,
Rajarajeshvara
temple,
Tanjavur,
c.1004-10



of three demons with a single arrow. The emphatic repetition of this form suggests that it held a specific meaning for Rajaraja, himself a proud conqueror, who early in his reign needed a divine archetype whose blessings would ensure him victory.

The carving of the stone images on the temple walls lacks the fluency of modelling and the inspired idiom that we might expect from artists capable of constructing so powerful a building. Compared with early Chola imagery (140), figures are broad shouldered, broad bodied and somewhat flaccid, and the face is frequently heavy and lacks expression. While iconographic concepts are clearly expressed in stone, Shiva as Bhikshatana lacks the sensitivity of treatment and appeal that the bronze caster was able to capture (153). The disappointing impact of these sculptures may be due to the artists' unfamiliarity with carving such large images (roughly 3 m or 10 ft high) to suit the size of the Tanjavur temple.

Painted murals decorate the lower path around the sanctum, which is divided into fifteen bays, each devoted to a single mythological theme. The major figures, scaled to occupy the entire height of the lofty passage, seem taut and rigid, but the smaller figures display a remarkable rhythm and a flexibility of

148
Celestial
dancer, lower
ambulatory,
Rajarajeshvara
temple,
Tanjavur,
c.1004-10



movement (148). Painted legends of Shiva include a giant portrayal of his dancing form, his feat as Tripurantaka, and his role as friend and confidant of the saint Sundarar. Painters created durable murals, using fresco where colours are applied to a layer of wet limewash which absorbs the pigments. Fresco painters had to work with great speed to complete each section before the limewash dried. Except for blue obtained from imported lapis lazuli, all other colours were locally available. White was from lime, black from lampblack, yellow and red

from ochres, green from terre-verte, while other shades were obtained by mixing pigments. The colours are subdued, and the outlines were redrawn to yield firm, sinewy lines. Later rulers of the sixteenth century superimposed a new layer of paintings upon these Chola murals; it was only when these were partly destroyed by water that the earlier work of Rajaraja's artists surfaced.

The painted murals in the lower *pradakshina* passage, which is both narrow and dark, are impossible to see without ladders and powerful lights. Their primary aim seems to have been to complete the iconographic programme of the temple and thereby increase its sacred potency. The upper *pradakshina* path has a low enclosing ledge which is adorned with relief carvings that present the 108 traditional poses of classical Indian dance listed in the ancient dance texts; the unfinished state of the last twenty-seven images suggests a hurried completion of the temple.

The custom of creating sizeable portable bronzes of deities to participate in a range of rites became widely prevalent during Chola rule. The images were ceremonially bathed, clothed, decorated with flower garlands and venerated. Inscriptions inform us that Rajaraja's temple possessed sixty-six bronze images of gods and saints, as also of the monarch himself. The majority was donated by Rajaraja and his queens, while a few were gifted by the temple manager, the chief priest and other dignitaries.

Bronzes were created by the lost-wax process whereby the image is initially created – in every last detail – from hard beeswax combined with a local resin. It was then encased in two layers of clay. This clay-enclosed wax image was fired in a kiln so that the melted wax ran out of tubular outlets, leaving a hollow clay mould. Molten metal was then poured carefully into this mould. Once cool, the mould was broken to release the solid bronze image. Every detail originally contained on the wax image is evident in the bronze and each is a unique piece

since the clay mould is broken and cannot be re-used. Separate hollow castings produced a lotus base for each image and a rectangular pedestal.

Chola bronze casters produced some magnificent images for Rajaraja. The Tanjavur inscriptions speak of a group comprising Shiva, his bull and goddess Parvati, known as Vrishabhavahana (with the bull as mount), standing on a common base and framed by a single aureole. While this particular group is missing, we get some idea of its appearance and quality by examining a Rajaraja commission for a nearby temple at Tiruvenkadu (149). This majestic image, in which Shiva is poised to rest his hand upon his now missing bull, was produced in 1011. Shiva's matted hair is wrapped in a turban of snakes; his eyes have a distant look of contemplation. The restrained elegance of the piece makes it one of the most exquisite of Chola bronzes. The image of his consort Parvati was commissioned a year later. The fluent outline of her slim body and the gentle curve of her breasts in profile is characteristic of the style of Rajaraja's workshop.

From the same workshop comes a theatrical group depicting the marriage of Shiva and Parvati (150), and referred to as Kalyanasundara. The stately bridegroom, with matted locks piled high on his head to resemble a crown, takes Parvati's hand. Beside the demure bride stands her companion, goddess Lakshmi, who gently pushes her towards the groom. On the other side of Shiva stands god Vishnu who, in certain versions of the story, was the officiating priest at this divine wedding. Inscriptions specify that the Tanjavur temple's marriage group omitted the bride's companion but included god Brahma as officiating priest in addition to Vishnu.

Once the bronze images had been created, royalty, nobility, landowners and merchants gave generous gifts of jewellery for their decoration. Inscriptions speak of a dazzling array of girdles, necklaces, crowns, diadems, anklets, bracelets, ear ornaments, and toe and finger rings, all made of gold and set



with precious gems. The records specify the exact weight of gold contained in each item down to the gold screws used to attach beads. They speak of pearls, diamonds and corals, specifying the number of perfect quality, those with minor flaws and those of lesser value. An entire treatise on Chola jewellery could be culled from the detailed records inscribed along the base mouldings of the temple, which list sixty-five distinct varieties of ornaments. All booty acquired in war went to the temple coffers, and an enormous amount of gold ritual vessels and lamps was also gifted to the temple, whose gold reserves must have been considerable.



149
Shiva and
Parvati,
Tiruvankadu
temple, 1011
and 1012.
Bronze; Shiva,
h.106.5 cm,
42 in;
Parvati,
h.93 cm,
36 1/4 in.
Tanjavur Art
Gallery

150
Marriage
group of Shiva
and Parvati,
Tiruvankadu
temple, c.1012.
Bronze; Shiva,
h.95 cm,
37 1/2 in.
Tanjavur Art
Gallery

Rajaraja's royal temple required a large staff to attend to its regular ritual needs and to ensure its maintenance. Of the 850 temple employees listed in inscriptions, 400 were dancing girls and sixty-seven musicians. The dancers, brought to Tanjavur from the many smaller temples of Rajaraja's empire, lived in their own houses in two streets adjoining the temple. Each was given the entire yield of rice from one *veli* (roughly five acres) of land, a quantity sufficient to ensure her a comfortable living. Inscriptions imply that the profession was hereditary. Temple dancers were highly accomplished in the arts of poetry, music, dance, drama and painting, and were called upon at various times of the day to dance in the main hall in front of the sanctum, in honour of Shiva. From records of twentieth-century interviews with the last of these dancers, we learn of the status and respect accorded to them; without their dance, the worship of the Lord was considered incomplete and lacking in *rasa*.

The vast number of functionaries needed to support this great religious complex – 174 priests, 143 watchmen, treasurers, accountants, astrologers, lamp bearers, water sprinklers, potters, tailors, carpenters, goldsmiths and appraisors of jewels – was coordinated by the temple manager, chief Adittan Suryan. Rajaraja made a variety of arrangements to ensure

adequate financing. He designated entire villages as gifts to the deity, which then had to supply all the foodstuffs needed for the ritual food offering. The types of food specified as temple offerings include rice-and-curd and are identical to those eaten to this day in the south. Village herders were given a certain number of animals; from the milk yielded, they had to provide a daily supply of butter and ghee for use in the 158 butter lamps that illuminated the temple in the evenings. Inscriptions speak also of money set aside to ensure that fragrant cardamom seeds and the aromatic khus root were available each day for the ritual bath of the deity.

Rajaraja set aside certain tracts of lands as *devadanas* or gifts to the deity, ensuring that their revenue went directly to the temple. He seems to have instituted a highly efficient system of revenue survey and settlement, carried out by an officer entitled Ulagalandan or One who Measured the Earth. Records speak of the confiscation and sale of lands belonging to those who had not paid their dues for three years.

Defeated feudatories and vassals too had to support Rajaraja's great temple by contributing a portion of their revenues, both in cash and in kind. Thus, villages from the captured island province of Sri Lanka were required to send to the temple a portion of their revenue as well as a designated amount of rice. Yet despite this single-hearted devotion to Shiva, Rajaraja was quite happy to permit a feudatory prince to grant a village to support a Buddhist monastery in his kingdom.

The Tanjavur temple was the sacred centre of the town, and the finest architects, sculptors, painters, bronze casters and jewellers gave of their expertise to produce an impressive religious nucleus. But it was also the town's civic centre, and the focus for the music and dance, that played a significant role in temple ritual. The sixty-seven temple 'musicians' of Rajaraja's temple include six dance masters, four drama directors, five singers of Vedic hymns, four singers who specialized in the hymns of the Tamil saints and five other vocalists. Rajaraja's

inscriptions indicate that the temple was an educational centre too – an important aspect of the temple until recently, as all schools for Vedic studies were attached to temples, and were administered and staffed by temple priests. Additionally, the temple was the main banking institution and lent money at 12.5 per cent interest, projecting saint Chandesa into the position of divine financial agent who dispensed and collected temple money. Several hundred temple inscriptions, like this one, record such transactions: 'We have received from Chandesa, who is the first servant of the divine lord, 500 coins out of the money deposited.'

Literary genius in the Tamil language reached new heights and Chola courts began the system of appointing poet laureates known as *kavi chakravartins* or poet-kings. The great poet Kamban, who wrote the Tamil version of the original Sanskrit *Ramayana*, lived during the Chola period. The lively *Periya Purana*, or Great Ancient Text, which narrates the lives of the Tamil saints in fluent Tamil prose, was produced during the reign of the Chola monarchs, and commentaries were written on the influential philosophical system of Shaiva Siddhanta.

Two years after completing his Tanjavur temple, Rajaraja decided to crown his son Rajendra as emperor, and both father and son ruled jointly for four years. In Rajendra's reign, the Chola empire reached the peak of its power. Rajendra led campaigns into the northern Indian states of Bihar and Orissa. He then marched to the banks of the sacred Ganges and returned with pots of water carried, according to the words of his arrogant inscription, 'on the heads of vanquished rulers'. His successful naval expeditions to the Malay peninsula, Sumatra and Java extended a degree of Chola control, though not direct rule, into Southeast Asia. Rajendra occupied the Andaman and Nicobar islands, and maintained diplomatic relations with China and Burma.

Early in his reign, Rajendra decided to build a new temple and a new capital city some 65 km (40 miles) north of Tanjavur.

Considering the grandeur of the barely completed Tanjavur temple, he must have believed this necessary, as a new sovereign, to establish his personal supremacy. At the site of his capital, he created an artificial lake, 25 km (16 miles) long and 5 km (3 miles) wide, connected to the nearby Kolladam River by weirs and input channels. Into this he symbolically emptied his pots of Ganges water, naming his capital Gangaikonda-chola-puram, or 'City of the Chola who captured the Ganges'.

Only Rajendra's granite temple (151) today stands intact at Gangaikondacholapuram. The adjoining palace area appears to have been built of brick with wooden columns that rested on circular granite bases. The elemental nature of this excavated material makes it difficult to conjure up the glory of the palace suggested by Rajendra's poet laureate (*Rajarajacholan Ula*, v 79–81):

Palace entrance, mansions, avenues,
temples, pavilions, balconies,
windows, verandas, upper storeys,
dancing halls and platforms
were filled with palace women
with crowds of people
so that the very landscape around
was made invisible to the eye.

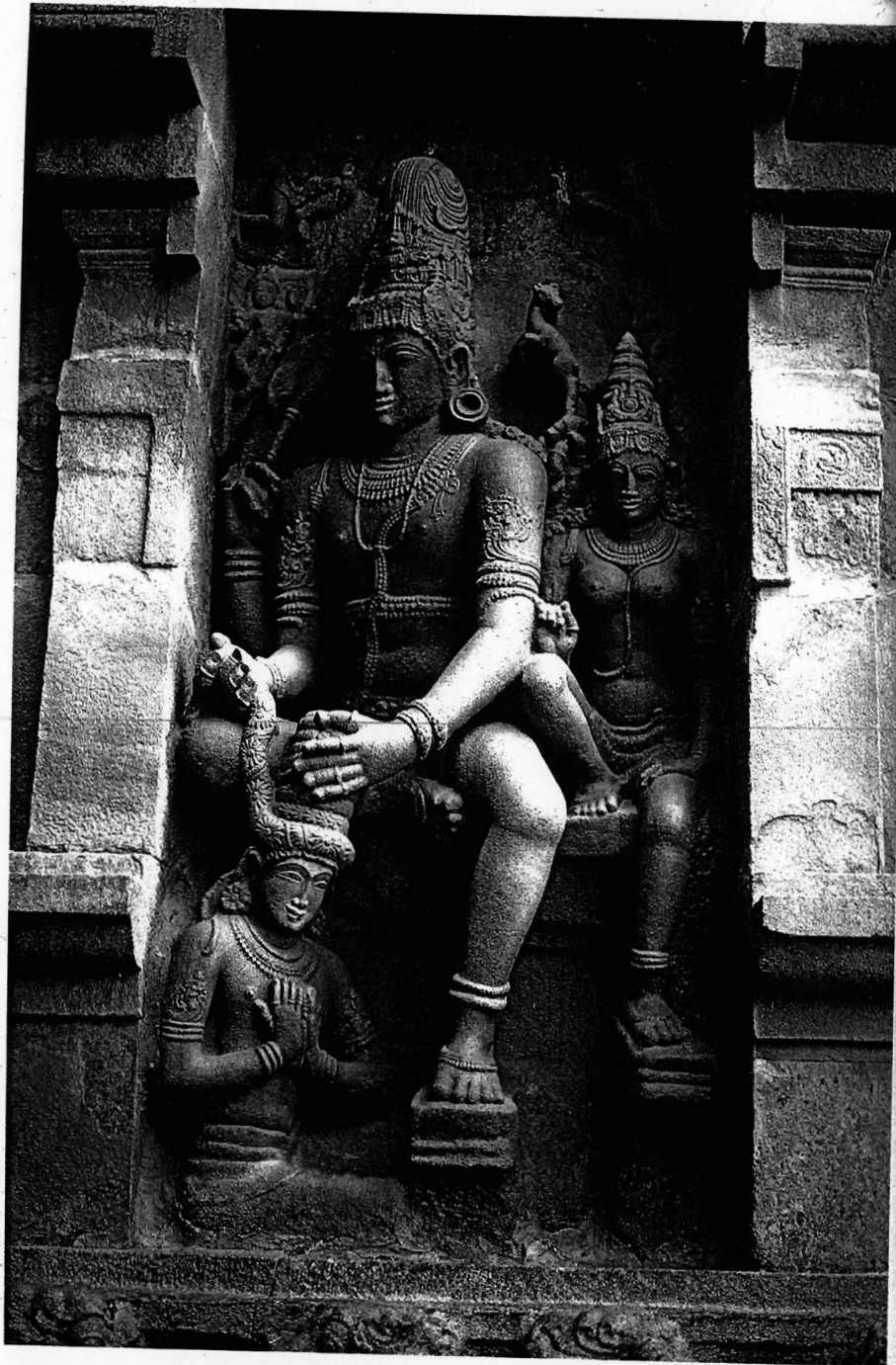
Rajendra's temple closely resembled the masterpiece just completed at Tanjavur. In fact, there is little doubt that architects and craftsmen were transferred from Tanjavur to the new capital to work on Rajendra's commission. Here too the temple shrine has an outside measurement of 30 m (100 ft) on each side; however, it only reaches up to a height of 50 m (164 ft), being proportioned somewhat differently. The sculpted imagery within its many niches is more imaginative in treatment than at Tanjavur where images were placed frontally. In Rajendra's temple, sculptors often carved figures in three-quarters view, to turn and look out sideways, suggesting their increasing famil-

arity with creating over life-sized images (152). The temple appears to have been completed by 1035.

Bronze workshops that had created images for Rajaraja continued to work on commissions for Rajendra's temple, and the image of Shiva Bhikshatana is one of their masterpieces (153). Inscriptions recording gifts of jewels to this bronze, in 1048, confirm its production early in Rajendra's reign. Clad in sandals, with the snake as his only garment, and followed by his pet antelope, Shiva wandered the earth seeking alms. Wherever he went, the women who came to give alms fell in love with the inexpressible radiance of his form. In the words of saint Sundarar (*Tevaram*, bk 7, hymn 36, v 7), these women, enamoured of his form, yet keenly aware of the incongruous nature of his beauty, addressed him thus:

Wild golden cassia
adorns your hair,
your ornaments
are graveyard bones,
the dark dense forest
is your home,
and the bowl
in your hand
is a skull –





152
Shiva and
Parvati blessing
saint Chandesa,
Gangaikonda-
cholapuram
temple, c.1035

We women in love
what can we hope
to gain from you?

A captivating bronze of Shiva Ardhanari, similarly dated by inscription, distinguishes precisely the masculine and feminine aspects of the deity, and yet fuses them into a harmonious composite form. Facial features too reflect the difference; Parvati has a gently curved jawline while Shiva has a straight, firm profile. The feminine aspect of the image cannot be better visualized than by the child saint Sambandar who sang in its praise (*Tevaram*, bk 3, hymn 260, v 3):

Smooth and curved
her stomach
like a snake's
dancing hood.
Her flawless gait
mocks the peacock's grace.
With feet soft
as cotton down
and waist
a slender creeper,
Uma devi is one half of Shiva
lord of sacred Pundurai

The finesse displayed by the bronze casters in the creation of these images is as direct and alluring as the beautiful verses composed by the southern saints. In India, the relationships between the devotee and deity were many – slave and lord, child and parent, lover and beloved. Saint Sambandar felt it appropriate to describe the bodily form of the goddess, just as the artist in bronze felt no dichotomy in creating sacred images which may be classified as 'sensuous'.

Under the aegis of the Chola monarchs, the Tamil country not only widened its boundaries but also acquired fame and renown as the centre of a rich and varied culture. Succeeding

Chola rulers retained Gangaikondacholapuram as their capital, but each built his own grand temple in a town associated solely with him. Rajaraja II built his temple at the town of Darasuram, while Kulottunga III built a towering temple at Tribhuvanam. In the declining days of Chola rule, temples in which the shrine with its towering *shikhara* was the focal point were constructed less frequently. Instead, as we shall see in Chapter 10, temples grew horizontally in spatial terms to resemble mini-townships, and their massive *gopuram* gateways became the dominating feature of the southern landscape.



153
Shiva as
enchanting
mendicant,
Tiruvankadu
temple,
consecrated
before 1048.
Bronze;
h.89 cm, 35 in.
Tanjavur Art
Gallery