CHAPTER V.
CHAPTER V

BUDDHIST ART AND ARCHITECTURE

SECTION I

BUDDHIST ARCHITECTURE

The existing Nepalese inscriptions and other documents mention that numerous Buddhist monasteries, stupas or caityas, and temples were built and preserved by the private people as well as by the Nepalese Kings and nobles of all ages of the Nepalese history. The Nepalese rulers extended their patronage to architects, builders, and artists, having been inspired by religious ideals and a desire to please the deity to involve his blessing. They had not only patronised in the field of architecture but they also had themselves actively participated in such activities. The patronage of Buddhism by Kings and nobles and the religious activities of the private individuals were mainly responsible for the creation as well as the preservation of all the architectural monuments of all ages.

In ancient times many Buddhist monasteries were built in Nepal since the reign of Licchavi King Vrṣadeva. As early as the 7th century A.D., there existed as many monasteries as to provide dwelling quarters for about 2,000 Buddhist monks. Almost all these ancient monasteries are not existing in the
present day. But some of these monasteries can be still identified. Although the existence of any Buddhist temples or shrines in ancient Nepal is not mentioned in any record, the images of Buddha and Bodhisattva belonging to ancient Nepal are discovered. Of them the images of Avalokitesvara (758 AD) of Yangubahi, Patan and the standing Buddha of Dhvaka baha, Cabel, may be mentioned. These images must have their own shrines, but none of these temples are existing at the moment.

In Medieval period numerous Buddhist monasteries, caityas and temples were built in Nepal with the advent of Tantric Buddhism in Nepal. But most of the architectural creations of the early medieval period are not existing at the moment. The few existing monuments of the early medieval period have been preserved in a changed shape. The existence of some temples in the early medieval period is attested by the few extent images which have dated inscriptions. Some of these images are shattered in their shrines. But these structures seem to be recently constructed as they do not betray signs of old age. A few of them have no shrines of their own and are lying in an open ground.

The greatest number of architectural Buddhist monuments was built in the late medieval period, particularly in the 15th and the 17th centuries AD, when the influence of Tantric Buddhism reached its climax. All these buildings are existing still now with some alterations and additions.
Most of the architectural creations of ancient and early medieval ages have been either completely demolished or buried underground. These were wrecked by time or destroyed by iconoclasts and Vandalists and by natural calamities like earthquakes. It is true that some temples, monasteries and stupas or caityas of the ancient and the early medieval period have survived. But it can not be said with certainty that the structures of these survival monuments as they exist now are handed down to the present day without alterations from the original. A kind of modification of the original structure also was but natural due to the impact of cultural influence from outside the country. However, the structure must have remained in the main the same as before. All the temples belonging to the ancient and early medieval periods might have been built in the traditional Pagoda style. But in the late medieval period temples were built in Nepal in both the traditional pagoda style and the sikhar style. The two styles have been running side by side since the late medieval period. But the pagoda style or so-called Nepal style received greater attention. A large number of buildings of the Pagoda style belong to the late medieval period.

CONSTRUCTION MATERIALS FOR THE NEPALESE ARCHITECTURAL MONUMENTS:

Dr. D.R. Regmi gives us an idea of the materials used in the constructions of buildings in his book Medieval Nepal (pt. II, pp. 903-4). The materials used in the architecture of temples, caityas and vihāras were bricks, stones, wood, and metals, in
particular gilt copper and bronze. The temples of sikhara style and the basement of some caityas are of stones. The temples of traditional Pagoda style, stupas or caityas and the Vihāras are of bricks. Some small temples were built without using any wood except for their doorways. The bricks used in architecture were thoroughly burnt. The process of making bricks and their burning were the same as those employed in the present day. The bricks used in the middle ages were of large size. The length of the large sized bricks was some times more than 18 inches. But there were also bricks of ordinary size. The difference between the two varieties is only in respect of length. The breadth and the thickness of both sorts of bricks were generally 3/4 inches and 2 inches respectively. The cilāñdeo temple in kirtipur, which was built as late as the 15th century A. D. shows brilliantly red bricks of larger size.

In the walls of temples, caityas, and Vihāras bricks were joined from layer to layer by a mixed substance called Vajra, which worked like the modern cement. This vajra was prepared with lime and powder of well baked bricks, both mixed and soaked in water. To cover the visibility of bricks in the walls from inside a plaster was applied. This plaster was prepared by adding certain amount of cowdung and paddy husks to the mud and allowing the mixture to stew in a pit for at least 24 hours. When the plaster became dry, washing or colouring of the walls was done. In some cases the vajra can be also used to plaster the walls.
The term Stūpa is analogous to caitya which derives from cītā (funeral pyre): Stūpa is an architectural term for a relic mound, while caitya is a religious term. The custom of erecting stūpas or caityas was pre-Buddhist. But it is the Buddhists who particularly selected and adopted it to their own use. In course of time it became closely associated with Buddhism and passed as a relic shrine.

Three distinct types of the stūpas or caityas exist in Nepal. These are (1) Primitive or ancient stūpas under the influence of Hinayāna school of Buddhism and Mahāsāṅghika School of Buddhism, (2) The Medieval stūpas or caityas under the influence of Tantric Mahāyāna Buddhism (3) Miniature stūpas or caityas with a courtyard which retain every detail of the additional decorations of the medieval caitya but belong to comparatively recent times. The ancient stūpa is a simple and unembellished hemispherical structure of brick and earth supporting a small harmika at the top and standing on cylindrical plinth of bricks. The semiglobal bulky garbha existed in a diminutive form. The hemispherical garbha dominated the whole of the stūpa. The so called Asokan stūpas existed in Nepal are the specimens of this form of ancient stūpas which are very simply and present an appearance of the very primitive edifices. The
elaborate finial at the top, the three fold umbrella, the series of thirteen rings of the spire, the gilded toran and shrines of Dhyāni Buddhas and their saktis at the base of the hemispherical garbha - all these were unknown to the ancient stūpas but they belong to the medieval stūpas or caityas. Since the 11th century these were introduced following the advent of Vayrayāna. In the medieval stūpas the hemispherical garbha was no longer the only dominant feature, the harmika as well as the spire also became very prominent. The medieval stūpa resembled a temple of the sikharā style. All these characteristics of a medieval caitya are noticeable in Swayambhūstūpa and Bauddhanātha stūpas. The main feature of the miniature stūpas is a much dimished cupola but prominent harmika and bhūmis.

The Nepalese Medieval stūpas or caityas consist of the following different parts: (1) Basement: Generally the basement consists of a range of three terraces, rising one above another. In some cases a cylindrical plinth itself constitutes the basement. In others a raised and narrow stop runs like a pathway round the base of the hemispherical garbha. The basement is built of stone and brick. (2) Hemispherical garbha: The hemispherical garbha of the stūpa springs from the uppermost of three terraces of the basement. It is the most essential part of the stūpa. The hemisphere is flattened narrowly at the top. The basement of the stūpa having been built, the circular outline of the hemisphere was marked out and its exact centre was fixed. On this centre: a
small square chamber of stone and brick was constructed. Its floor was divided into nine equal compartments. A tall beam of durable wood called a linga was raised and firmly fixed upright into the central one of the nine compartments. The length of this beam was the same as the intended height of the stupas. In the eight remaining compartment various sacred deposits and images of the deities were placed. The central chamber was called garbha in which sometimes relics were enshrined. With the usual religious rites, the garbha was permanently closed up. Then the solid hemisphere was built over the chamber and round the beam with brick, earth, and clay. Generally the height of the hemisphere was equal to the half of the length of the linga. The outer surface of the hemispherical garbha was faced with brick and covered with plaster. When the stupa was a small one, no upright beam was inserted in its centre (3) square torana: The hemispherical garbha is crowned above by a square torana with a projecting cornice above and below. On each of its four sides were painted always the two half-closed eyes of Buddha. This torana was built round the linga. (4) Conical or Pyramidal spire: Over the torana lies the spire which consists of thirteen segments which are placed one above another round the linga (5) Chatra or Umbrella: Resting on the uppermost segment of the spire was a strong and light framework supporting an ornamental copper gilt chatra or cylindrical canopy. In the centre of the framework lies the linga which was allowed to emerge to form a support for the pinnacle. (6) Kalaśā or Pinnacle: From the upper surface of the large gilt chatra rises a bell shaped ornamental pinnacle.
of copper gilt by which the stupas or caityas were generally surmounted. The highest point of the pinnacle is conical like a flame which represents the light of Ādi-Buddha.

Some caityas of Nepal have inscriptions to show their existence at the time. According to the Nepalese inscriptions Čābahil caitya existed in the 5th century A.D. and Svayambhū caitya existed as early as the beginning of the 7th century A.D. The caitya of a locality at the southern extremity of the city of Patan has an inscription in the later gupta character. This fact proves that the caitya existed in about the 9th century A.D. In the similar way the caitya of Ombahal existed in the same period. The inscription of NS 144 = (1024 A.D.) on the roof of a brick structure of caitya attached to the Asokan stūpa at Čābahil in Patan proves the existence of the caitya at the time. The Pimbahal caitya was repaired by Mahāpātra Meghapāla Varman in NS 477.

SVAYAMBEHŪNĀTHA CAITYA : The Svayambhūnātha caitya stands on a four hundred feet high hillock which is a continuation of the Bhimdhunga hill and is separated by a chasm at the West from another hill on which the temple of Mañjuśrī stands. This Svayambhū hill is situated about a mile to the Western end of the city of Kathmandu. The summit of the hill is an oval shaped flat surface, some thousand square yards in area. On this hill many miniature
caityas, Pagodas, shrines, and chapels are also found all round. Almost every inch of the summit of the hill studded with religious images of Māṇusī Buddha, the Dhyāni Buddha and numerous Vajrayāna deities. According to Dr. B. Bhattacharya at Swayambhunāthā hill one can witness the grandeur of an excellent Buddhist Museum where the finest specimens of Buddhist sculptures are preserved round about the stūpa itself and in the surroundings. The sides of the hill are thickly covered with tall green trees which heighten fully the sanctity of the place.

One has to walk only a mile over a terraced high way to reach the base of the hill. The approach to the temple from the base of the hill is by a broad flight of 322-25 stone steep, which runs straight up the eastern end of the hill. This stone stairway becomes very steep towards its upper part. On the right side of the first step there are two foot prints of the Buddha on a mandala. After a few steps of the stoney stair way a colossal image of Buddha with a small figure of Dharma on his right and a small figure of sangha on his right is placed on either side of the stair way. A pair of stone images of Garuda, one on each side of the stair way, are placed at the point where the stair way becomes very steep. Just at the end of the stair way on the eastern vicinity of the stūpa of Swayambhū lies a colossal copper-gilt vajra (thunder bolt) called Dorje by the Tibetans. This

1. B. Bhattacharya, The Indian Buddhist Iconography, p.6
vajra rests on a stone pedestal called Dharmadhātu-mandala with representations of twelve animal in bold relief carved round it. These twelve animals represent the twelve months of the Tibetan year. On each side of the Dharmadhātu-mandala and the Vajra is a large figure of lion or dragon sculptured in stone. They guard the principal entrance of the Svayambhū temple which stands at the centre of the summit of the Svayambhū hill.

The Svayambhūnātha Caiyya consists of a solid hemisphere of earth and brick about sixty feet in diameter and thirty feet in height. This hemisphere is bulging out in the middle and flattened narrowly at the top. The hemispherical garbha is crowned above by a square torana with a projecting cornice above and below. The torana is covered with plates of copper gilt. On each of its four sides are painted the two eyes of Buddha. From the tops of the four sides of the torana spring four large pentagonal slabs or escutcheons of copper gilt, on each of which are five bas reliefs of five Dhyāni Buddhas. Four of them are placed in a line just above the lower border of the torana and the other is placed above the four. At each of the upper corner of the torana, between these escutcheons, is a Tibetan revolving prayer cylinder made of copper gilt of about four feet in height. Over the square torana lies the pyramidal and tapering spire which consists of the usual thirteen segments or circular flat-discs which are placed at regular intervals, one above another round the linga, or wooden beam. These thirteen segments or rings are made entirely of wood but the outer edge of each of them is covered with plates of copper gilt.

Resting on the upper-
uppermost segment of the spire is a strong wood and gilt frame work supporting a nicely carved Chatra or canopy. Beneath the canopy and in the centre of the frame work lies the upper most end of the linga or the wooden beam. From the upper surface of the large gilt chatra rises the usual bell shaped ornamental pinnacle of copper gilt which is crowned by a small chatra which rests upon a sort of tripod.

The basement of the hemispherical garbha of the caitya is a narrow cylindrical plinth which projects about two feet round the base of the hemisphere and faced with slabs of stone. Round the base of the hemisphere, and built partly into its plinth, are five large shrines covered with copper gilt. Each of these shrines contains metal figure of one of the five dhyāni Buddhas. Four of them face the four cardinal points. But the shrine of vairocana is close to the right side of that of Aksobhya and faces a little to the south of east. These five shrines are said to have been built by king pratapanna, is represented in relief. Above each shrine is a gilt torana on which a figure of a garuda standing on a pair of nāgakanyā is represented in relief at the top. Below this figure, in the centre, is represented in relief a small figure of the Dhyāni Buddha to whom the shrine is dedicated. Below him are another three Dhyāni Buddhas. On each side of the entrance of the shrine is a copper-gilt reliefs of a Bhikṣu with and a Padmapani Boddhisattva. Both of them are standing in a line. The Bhikṣu is represented with folded hands. The and Boddhisattva shows abhayamudra with his right hand, holds a stalk of a lotus with his left hand. Below them is a figure of the Kalā on either side of the
entrance. Just above the Bhikṣu's head there is a relief of Nāgarāja. In the south west shrine the Bhikṣu holds a chowry and a vassel, while the Bodhisattva stands stretching his hands with lotus stalks on each side. In Vairocana's shrine the Bhikṣu stands with folded hands. Below him stands Bodhisattva holding lotus stalk on either sides. No kalasā is represented there. On either sides of each shrine there is an image of lion. The entrance to each shrine is closed by a moveable iron curtain. Below the entrance to each shrine the respective supporters (vahānas) of each Dhyāni Buddhas are carved in stone. The crest or Cognisance of each Dhyāni Buddha is carved between his supporters. On the plinth below the eastern, southern, and western shrines a cakra or discus between a pair of kneeling deer is carved in stone. Below the northern shrine a stone relief of Mañgadesa with a couple of attendant mermaids is carved. Below the western shrine are a pair of stone reliefs representing Kara Vira and Vajra Vira as doorkeepers to the temple. About the eastern and western shrines several stone reliefs of Mortal Bodhisattva and Divine Bodhisattvas are carved. On the pedestals of these reliefs are carved the figures of the families of the donors of these sculptures.

Midway between the shrines of the five Dhyāni Buddhas are five smaller and simpler shrines of the five consorts of the five Dhyāni Buddhas. The shrine of each consort is situated on the left side of that of her spiritual husband. But the shrine of the consort of Vairocana is on the right side of that of her spiritual husband. The shrine of Vairocana's consort contains a stone slab. In the centre of this stone slab is carved a pointed arched triangle.
which is considered as an emblem of the consort of the Dhyāni Buddha. The shrines of other Dhyāni Buddhas' consort have their usual images. These shrines have also a torana in the centre of which the image of the goddess in relief is represented. They have also other images in relief along the border of the torana. The supporters (vāhanas) of each of these consorts of Dhyāni Buddhas are either carved on the pedestal of the stone slab in her shrine or moulded in copper gilt on the sides and base of her shrine.

On the upper and projecting edge of the plinth which runs round the base of the hemisphere, in the vacant spaces between the ten shrines of the five Dhyāni Buddha and their spiritual consorts, are a series of small upright stone slabs on which there are reliefs of mortal Buddhas and their saṅkītas, models of caityas, carvings of Buddhist symbols, and figures of various Buddhist saints.

A iron rail runs all round the base of the caitya of Svayambhuṇātha. A number of little shallow vessels are placed along the top of the rail. Oil or ghee are burnt in these vessels. Tibetan prayer wheels are also placed on this rail.

The exact date of the erection of the Svayambhū Caitya is not known.
ASOKAN STUPAS: There are six ancient stupas in the Nepal Valley attributed to Emperor Asoka. Five stupas are in Patan. Of these, one stupa is in the centre of the town and four in the corners around the town. The sixth stupa is in the ancient city of Kirtipur, a fort town at the south-east of Kathmandu. But its origin cannot be traced out on account of the elaborate decorations and alternations.

The four stupas which are erected on the four sides of the city of Patan are all built in the same style. They are very simple and present an appearance of the very primitive edifices. They are devoid of any architecture decorations. Each of these stupas consists of a simple hemispherical garbha, which is a mound of bricks. The hemispherical garbha is encircled below by a narrow cylindrical plinth of bricks, without any projecting basement. Round the base of each stupa are the four shrines facing the four cardinal points. Each of these shrines contains one of the four dhyâni Buddhas. There is also a shrine of vairocana in the base in which an unknown stone is placed instead of an image of vâro cana originally. The hemispherical garbha is surmounted above by a square torâha. From the square torâha springs a low four-sided pyramidal spire of solid brick work which consists of the usual thirteen segments which are placed at regular intervals, one above another round the wooden beam or linga. From the uppermost of these thirteen divisions of the spire a stone linga rises. All these four stupas are devoid of any pinnacle or chatra. But one wooden scaffolding has been erected on the summit of all except the
The Asokan stūpa in the western corner of Patan is situated a short way distant from the western suburbs of the city of Patan. It is called 'Phulchha Tādā' by the Newars. At the top of the hemisphere stands a small shrine-like structure through which the top of the linga rises. According to its earliest decipherable inscription the shrine of Aksobhya on the eastern side of its base with the image of Aksobhya was erected in 1561 A.D. by a Bhāra. In 1759 A.D. the brick-plinth around its base was thoroughly repaired by fifteen Newars who also repaired its brick spire. Its spire is surmounted by a Linga. At present there is no scaffolding over the spire. A temporary chatra is fastened to the linga at the annual festival.
DHARMA DHĀTU MANDALA AND VAJRADHĀTU MANDALA: Dhātu Mandala means a relic shrine. The Buddhists regard it as a special residence of a divine spirit. These dhātu mandalas are very common in Nepal. Generally they are found in the vicinity of the larger temples. There are two kinds of Dhātumandala in Nepal. One is called the Vajra Dhātu mandala which is regarded as the shrine of Vairocana. The other is called the Dharma-dhātu-mandala which is regarded as the shrine of Mañjuśrī Bodhisattva.

These Dhātu mandalas are usually circular, or octagonal in shape. They are of various sizes. The Dhātu mandala has a central chamber or garbhālike the caitya, but this chamber contains no human images. It contains only figured or graven images of those emblems and symbols which are peculiarly characteristic of the deity to whom the shrine is sacred. The circular base or plinth of these dhātu mandalas is sometimes very richly carved. Round the sides of mandalas of an octagonal shape are sometimes carved the aṣṭaṇga dhātu-mandala, Buddhist deities, symbols, allegories, flowers or any other device.

There is no difference between the Dharma dhātu-mandala and the Vajra dhātu-mandala in their form or general appearance. They can be distinguished from each other only by the number, and character and arrangement of the Buddhist designs which are engraved upon their upper surface. The Dharma-dhātu-mandala has no less than two hundred and twenty-two separate designs of deities and different objects of worship. These are arranged in compartments or sections of concentric circles sculptured or engraved upon the upper surface of it. The Vajra dhātu mandal has not more than fifty to sixty-deg.
from fifty to sixty designs engraved upon its surface.

The circular and solid monument, on which the girt Vajra of Indra rests in front of the two eastern shrines of Svayambhunâtha caitya, is a Dharmâdhâtu-mandala. The plinth of this Dharmâdhâtu-mandala is divided into twelve compartments, on each of which is sculptured a figure. These figures are of: (1) Rat, (ii) bull, (iii) Tiger (iv) Hare, (v) Dragon, (vi) Serpent, (vii) Horse, (viii) Sheep, (ix) Monkey, (x) Goose (xi) Dog and (xii) Pig. These twelve figures represent the twelve months of the Tibetan year, which are named after them. These figures are boldly executed. Above these figures is sculptured a serpent in alto-relief. This serpent encircles the mandala resting its head and tail together on its eastern side. The upper surface of this mandala is covered by the copper plate on which are engraved two hundred and twenty-two designs of deities and other objects of worship which are arranged in the compartments of a series of concentric circles.

Opposite to the shrine of Vairocana in Svayambhunâtha caitya is a small brass Vajradhatu mandala. It is about fifteen inches in diameter and two or three inches in height above the pavement on which it stands.

PART II

TEMPLE ARCHITECTURE

THE PAGODA STYLE OF TEMPLES: The body of the Pagoda style of
temples in Nepal is a square entablature of bricks which is raised in diminishing proportions to a great height and consists of several storeys. A roof is attached on four sides of the wall of the entablature at each storey. These roofs are connected with entablature by struts which are fixed in a projection at an angle of 45°. These roofs are sloping and conforming in regularly diminishing proportions to the size of the entablature. The roofs are quadrangular and built of either brick tiles or gilt copper. The uppermost roof is always built of gilt copper.

Generally the entablature is rest on a colonnade of wooden pillars which gives a balcony around the chapel. These pillars outside the chapel support the beams attached on the wall which give additional support to the roof. These beams support a balcony which lies on the ground plan adjacent to the chapel and all around the main structure. Balconies in the upper stories are found very rarely. In some cases the entablature stands on a terraced platform of stone. The interior of the temple is a rectangular plan of ground structure. There are no anterooms except in a few temples. In many cases the ground is occupied by two plans, the outer stretch and the inner sanctuary or chapel for the divinity. The outer stretch provides a passage for circumambulation round the chapel. The chapel occupies a hall where the deity of the temple is enshrined. The chapel is either totally shut up on three sides or ventilated through lattice windows. It is entered through a front doorway. Some temples do not provide the chapel in the ground floor. In such cases the chapel is in the first floor. The ground floor is used for storing articles, and paraphernalia of the temple. It is entered through a back door. The windows are nearly square and screened
screened by a trellis ornamented by carving. They are provided also with a balcony which projects forward. \[1\]

Percy Brown describes the Pagoda style of temples in Nepal thus: "The plan is ordinarily square and the ground floor is generally the only one put to any practical use, the upper floors, which may be several in number, being often blind storeys. The lower room, built on a stone plinth, is the chamber of the temple or sanctuary of the deity and contains little but the idol, and a few religious accessories. Above this arises the red tiled roof of the sanctuary, and surmounting this are progressive storeys, which go up to make the Pagoda. The roof of the highest of these is plated with copper gilt. A very attractive addition to the gilded roof of the Pagoda is a kind of pendant escutcheon of embossed metal hanging from the pinnacle over the lane." S. Levi describes this style of the temple structure in the following lines:

In the centre the house of the God, a storied building raised on a terrace of stone; the sanctuary in the lower storey, a rectangle of brick and wood sheltered by a slanting roof, covered with tiles or copper with the corners bent upwards; beam running counter to the slope of the roof and bearing it up. Over this agreeing with the fundamental principle of all Indian architecture, the ensemble is repeated from storey to storey, but gradually diminishing each of the upper roofs being drawn back a little more than the lower one, a bell turret of metal crowns on the summit. \[2\]

\[1\] Percy Brown, Picturesque Nepal, pp. 418-419
The Pagoda style of architecture is common to all Buddhist countries. This style is taken as purely Buddhist, as from the plinth to the finial it presents a stupa like appearance. As regards the origin of this style there is a controversy. But according to Dr. D.R. Regmi the Pagoda style was originated in Nepal as temples constructed in this style existed in Nepal earlier than elsewhere. According to the Chinese T'ang Annals the Pagoda style of temples was unknown in China and Tibet before the 7th century A.D. Whereas every phase of this style was adopted in Nepal as early as the 6th century A.D. Dr. Regmi writes, "It is a mistake to take the temple style in Nepal as one deriving from the Pagoda style, since the temples of the style existed in Nepal earlier than elsewhere. It is, therefore, not proper to consider the temples as derivatives and to call them Pagodas. They should enjoy in all justice a name which is attached to the place of their birth, and the style should be named as the Nepalese style." The time of the origin of the Pagoda style of temples in Nepal is not ascertained. But it is quite certain that this style had come into existence following the advent of Buddhism into Nepal.

The temple of Maitreya in Patan belong to the Pagoda style of temples in Nepal.

On the walls of many temples have cooking and other utensils of brass and small arms. It has been said that these arms and utensils were offered by the devotees to the deities

enshrined there. This is evident that the practice of offering arms and utensils was prevalent during the late middle ages. The temples of Buddha and Bodhisattvas are free from the erotic figures showing 84, postures of sexual act which are connected with the six āmnāyas of the Buddhist Tantra. But there are figures in Yabyum which show the male deities embracing their female saktis on their laps.

THE MATSYENDRANĀTHA TEMPLE IN PATAN: This temple is situated near the southern side of the city of Patna. It stands in the centre of a very large open court of the Vihāra. It is a three storied square building. The entire structure is built of very durable red brick. The temple stands on a square basement which forms a terrace round the four sides of the base of the temple. The temple consists of three small chambers placed one above another. The lowest chamber is the largest and the upper most chamber is the smallest. A roof is attached on four sides of the temple at each storey. These roofs are broad, slanting and overhanging and conforming in regularly diminishing proportions to the size of the chambers. These roofs are connected to the entablature by carved struts. Each start has an image of Lokesvara, each of which is standing in different poses. The lower most roof has twenty struts, each of which has a standing image of Lokasēvara, carved in wood. The lowest roof is tiled on three sides. But is gilted over the main entrance to the temple. Other two roofs are built of wood covered with plates of copper gilt. In each storey are elaborately carved wooden windows.
The uppermost roof is obtusely pyramidal in shape. The uppermost roof has on its top the usual bell shaped gilt pinnacle which is surmounted by a small chhatra which is supported on the heads of four standing serpents. The image of the god Matsyendranath is enshrined in the square chamber of which is situated to the north lowest storey. The entrance to the shrine is through a richly carved doorway. A pair of stone dragons (lions) plated with brass guard the steps leading to the doorway.

SIKHARA STYLE OF TEMPLES: Besides the temples of the Pagoda style there are numerous temples of Sikhara style scattered all over the Nepal valley. They mostly abound in Bhatgaon. The temple structure bears the name in the style because of its shape resembling the mountain. These temples closely resembles the buildings in North India. This style is known as the Indian style. The temples of the Sikhara style were introduced into Nepal by architects under Saivite influence of the school in North India. But the Sikhara style is common to all kinds of buildings in Nepal irrespective of faith. In Nepal the temples of Sikhara style might have been existed together with those of the 'Pagoda style'. But the Sikhara type of temples of the early medieval age is found nowhere in Nepal. All the existing temples of Sikhara style in Nepal belong to the late medieval period.

The temple of Sikhara style are either of stones and bricks. But wood materials are used only in doorways or as supporting pillars and not elsewhere of such temples. Ferguson En.
"The structure is a square tower-like, with a perpendicular base, but a curvilinear outline above." 

Percy Born says, the Sīkharā surmounts a single cell, to which no mandapa is attached, but the whole is surrounded by a columned verandah, and is elevated on a series of diminishing plinths. All the main elements of the sikhara of India are visible such as the Uruśṭāgas (attached turrets), the amalasīla (fluted final) and the characteristic offsets (Paga), but each is treated in a manner different from its prototype. 

Dr. Regmi says, "The sikhara temple was not as imposing as the other one in height or its exterior and frontal embellishments."

THE MAHĀBAUDDHA TEMPLE IN PATAN: The Mahābauddha temple in Patan was built in the 16th Century A.D. as a replica of the Bodh gaya temple. It is situated in the centre of a small narrow court of the houses surrounding it. It stands on a low square basement which forms a narrow terrace round the sides of base of the temple. This temple represents a pagoda-like building with all the paraphernalia of a stupa. It has the usual niches, the pinnacle, finial and the basement supporting the whole of the structure. This temple is about 75 feet high. The structure is entirely made of very perfect and durable kind of bricks. The outside of these bricks is covered with a hard red sort of composition. This temple is divided into five storeys.

2. B. D. R. Regmi, ed., Cit, Pt. II., p. 598.
It is of conical form. This temple is flat up to the first storey which is about 30\(\text{ft}\) high. But it assumes a tapering shape after the first storey. The first storey is more or less an elevated platform. At each of the four cardinal points of this platform there is a replica of the main temple. There is also a balcony around the temple at the first storey. The temple is entered through only one doorway with a little porch supported on stone pillars. This doorway is situated on the eastern side of the temple. In front of the shrine of Sakyamuni there is a dharmadhātu mandala. Behind it there is a veradhātu mandala. There are no doorways or porches on the other three sides of the temple. The doorway leads into a central chamber. A large figure of sakyamuni Buddha in metal, which wears a crown like Buddhissattva, its body from cost is covered with this is enshrined in this central chamber of the first storey. The figure of Dhyāmi Buddha Amitabha is enshrined in the second storey. A small stone chaitya is placed on the third storey. There is a dharmadhātumandala in the fifth and uppermost storey. The whole structure is crowned by a small gilt model of a caitya. It is the most elaborately carved Buddhist temple in the Nepal Valley. The whole outside from top to bottom of the temple is most elaborately carved with small figure of Buddha. It is said that there are nine thousand different carvings of Buddha in all. Outside and inside, in this one temple. All these details are in imitation of the Bodhgayā temple.
PART III
THE VĪHĀRA ARCHITECTURE

From the Nepalese inscriptions and the colophons of the manuscripts copied in Nepal it is known that numerous Buddhist monasteries existed in ancient and medieval Nepal. But most of these original monastic settlements disappeared as early as the early medieval periods with the disappearance of the Buddhist monastic order. Even their names are not found either in any records of the later periods or in the existing 'bāhā' or 'bahi' of the present day. However, others were converted into the private dwelling quarters for laymen who were exmonks and their descendants. These settlements of the exmonks are generally known as 'bāhāl' or 'bahi' in the present day. These 'bāhā' and 'bahi' long ceased to harbour the monks. The main features of the original monastic settlements totally disappeared from them in course of time. They have shed off their primal character. They have assumed a new look. The original structure of houses where the monks lived is in evidence nowhere. It seems that the monastery with the dwelling chambers for the monks had a different appearance. The structural background of the original monastic settlement is so changed that it is difficult to determine at the present day how the monastery exactly stood in those days. Nevertheless the Vīhāra architecture is fully realised from the study of the present sites of the 'bāhā' or 'bahi'. All that exists of the original monastic settlement in the present sites of the 'bāhā' or 'bahi' is the rectangular courtyard bordered by a two-storey building on three sides with a cella.
a two storey building on three sides with a caitya occupying the centre and a shrine occupying one of the houses just in the midst of the row on one side which is just opposite to the entrance. The houses surrounding the courtyard are the dwelling quarters for laymen but not the dwelling apartments for the monks. In some cases houses are set apart for collective prayers and to preserve images and manuscripts.

There were large as well as small monasteries in all the ages. Every vihāra was not spacious enough to provide apartment for the many monks to live at a time in all cases. There were also smaller monasteries like Svayambhu Vihāra and Tham Vihāra which were mentioned by the Tibetan monk Dharmasvāminīn 1224 A.D. These vihāra exist even today. The existing larger monasteries have a large area of more than an acres of land. These vihāras are: Itambahāl (296 L x 65 B), Yaṭkha Bahāl (1431 x 143 B), Tarabahā etc. in Kathmandu; Nāgabahāl, Bhin-cebahāl, Mahbahāl, Tava-bahāl etc. in Patan. There are a few such large bahās in Bhatgaon. Small vihāras are wide scattered in the three cities. They occupy a space 1/4 or even 1/6 of the big one.

The present form of the vihāra is a large courtyard bordered by houses. There is a double storey building surrounding the courtyard. The height of the storey is low. Usually the vihāras are built in the form of a quadrangle. Generally the entrance front of the vihāra opens into and forms part of one of the sides of the quadrangle of buildings. The two storeys of the structure on three
sides of the courtyard provide hall-like rectangular chambers where formerly the monks resided but in the present day images and MSS, belonging to the Vihāra are deposited.

In the centre of the courtyard there is always a caitya. A shrine occupies one of the houses just in the midst of the row on one side. The site of this shrine is just opposite to the entrance. The shrine is like any other temple of usual Pagoda style in shape and size. Generally this shrine is of two storeys with two layers of overhanging tiles, the eaves of which rest upon boldly carved wooden supports. The number of the tiers of roofs depends on the number of storeys. But in some cases multiple tiers of roofs stood without respective storeys.

ONKULI RUDRAVARNA VIHĀRA OR UNKO VIHĀRA: This Vihāra is situated in the Western quarter of the city of Patna between the Durbar and the large tank square. It is near to the golden spring. It is said to be the most ancient Vihāra in the city of Patna. According to Wright's chronicle (p. 112) Rudradeva chetri Raja repaired the old Onkuli Vihāra, built by Raja Siva-deva-Varma. The same authority (p. 159) states that Onkuli Rudra barna Vihāra, built by Sivadeva-varma existed during the reign of Siddhi Narasimha Malla. Rudra Bham Vaku Vahāra is mentioned in the MS. Pañcarakṣa of NS. 640 (CSMASE, No. 78) Rudravarna Mahāvihāra is mentioned in the inscription of NS 511 (A.D. 1391). According to CSPMIO, Vol. 11, pt. 11, No. 7769 Rudravarna Mahāvihāra is built by Sri Rudradeva Vaisyarāja. However this Vihāra must have existed as early the 14th century A. D. According to the existing record it was restored and thoroughly repaired by a Pious Rājadhār in 1653 A. D. 1

1. Regmi, op. cit., pt. III, No. XXXIV.
Every aspect of the Buddhist Art of all times in Nepal was religious in inspiration as well as form. The artist imbued with a feeling of religious devotion applied himself to his task in religious spirit. The artist belonged to a professional caste of artist. The Bades were sculptors and metal workers. They were also specialists in miniature and Paubha painting. The pûn or citrakâra castemen painted the walls. The Nevâs are now sculptors and modellers. In some cases the artists who executed the Buddhist art, might have been the followers of saivovishnuit faith. But the faith was no barrier for them. Antagonism and intolerance never entered their life. Even the secular art in Nepal was not free from the influence of religion. Percy Brown observes, "Not only is Nepalese art of the intensely religious character, but hand in hand with this it is also supremely symbolic. There is an unmeaning ornament almost every element in its composition being emblematic of the creed it adorns. In other words, art was utilised by the priesthood to catch the eye of the illiterate many to put before those who could not read a visible tangible object which illustrated a legend or emphasised or dogma. And to do this it required to be powerfully dramatic, to depict to the masses the good and bad in its most graphic and forceful interpretation, so that the Nepalese artists either elevates the observer by the transcendental nature of his celestial conceptions or terrorises him into
docility by his suggestions of purgatory. It is an art, therefore as far as the people themselves are concerned, which inspires awe and veneration more than pleasure and is worshipped rather than admired. "St. Kramrisch" Indian art had been active in Nepal as proved by a number of sculptures, for a long period most probably from the time when the licchavis came to Nepal in the second century A.D. and perhaps even prior to it. But the earliest paintings known as yet can not be much anterior to A.D. 900 approximately. They are partly based on and to a large extent copied from Eastern Indian prototypes from Nalanda and elsewhere. These themselves are far from being of one type only and this had led to the attribution to Nepal of actual Eastern Indian work.  

The Gandhara school of Buddhist sculpture, so far the earliest Buddha-figures are concerned, developed in the 1st century B.C. or early 1st century A.D. In the Gandhara school, there are images of Jambhala, Kubera, Indra, Maitreya, Hariti and several unidentified Bodhisattva images, besides the Buddha images. The Mathura school was either contemporaneous or somewhat later than the Gandhara school. The Mathura school extended to the early Gupta period. The art of Mathura school grew out of a fusion of gandhara with the indigenous art. The classical style of art was born in Saranatha during the early Gupta period. In Mathura school there are numerous Buddha and Bodhisattva images along with those

Of Kubera, the Yaksas and Nāgas. Later Buddhist images of Tantric flavour are not met with in this school also. But in the later Magadha school are found a definite evidence of the existence of well classified pantheon as conceived in Vajrayāna Buddhism. The most flourishing period of the Magadha school was contemporaneous with the reign of the Pala Kings of Bengal and lasted till the Muhammadan conquest of Bihar and Bengal in the beginning of the 13th century A.D. The Bengal school which is contemporaneous with the Magadha school flourished during the period ranged from the 10th century till the conquest of Bengal by the Mūthamadans. In this school many interesting and unique specimens of images belonging to the Tantric Buddhism are found.¹

There was an indigenous school of Buddhist art in Nepal while influence from Indian school of art had reached Nepal as early as the second century A.D. The earliest influence from India came to Nepal in the field of sculpture as early as the flourishing period of the Mathura school of sculpture. There is a Bodhisattva image of Nepal, preserved in Nepal Museum which is resembling the Mathura Bodhisattva images. This Nepalese image has solid physical form, broad shoulders, broad chest, and heavy features. But in the Nepalese images the influence of the gupta art was the most prominent. In all the art creations of Nepal the influence of the Guptan Classical art was indelible.

¹. A. Coomaraswamy: The origin of Buddha Image published in Art Bulletin of Boston Museum, "The style of art which appeared in the late centuries in India and encouraged by the pala rulers in North eastern Indian found its way to Nepal in the 10th century A.D." (p. 335).

The classical art of East India evolved in the 4th and 5th century A.D. In the early medieval period the Nepalese art had a close affinity with the school of Pala art, as both derived their inspiration from the classical art of East India. Nepal continued to preserve the classical style of art, which had almost died in India since the days of Mohammedan conquest. When more influence from outside affected the Nepalese art, the indigenous tradition got weakened to be wholly subjected to the Eastern India School of Art. Dr. B. Bhattacharya says: "The Bengal school of art which was carried by the priests was soon modified into a typical Nepalese art when it came in contact with the native artists, and thus become stereotyped. But after the 18th century it became debased and crude."1 Prof. Nihar Ranjan Poh says: "The Tibetan art was owes its inspiration to the Nepalese and the Nepalese art was definitely superior to the Tibetan in quality and standard. 2 But Mr. Agarthy observes: "In sculpture the Tibetans borrowed the style of the status at first (from the 13th to the 14th centuries) from Nepal but their national genius has so far transformed them that today it is Tibetan art which dominates Nepalese artists in their production of status and statuettes."3 The Chinese annals noted, 'that the walls of the wooden houses of the Nepalese are sculptured and painted. They adore five celestial spirits and sculpted their images in stones.' Huen Tsang reported that the Nepalese were skilled in arts.

1. Indian Buddhist Iconography, p. 40
3. A. Getty, Mythology of Northern Buddhism, xlvii
The classical style of art was born in Sarnath during the early Gupta period. Pure and simple yet refined and elegant, the art of the Gupta period steered clear of all such influences that tended towards adulteration, attenuation and elongation as well as over simplification, extreme enrichment of ornaments and over articulation of the physical parts of the form concerned. But all these began to manifest in images since about the seventh century A.D. 1

PART I
SCULPTURE

Buddhist sculptural art of ancient and early medieval periods in Nepal means the sculptural art on stones and metals only. No art objects carved on wood and terracottas of the time are found in Nepal. But according to Dr. Regmi, "Many terracottas, images were available in the excavated areas within the confines of the valley..." Their age is determined with reference to the script, which is the so-called Gupta lipi. 2 Again according to the Chinese annal, "The houses of the Nepalese are constructed on wood. The walls of these are sculptured and painted. Therefore, in also at the 7th century A.D. there might have been created art objects carved on wood as well as terracottas. But there are not found at the moment. Probably all these types disappeared with the passage of time as temples and monasteries supporting them vanished out of sight.

This image of Sakyamuni Buddha is set on a stone with triple designs which forms the background against which the image is set. The image has a novel halo intricately carved at the upper half. The head of the image has curled up hairs. There is a usnisa on the top of head. The lower part of the body below the knee is buried. It is a standing image. Legs are arranged to pose a state of walking. The left leg is placed forward. The right hand is broken at the elbow. The left hand is raised from the elbow to the shoulder. The fingers of the left hand is arranged in abhayamudra. The image wears no ornaments except a thin necklace, and a wristlet. It wears no drapery whatsoever. Only a small belt and a fold of threads covering, the generating organ are seen in the image.

Dr. D. R. Regmi says, "It is a finely chiselled image where the artist has shown his imagination to work with the traditional of representation of the Buddha to make it graceful and endowed with spiritual animation. The healthy body, fleshy to proportions, rounded shoulders and arms, the ornate discus and background stone, all point to their age in 5th - 6th centuries."

Sakyamuni Buddha is seated in vajrasana flanked by images of Padmapani. The two Bodhisattvas wear earrings, necklace and a long crown. Each of them holds the stalk of the lotus in full bloom. The Buddha has curled up hairs and there is a usnisa on the top of his head. His right hand is placed in the dharmachakra. His left hand is placed in his lap. He is represented with calm features eyes closed and serene. On the either side of the vajrasana two kneeling figures of deities are represented with folded hands just below the Bodhisattvas. This scene is reproduced in Regmi’s Ancient Nepal, 1969.

3. THE IMAGE OF AVALOKITESVARA BEARING DATA 180
(IN 180, 568 : 758 A.D.) IN YANGU VIHARA, PATAN

The image of Avalokitesvara of Yangutol is chiselled on limestone. The Bodhisattva stands on a full bloomed lotus. It is a two tiered lotus, one turned up and another just up side down but all petals fully open. The upper tier is much larger in size than the lower. Two female figures, each by the side of the central image of Bodhisattva, are also seated on the lotus base, one leg kneeling and another slightly raised. Each of these two lotus bases is half the size of the central one, on which the Bodhisattva stands. The two satellite lotus bases have circular tops on which the images of the two female rest. The three lotus
bases are not combined but alignment is maintained through a link at the upper end. The two female figures are diminutive in size to reach the knee of the Bodhisattva. They are represented without a halo but with folded hands in the attitude of prayer. The image of Avalokitesvara is elongated. Its face is symmetrical. The face looks graceful in his meditative mood. Its eyes are closed with the lids. There is a thin eye brow raised like ridge. Its forehead is broad. The nose is prominent. It has flesh but not high cheek-bones and pointed chin. Its mouth is small. The mouth is closed with small lips. Its ears are long. The image wears on its head a three peaked crown with the third wider than the others. This figure has the developed chest. The waist is keeping formation with the chest in proportion. It has rounded and developed shoulders and arms. Thighs and legs are built in the same proportion. These are devoid of stiffness. All these show masculine vigour. Ornaments worn by the image are simple. The ears have circular beaded rings. It wears a necklace. The armlet appears like a small snake encircling in three hands, two of which are shorter like the head and end. The wrist has a thick bangle. There is a belt round the waist of the image. This belt is a kind of chain which bears a round object like flower in full bloom at the centre below the navel. A small dhoti is worn by the image up to the knee in the right leg and
slightly above in the left. The fold of the dhoti is allowed to run zigzag into the space between the thighs. This fold runs long as far as to touch the pedestal. There is a four banded reed-like folds which flowing from the belt passes across the thighs from behind the hips. The thin single line sacred thread runs to the left knee passing underneath the waist band and the pleated dhoti. The two hands of the Bodhisattva have the lotus support. The right palm is placed up on the full bloomed lotus appearing at the top of the stalk. But the left hand is placed down on the stalk of the lotus touching his thigh on that side. Both the lotus stalks sprout from the common plant attached to the alignment between the bases on two sides.

THE IMAGE OF CINTAMANI LOKESVARA OF NS 459 (=A.D. 1339)

This is a standing figure of Lokesvara with crossed legs. The deity is dancing. The Bodhisattva is sheltered under a tree the folios of which provide an artistic and meaningful background in the upper space. The right hand of the image is stretched and the left hand is bent upwards to hold a branch of the tree. The figure is profusely ornamented. It wears a crown on his head. Its breast is garlanded with a

1. This image is also described in Dr. Regmi's Ancient Nepal, PP. 324-25, 3rd Ed.
The image wears ornaments also in its arms, wrists, and ankles. It wears a dhoti, the drapery of which hangs on two sides.

This image bears an inscription on the base with the date NS. 459. According to Dr. Regmi, "the image of cintāmani Lokesvara is a wonderful art creation of this age."

THE COLOSSAL IMAGE OF AKSOBHYA SET UP IN NS. 757 (= A.D. 1637 ) ON THE EASTERN FOOT OF SWAYAM BHU HILL ; It is the earliest colossal Buddha image discovered in the Nepal Valley.

This is a colossal sitting image of Aksobhya. It is represented in Vajrasana pose with bhūmisparśamudrā but with the palm exposed. The figure wears the usual cīvara or robe of monk. The drapery covers the left shoulder, the left part of the chest, the abdomen, and the entire lower body up to ankles. Six incised lines, each after an inter space of half inch or so indicate the pattern of the robe. The first division across the chest is a finely engraved tape. The

figure wears the usual curled up hairs on the head. It has the usnisa on the top of the head. The eyes are half closed with upper lids. The eye-brows are thick. The mouth is small. The cheek regions are spacious. It appears that the idea of the artist is not translated in carving the image, as the image is devoid of art of any sort of the age. Dr. Regmi says, "In its totality the image lacks the Vigour of the old arts, and the image retains its massiveness in size without the grandeur and majesty of art." 1

1. Regmi, Medieval Nepal, Pt.II. P. 953.
METALLIC ART: Images of Buddhist deities in metals existed in Nepal in the Licchaviperiod. According to the Tibetan chronicles like Buston's Bhrikuti carried with her bronze images of Akṣobhya, Maitreya and Tārā when she went to Lhasa. Images of Buddhist deities in different metals belonging to the middle ages are found in abundance in Nepal. According to the several Nepalese inscriptions belonging to the medieval periods, gold images were set up in the shrines of the Buddhist monasteries of Nepal.

Metal cast works consist of the images in gold, bronze, gilt copper, brass and copper as well as the reliefs in tympanums and doorways. Such door frames are gilded. These gilt copper door panels represent a delicate and excellent work of art. Usually the images in bronze are called images made of 'āstadhātu', amalgam of eight metals—brass, copper, gold, silver, tin, iron, mercury and lead. But no such so-called 'āstadhātu' images are traceable. Occasionally the images in gilt copper or bronze are studded with precious stones, coral, amber, pearls, rubies, turquoise, crystal, lapis lazuli, and other jewels.

According to the Chinese record, the T'ang-shu, as early as the 7th century A.D. Narendradeva, the king of Nepal, 'adorns himself with the pearls, rock crystal, mother of pearl, coral and amber and he wore earrings of gold and pendants and a block belt ornamented with the figure of Buddha'. The Tibetan monk Dharmaśāmin, who visited Nepal in about 1226-34 A.D., saw in the Thapē Viśāra an abbot's seat gilded and adorned with pearls. For the erection of this abbot's seat eighty ounces of natural gold were used besides the other four kinds of ornaments.

Large sized copper or gilt copper images are often found in the different Buddhist monasteries in Nepal. Gold images of Buddhist deities are also found in some monasteries in Nepal.
Gold images of Buddhist deities are also found in some monasteries in Nepal.

In Nepal the Tibetan monk Dharmasvinin saw in the Tham monastery a golden image of Sakyamuni Buddha inside a temple built by Atisa Dipankara Srijana in front of the stupa.

The Nepalese Technique of Casting Metal Images: This technique, which is followed in Nepal throughout the ages, is known as lost wax or cire perdue process. A model is prepared of wax and crystallized juice of the bark of the sal tree in the likeness of the image or design or pattern the artist has in mind. The wax is prepared out of the hive while the honey was emptied of the content. The wax was mixed in a ratio of 1:1 with the half crystallized juice which is used to give resistance powed to the wax while it was being heated. The wax serves mainly as the only substance in the casting of the mould. The modelling is done by hands and then using a delicate instrument like a needle or a pointed horn of an animal for fine imprints. In the preparation of the model the artist has to twist and add and punch out the wax piece. When the wax model is prepared, it is covered with a clay paste. The wax model is dipped into a thick liquid of smooth clay and cowdung several times and then a plaster of yellow earth mixed with husks is to be applied to it. In the application of plaster care is taken to leave a small hole at the end to allow the wax to flow outside. Then the coating of plaster is allowed to dry and harden so as not to be damaged in handling the wax to be melted. In this process the wax should be retained in the old state. When the plaster outside the wax model becomes hardened and fire-proof, the wax is taken out by melting. This is done by heating the model over fire lit in a locally devised earth pot called 'maka' or in the mild sun. The fire must be just warming. The sun also should not emit seething heat. The outer layer is not effected by this kind of fire due to the mild heat but the inner core of...
Material made of wax is melted and flown out leaving a cavity in the channel through which the molten liquid passes out. Then the molten metal is introduced into the model retained after the loss of wax through the same exit. Now the model is made of clay plaster which has fully absorbed all the designs and patterns worked by the artist on the wax model. When the molten metal takes its place in the cavity and the liquid metal is crystallised, the mould is undone. There is a process of cooling the mould. Once the warmth gone, the outer crust of the plaster clay is removed. Then a solid image as designed by the artist comes to the notice.

**MAHĀMANJUŚRĪ (ARAFAÇANA VĀCISVARA)**

**MADE OF GILT BRONZE OF THE 14TH CENTURY.**

The image is 7½ inches in height. But its pedestal is missing. The Mahā Manjūśrī is seated in Vajrāsana. He has twelve hands. He wears a crown on his head. He holds with the two main uppermost hands over the crowned head the 'asamudrā' over the Visvavajra. The emblem of the second right hand is missing. The missing emblem on the right second hand should be a book surmounted by a sword. The second hand on the left holds a staff surrounded by the lotus, discus and thunderbolt.

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1. Regmi, Ancient Nepal, 3rd Ed, PP 303-304;
in a row. This staff is called *Pancakulacihnayuktadanda*.
The emblem of the third hand on the right is also missing.
This emblem should be an arrow. The emblem of the third
hand on the left is also missing. The emblem of this left
hand should be a bow. The fourth pair of hands is in
'adarasāmudrā'. The fifth pair of hands exhibit 'Varada-
mudrā'. The lowest pair of hands is supporting the 'Pinda-
pātra' in the 'Dhyāna-mudrā'. This image is also
described in Nepalese Art by N.R. Banerjee, P. 80 (IV/10).

STATUETTE IN GILT COPPER OF A BOHISATTAVA
VAJRAPANI AND HIS TWO 'SAKTIS' OF THE
8TH CENTURY OR EARLIER

This image is a very rare and interesting example
of ancient Nepalese art. This image represents a reclining
figure of Bodhisattva with his two 'saktis'. Vajrapāṇi is
seated in the centre of an elongated lotus pedestal in
'Lalita' attitude. He is reclined slightly towards the
left supported by his left hand which is placed straight on
the pedestal touching his left thigh. His right palm is
placed on his knee which is raised upwards from the pedestal.
A lotus stalk rises from his left hand with a flower at the
top which reaches up to the level of his left shoulder. A Vajra or thunder bolt is placed horizontally on the lotus flower. In ornamentation he wears elaborate ornaments of a Bodhisattva. He wears a crown on his head and ear-rings in his ears. He wears armlets and anklets. He wears a thick bangle in his each wrist. He also wears a necklace and chain. The thin double lined sacred thread is extended from the left shoulder to the right thigh. He wears a dhoti which reaches just beneath the knee. Five folds of dhoti which are suspending vertically from the waist-band, cover the generating organ. The belt round the waist is a kind of chain which bears a round object-like flower in full bloom at the centre below the navel. The upper part of his body is bare. Only a fold of drapery is running from his both shoulders through his arms to his thighs. On either side of the central figure there is a reclined figure of his sakti which are diminutive in size. They are seated in the Lalita attitude reclining towards their lord. The sakti on the left exhibit "Movayac-mudra" in her right hand and Vyakhyasa-mudra in her left hand. The sakti on the right shows varada-mudra in her right hand. Each holds a lotus stalk on her each hand. Both the saktis wear the ornaments worn by Vajrapani. But their dhotis reach just above the feet. Each of them has a halo round their heads. There is a curved aureole behind them above the heads of the three figures.
On the top of the aureole in the centre there is a head of a garuda who catches a serpent in his each hand. E.R. Havel says: "The reclining figure of Vajrapani, or Visvabodhi, with two Saktis, is admirable in its movements; while the pose is strongly suggestive of Greek or Roman influence, the technical treatment of the figure is altogether Indian and painting, P. 48. [VIIII]."

WOOD ART: Dr. Regmi observes, "Wood carving in Nepal had attained the highest form of art ever attained in the field. No other country can lay a claim to such a high degree of attainment. The carved work on wood is also abundantly found and its numerical superiority is rivalled only by stones. Windows, doorways and cornices, friezes and architraves, struts as well as other kinds of supporting beams of the roofs, beams and columns and individual wood pieces with carving of divine images, are the objects of wood art." 1

It appears that Buddhist images in wood existed in Nepal throughout the ages. The Chinese Annal noted that the wooden walls of the houses of Nepal were carved. According to the Tibetan monk

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According to the Tibetan monk Dharaavasini, who visited Nepal in about 1226-34 A.D., the vihara of Bukhara had a miraculous image of Avalokitesvara made of sandal wood, of red colour, in the aspect of a five-year-old boy. The stone inscription of Nās.567 (A.D. 1447) in Mubahal, Patan, records that a wooden image of Vajrasattvatathāgata was set up in a shrine of Vinītha Mahāvihāra in N.S. 567. According to the otustele in Kathmandu dated N.S. 713 (A.D. 1593) wooden images of Siddhimānjusā and Mahāhaleshvara were installed in Jambu nāda Mahāvihāra in N.S. 713. An seated image of Vasudhara in wood (15th-16th century A.D.) and a wooden image of Dipākara Buddha of N.S. 782 (A.D. 1662) from Nepal are now kept in the Nepal National Museum, Kathmandu. A standing image of Amoghapāsa Lokesvara from Nepal (14th -15th century A.D.) in polychromed wood (65½ x 16½ inches) and a seated goddess, probably Tārā from Nepal (14th -15th century A.D.) in polychromed wood (24½ x 14 inches) are now in the Nalini and Alice Neoramananc collection, Germany. The body, head and pedestal of these two images were carved from a single block of wood. Arms of Amoghapāsa were carved and added separately. Forearms and right foreleg of Tārā were added separately. Traces of painting are visible in both the image. The image of Tārā wears necklaces and armlets made of bronze and inlaid with crystal.

The wooden struts of most of the Buddhist monasteries and temples in Nepal have wooden images of different Buddhist deities. These wooden images have good modelling and highly skilled carving. They are excellent pieces of wood art. Each of the struts supporting the roof of the ground floor of the main temple of on-kuli Rudravarna Mahāvihāra, has a standing figure of different Buddhist deities with cross-legged. There are ten such images in wood in ten struts. The lower most roof of Matsyendranatha's temple in Patan has twenty struts,
The Hiranyakavarna Mahavihara in Patan has in the struts of its roof the images of standing Lokesvara (Main-temple), the standing eight images of Astamatrikas (Eastern side, inner) two standing images of Brahma and Narayana (Eastern side of building outer). In the struts of the roof of Chusyabahā have the images of stars or constellations as well as the nine Grahas. About the style of sculpture on wood Dr. Regmi says, "The woodcraft follows the same style as that of stone when we consider the art aspect of carved images. All qualities of art found in the sculptures of early medieval period are found in carving on wood." 1

THE IMAGE OF VASUNIHAJI (Ht. 2 ft. 5 in.)
SCULPTURED ON WOOD (Fifteenth - Sixteenth Century A.D)

This goddess Vasudhara is seated on a lotus pedestal in the Lalita attitude. She has one head and six hands. In her uppermost right hand she exhibits the "Namaskāra-mudrā". In her second right hand she holds "Dhānya-śenjari" (the ear of corn). Her third and the lowermost main right hand shows the 'Varada-mudrā'. In her first left hand she holds a Pustaka (book). Her second left hand holds a "Dhānya-śenjari" and the lowermost main left hand carries a kālasa or ghati con- and her third and she wears a 'dhoti' which reaches the leg just above the feet.

1. Regmi : Medieval Nepal, Pl. 11, p 930.
The art on terracotta was as highly advanced as the sculptured on stone or wood carving. Occasionally terracotta is used in places of wood or metal for the sake of economy.

Buddhist images in burnt clay belonging to the late medieval period are available in the different Buddhist monasteries and temples in the Nepal Valley. Inside the main temple of Radhamama Mahavihara there is a large sitting image of Sakyamuni Buddha in clay painted in red colour. Just in front of this large image there is another small sitting image of Sakyamuni Buddha in clay painted in red colour. Although many terracotta images existed in the Licchavi period in Nepal, no terracotta images of the Buddhist deities belonging to the ancient and early medieval periods extant in Nepal to-day.

The Technique of making Terracotta Art Objects:

A few particular kinds of earth is used for the purpose. There are variously known as masuchā, dyachā and gathechā. Water is mixed with earth and allowed to be soaked into clay. The modelling is done by fingers, and for carving, a delicate pointed chisel like instrument is used. When the image or

1. Dr. Regmi: Medieval Nepal, Pt. 11. P. 928.
pattern is ready, the process of burning starts. All the objects are grouped together, and within a brick structure they are deposited on piles of straw one upon another. A kind of structure like a brick kiln thus begins to work with fire lent from all around. The burning continues for more than 24 hours. The straw supports also the burden of the clay image at the level, and this happens even after being burnt. The objects become red after the whole process is through. In the middle ages those who worked with terracotta followed this process of moulding and burning.
As early as the 7th Century A.D. the Chinese spoke very highly of the high standard of Nepalese painting. Huen Tsang noted that the Nepalese were much skilled in arts. The Chinese also recorded that the walls of the wooden houses in Nepal were sculptured and painted. This is also evident by the Mālakaitya Inscription of the 5th century A.D. Therefore, it is certain that the painting on the walls of a house in the Nepal Valley was common as early as the 5th Century A.D. But this custom has died down in Nepal in the present day society. Now these wall paintings of ancient times have disappeared from Nepal. Unfortunately, no instance of mural painting or frescoes as belonging to the ancient as well as the early medieval periods is come to light. The earliest available Buddhist wall paintings are found in the walls of the Macchaendar Vahal, Kathmandu. The figures of one hundred and eight varieties of Bodhisattva Avalokitesvara are painted in many colours on the wooden panel surrounding the main temple on three sides. They bear inscriptions in old Newari giving the names of deities. Dr. B. Bhattacharyya writes that these paintings appear to be at least two hundred years old. Thus the Buddhist frescoes reappeared in Nepal at the end of the late medieval period.

However, throughout the middle ages there were Pauhusas (Painted banners or scrolls) as well as illuminated manuscripts and wooden manuscript covers, which are preserved from Nepal now in the different libraries and museums of different countries in the world. The earliest available Nepalese painted banners were discovered at Tum-Huang and date from A.D. 900, approximately (Stein, Serindia, IV Pt. I XXXVII, the upper half). These silken Pauhusas are the banners of Vajrapāni (Stein, Pl.LXXXVII), Avalokiteśvara and Mañjusri (Stein, Pl. L XXXVII). Dated Pauhusas again are known from the 14th century onwards. The earliest known Nepalese dated and illuminated manuscript is the MS. Aṣṭasahasrikā Prajñāpāramitā dated N.S. 135 (=A.D.1015) which is now preserved in the university Library, Cambridge (Add. 1643). There are illustrations on many leaves, throughout this MS. There are also several figures on the insides of the binding-boards. A leaf of this MS. is reproduced in the Palæographical Society's Oriental series, plate 32. Dated and illustrated MSS. copied by the Nepalese are known from the 11th century onwards. About the extent ancient Nepalese paintings Mr. G. Levi writes, "The Nepalese is, in fact, a painter as well as a sculptor by instinct. Unfortunately, the works of painter are perishable; nothing, or almost nothing, of the ancient painting has come down to our day. However, there are still illuminated manuscripts of the

tenth and eleventh centuries .......... The Nepalese convents (Vihāra, bahāl) jealously preserve many ancient paintings which represent either inspiring stories or holy edifices. I have been able to procure some documents of this kind. One of them represents the famous eighty four magicians (Siddhas) who play such a big part in the Tibetan tradition of Buddhist magic. A series of three pictures gives the episodes of Virakusa's adventures, an edifying tale interwoven with a story of love, recalling our French tale of "da/Belle et la Bale." Another represents the goddess Tārā, the goddess of salvation, who incarnates compassion and material love.

The illustrations of the manuscripts are drawn on the both sides of the two wooden covers as well as on the spaces between lines in the body of the text. Various Buddhist deities are found on the folios themselves as well as on the wooden covers of the MSS. But all the panels are represented on the covers only. Throughout the middle ages this practice was common in Nepal. The kind of the illustration in the manuscript is determined by the subject matter of the text concerned. These illustrations are dedicated to the deity or deities whose manifestations the donors seek to represent. The following dated and illuminated Nepalese Buddhist manuscripts can be taken to provide specimen illustrations of the medieval ages: (1) MS. Āstasāhasrika Prajñā-paramitā dated N.S. 136 (= A.D. 1015) [In the possession of L. S. Levi, in Indian Art and Letters, vol. 1, no. 2, Nov. 1925, p. 282.]
of the University Library, Cambridge, MS. No. Add. 1643; (2) MS. Astasahasrikā Prajñāpāramitā dated 1054 A.D. (Illuminations of the eight miracles from the life of Buddha are executed on the wooden covers of the MS.); (3) MS. Astasahasrikā Prajñāpāramitā dated N.S. 191 (A.D. 1071) (In the possession of Asiatic Society of Bengal, MS. No. A. 15); (4) MS. Pañcarakṣa dated N.S. 225 (= A.D. 1105) (In the possession of the Ashmolean Museum of Indian Art, University of Calcutta, MS. No. T. 1065); (5) MS. Nāmavaṇī dated N.S. 256 (= A.D. 1136) (In the possession of Govt. National Library, Nepal, MS. No. 166); (6) MS. Astasahasrikā Prajñāpāramitā dated N.S. 354 (= A.D. 1234) (There are fourteen illustrated leaves. Apart from the illuminations of divinities in the middle of each page, both the extremes as well as the area demarcated for the holes, through which the string passes, are also illuminated with figures of divinities and exquisitely designed floral and animal motifs.); (7) MS. Pañcarakṣa dated N.S. 613 (= A.D. 1493) (In the possession of Nepal Museum, MS. No. 16/128); (8) MS. of A Thyāsa dated N.S. 677 (= A.D. 1557) (In the possession of Dr. D. R. Regmi, Kathmandu, Nepal); (9) MS. Pañcarakṣa of N.S. 636 (= A.D. 1576) (In the possession of Nepal Durbar Library, MS. Catalogue I, No. 1104); (10) MS. Pañcarakṣa Dhāraṇī of N.S. 776 (= A.D. 1656) (In the possession of Nepal Durbar Library, Cat. IV, No. 887).


The Paubbas (Painted scrolls or banners) are hung on the wall of a private chapel or room. They create a religious environment in the place. They are substitutes for frescoes. They are rectangular or square in shape. They are of various sizes. The largest known Paubba is 537 inches high x 27.5 inches wide. Generally they are made of canvas or silk. They are concerned with portraiture of divinities as well as with panels depicting scenes from the life of Bodhisattvas and deified heroes. The principal deity is placed in the centre. The size of the main figure is definitely larger than any other representation in the same Paubba. The subordinate deities are placed round the central one. The celestial beings are represented on the upper section of the Paubba, while the human beings are placed on the lower section, where the donors and his or her relations are also represented. If any Avadana or Jataka story is to be painted in scenes, the donors are pushed to the corner. The Paubba consists of two varieties, Mandala and Paṭa. The form of the Paṭa is a sub-type of the Mandala. The mandala is a very complicated pattern. Within the square or rectangular Paubba there is a circle in the centre of which is placed the principal deity. But there are much spaces at the top and bottom of the circle. The dated

(11) MS. Gunakāranda-vyūha of N.S. 825 (= A.D. 1705) [In the possession of Dr. Regmi, Kathmandu].
PaVbas are known again from the 14th century onwards. They are rare during the 14th and the 15th centuries. But they are found numerous from the 16th century onwards. The following dated Nepalese Buddhist PaVbas can be taken to provide specimen illustrations of the medieval ages:

1. The PaVba of the 13th–14th century A.D. with the Pata of Amitābha surrounded by Bodhisattvas (8 feet x 59 inches). This is in the possession of the Nasli and Alice Heeramaneck Collection, Germany. It is said that this is the largest of a group of PaVbas (altogether less than a dozen are known) representing perhaps the earliest known Nepali school of PaVba painting. Stylistically, it is closely related to the manuscript illuminations of the period, which the compositional scheme as well as the iconography seem to have been derived from central Asian wall paintings.

2. The PaVba dated N.S. 439 (= A.D. 1369) with the Pata depicting the scene of the invocation of Tārā (28 1/8 x 40 7/8 inches). This PaVba is in the possession of the Nasli and Alice Heeramaneck collection, Germany. In this scene Tārā is being welcomed by priests and attendant Sādhus to the accompaniment of suspicious conch-sounds.

3. The PaVba dated N.S. 607 (= A.D. 1437) with the Mandalas of Mahāsākāra with his Sakti. Dr. Regmi has a photograph of this PaVba through the courtesy of Kramrisch. It is in the possession

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2. Ibid., p. 110, No. 123.

It has already mentioned that throughout the ages all arts in Nepal including painting are religious in inspiration and form. Practically nothing of secular art had come to notice in the Buddhist paintings in Nepal. The miniatures in the MSS. were all images of one deity or another. The panels on the wood-covers of the MSS. also represented scenes connected with the worship of the deity as well as scenes from the life of Buddha and other deified heroes and also of the various rituals undergone by the donors and their relations. The Buddhist frescoes also followed the principle of the panels on the wood covers of the MSS. in representing scenes in the late medieval periods in Nepal. It is found that the Buddhist art of painting adopted Tantric influence much earlier than other forms of arts.

As regards the Nepalese technique of painting and the method of preparing a picture Dr. D.R. Regmi says, "The art of painting had kept pace with sculpture and carving on wood in regard to the style of composition; only the medium was different in painting. The painter worked on the canvas which he prepared either on a paper or palm leaves or coarse cloth (Pavba) or plastered walls (frescoe). A mixture of chalk and glue was applied on the canvas and the application pressed again and again with a conch-shell prepared the
ground which was overlaid with coating. The glue he made was prepared out of fish, and he used the brush which was made of goat's hair (in the absence of squirrel which is not seen in the Valley). The varnish to apply after the picture in colour was finished came out of the white of an egg and water mixed together. He further says about the use of colours: "The Nepalese artists had to use colours which conformed to their representation according to ritualistic pattern described in the texts. They used according to specific canons indifferent shades all available varieties of colours mostly orpiment yellow (haritaki), white, indigo (nīla), black from oilflame (kajjal), green, cinnabar red (but not wholly red). All these were colours become conventional in classical painting. The artists in Nepal used the same colours as late as the 18th century. The usual method of preparing a picture was to draw an outline in black, keeping the space vacant, which was later filled with colours to suit the requirement. The background was either sky blue or black or even red." 2

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1. MS. Astasahasrika Prajnaparamita (PL) of MS. 191 has the following illuminations: This manuscript is profusely illustrated.

On the inside of each board of the ms. has four figures of Buddha in a seated position. They are represented in the attitude of preaching. Each of them is seated with a devotee on each side. The outside of each board is also richly painted. But its paint has blistered and cracked.

On the first leaf there is a Vignette showing a figure of Buddha in a seated position with the attitude of preaching. He is surrounded by a group of seven disciples.

On the second leaf the Vignette of the first leaf is repeated slightly differing in details.

On the twelfth leaf there is a Vignette showing a figure of flesh-coloured female. She is squatting on a white carpet and preaching something to a group of four disciples. Two of these disciples are of white and other two are of yellow complexion.

On the eighteenth leaf there is a figure of red coloured female who is standing amidst lotuses. Four devotees are kneeling before her. They are of white, yellow, green and red complexion respectively.
On the thirty-fourth leaf there is a figure of flesh-coloured standing female. She is dressed in the Bengali style in a red sari. On her left side there is a yellow boat with a bull's head for a prow. In this boat a white female is holding an oar and a jar for load. A blue female is sitting amidst lotuses below the boat. On the right side of the central figure there is a temple in which there is a white male figure. Above the temple two fishes are revolving about each other.

On the thirty-seventh leaf there are figures of Buddha with two devotees. A red screen and two chowries are hanging behind them.

On the fourtyninth leaf there is a figure of Padmapani with four devotees of four different colours.

On the sixty-second leaf there is a figure of yellow female who is standing in a plantain grove while in the air celestial beings are flying. Some of the vignettes show monsters of kinds different kinds. One of them is a white coloured female with ten hands. She has a second head of a blue colour over her head. Others have four or six hands. Some are attended by hideous monsters. In one of the vignettes Buddha is attended by two white elephants, each of which has eight heads.

On the last page there is a figure of white female with six hands. She bears a tiger skin. There is a first-handed female child on her lap. On this page there are two caityas in two separate vignettes.

Mr. Stella Krommisch observes, "The miniatures of MS. A. 15 (ASB) are on a higher level. Among with a pole-like stiffening of Carving, the line has preserved the undisturbed languor and tough flux of eastern Indian achievement." 1

J. R. L. Hare, Sanskrit Buddhist Literature of Nepal, Calcutta, 1885, p. 123.

R. L. Hare, "The miniatures of this MS. are also described in this work."
The Paubā of No. 607: depicting the mandala of Mahāsañīvara with his Sakti. In this mandala of Mahāsañīvara the god Mahāsañīvara is represented in union with his Sakti. The ground is plain and oval. The rim of the ground is full of scrolls, each like a flame. The god stands of the pedestal in śādiha pose. The god has seventeen heads in five tiers, which from above contain one, three, three, five, five, respectively. The upper most head is the principal one. It is black in colour. In the next tier, there are three heads. The central face of this row is half blue (right) and half green (left). The god has eight main hands and sixty-eight additional hands. These additional hands are placed in two tiers forming a circle within a circle. The god holds a bell and a thunderbolt by his two normal hands by which he clasps his Sakti in yab yum attitude. In this Union the goddess raised her right hand forward with a vajra. She clasps the god from the back by her left hand. Her thighs are clasped across the waist of the god. The god places his hands on her hips. Her mouth is kissing the mouth of the central face of the god. Only half of face is visible.

Four naked divinities and skull cups are occupying the space of the ground at each side. In the upper two sections and bottom of the mandala there are more divinities-scenes.

The Paubā of No. 837 with the Mandala of Dīpeñkara Buddha: The top of the mandala is occupied by the five Dhyāni Buddhas. They are seated on their cloudy mandala. Each of them is represented with his own usual colour and attitude.
Dīpaṅkara Buddha is seated on the āśāna supported by elephants and lions in the centre of the Mandala. The figure of Dīpaṅkara Buddha is painted on a ground of red colour. He has a halo of red colour also. He is surrounded on the outer periphery by the torana and pilasters, which support a three-tier umbrella of diminishing proportions and a summit. The pictures of a horseman, a ram, a lion, and monk are drawn on the pillars on each side.

Round the mandala of Dīpaṅkara is depicted the story of Pindāpatrāvadāna. The various scenes of stages in the life of Dīpaṅkara are found here. In different scenes is represented the Buddha with aureole accompanied by the monks. Then there are different scenes representing kings, queens, ministers, praying monkeys presenting jackfruit to the Buddha, Buddha's preaching to the deity in a gathering, Buddha's acceptance of dust from a boy's hand, the gift made by the king, etc. The structures of a vihāra, a temple, a part of the palace and dwelling houses are also represented in this panel. In this panel there is a scene representing the Nepalese basket called khāsu which is carried in a pair suspended from a pole placed over the carrier's shoulders through the neck. This narrative part of this paūba gives the reflection of the social life of the Nepalese of the age when the paūba is pasted.
THE ART OF NEPALESE PAINTING IN THE MIDDLE AGES HAD KEPT PACE WITH SCULPTURE AND CARVING ON WOOD IN REGARD TO THE STYLE OF COMPOSITION. ONLY THE MEDIUM WAS DIFFERENT IN PAINTING.


1. REGMI, MEDIEVAL NEPAL, PT. 1, P. 626
discovered at Tun-Huang.

A few dated and illustrated Buddhist manuscripts, which were copied in Eastern India during the reigns of the Pala Kings of Bengal, were discovered in Nepal. The illustrations on palm-leaves and wooden covers of these manuscripts represent the Eastern Indian Paintings. The earliest known dated and illustrated manuscript from Eastern India was copied in the fifth year of Mahâpâladeva of Bengal (circa AD 1020). This is a palm-leaf MS. Astasahasrika Prajñâpâramitâ which has several illustrations chiefly of Buddhas, showing various mudras, etc., both near the beginning and end of the MS and on the binding boards. Another palm leaf MS. Astasahasrika Prajñâpâramitâ was copied in the sixth year of Mahâpâladeva at Nâlandâ. This MS has six illustrations in the first two and the last two leaves. Another palm leaf MS Astasahasrika Prajñâpâramitâ was copied in the 12th year of Govindapâladeva (12th century AD). This MS has three illustrations of Tantrika deities. The earliest known dated and illuminated Buddhist manuscript copied in Nepal is MS Astasahasrika Prajñâpâramitâ dated N.S. 136 (AD 1015). The illustrations in the MS copied in Nepal show the same concept and style of painting as those of the illustrations in the manuscripts copied in Eastern India. Dr. Regmi says that the illustrations in the

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2. Camb. Uni Lib. Add. 1464
4. Ibi d., No. 98, 89 A, CAMHbS, No. V.
manuscripts copied in the Eastern India do not betray the least sign of difference in style and conception from those which are found in the manuscripts copied in Nepal. He further writes,

However, it must be admitted that the Nepalese artist did not copy as a second rate imitator of form and style. He had his own ideas to inspire his creations and also a tradition of his own to follow, which conform to Nepalese history and environment. He also mentions that the illustrations in the MSS of Pāla regime in Bengal are in no way different from the illustrations found in the MSS. copied in Nepal. They look so similar that it is difficult to deny the influence of the pāla school of arts on the Nepalese painting of the early medeval period. Dr. Regmi observes, "The Nepalese art of painting is of a high standard even as art. The Nepalese artist certainly assimilated concepts and experiences of Indian art. But he added also to this assimilation something original born out of his own personality with the result that in some cases Nepalese art excells contemporary Indian art in lineal perspective, colour bland and craftsmanship."

Prof. Nihar Ranjan Ray writes that there is hardly any appreciable major stylistic difference between the illuminations of Bihar and Bengal or Bengal and Nepal at least till as late as the 13th century, and they may conveniently be studied as belonging to the same school. He further says, "they reveal an already developed form and technique intimately linked with an art practice and tradition that must have carried the earlier

1. Regmi, Medieval Nepal, P. 627
2. Dr. Regmi Medieval Nepal, PT I, pp. 27
3. Ibid, pp. 619-20
4. Ibid, p. 628
5. History and culture of the Indian People, vol. V, P. 690
tradition of Bagh and Ajanta in an uninterrupted sequence. According to Prof. N.K. Ray the Nepalese painting adopts a different tendency from the 13th century onwards.

The old Nepalese style of painting inspired by the Pala school of painting continued to influence the painting of the late medieval period. This is evident from the fact that the miniatures of the late middle ages bear resemblance broadly to those of the early medieval period. The influence of Pala school of painting was imprinted to a great extent upon the miniatures belonging to the late medieval period. But the distinction between the miniatures of the two periods can also be made in point of details. Dr. Regmi says, "All that we have said by way of appreciation of the art of painting of the earlier ages will equally apply to the works of the subsequent centuries. The style has remained the same with more or less the same technique holding ground, even if some aspects of the art had suffered in course of time." But according to St. Kramrisch, "Nepalese painting of the 16th century has no immediate connection with contemporary painting in Bengal. Viewed from work of the 16th century the preceding half millennium or more of Nepalese tendencies of forms the more distinctly outlined." He further writes, "Nepalese and Tibetan form are distinct throughout the paintings known either to. Tibetan motifs occur in traditional Nepalese painting from the 17th century only. Chinese textile patterns appear already in the

1. Regmi, Medieval Nepal, Pt. II p 973
18th century (on cloth borders and scroll of figure of Vasudhāra, Pl. XL) In the 17th century the Tibetan tradition of painting either ousted that of Nepal, or else it invaded it, as, in a pāta of Gautama Buddha of NS 837 (A.D. 1717). According to Dr. Regmi some of the figures of deities were painted in the NS of the late 17th century and early 18th century just when the Sino-Tibetan art influence had entered Nepal. In the 18th century Nepal also received art influence from China. In the 16th century A.D. Rajasthani painting had not reached Nepal, but by the end of the 17th century Rajasthani School painting was already inspiring the Nepalese artists. More Rajasthani influence is evident from the panel of the Pāubā of N.S. 837 with the mandala of Dīpankara. Dr. Regmi observes, "I have no doubt that what ever be the extent of Rajasthani influence in the panel of the Pāubā, it had absorbed the best as far as the same was in keeping with its traditional art form. Realism of Rajasthani school everywhere evident in the many scenes."
CONTRIBUTION OF NEPALESE ARTISTS TO TIBET IN THE FIELD OF BUDDHIST ART AND ARCHITECTURE.

Apart from a large member of Buddhist scholars from Nepal residing in Tibet, numerous talented Nepalese artists were engaged in Tibet in works of art and architecture. Tibet enjoyed the advantage of securing the talents of gifted artists and sculpturists from Nepal throughout the ages. Having built most of the famous temples of Lhasa, the Nepalese artists shaped the capital of Tibet. According to Dr. Regmi, The Nepalese artists were received in Tibet as representatives of the Eastern school of arts. Tibet derived the inspection and technique of art through the medium of the Nepalese artists. The Nepalese art and architectural style had infiltrated into Tibet and dominated the many art and architectural creations of the country, such as the stupas, temples, frescoes, scrolls and painted leaves of Buddhist manuscripts. Dr. Regmi further states that in Tibet the stupas and Caityas, pagodas and their painted walls, monasteries and temples with carving in wood and stone - all reveal Nepalese inspiration and craftsmanship. The architectural style which is now known as the Pagoda style was an importation in Tibet from Nepal. According to the archaeologists the Tibetan form of stupa with a little exaggeration of the range of umbrella is a copy of the Nepalese prototype of the 12th and 13th Centuries A.D. The influence of Nepalese art on Tibet is no less great. The beautiful lamaistic art of Tibet has been produced by Nepalese craftsmen. According to Dr. Regmi the superstitious school of Tibetan painting

2. Dr. Regmi, Ancient Nepal, 3rd Ed. P. 337.
owes to origin to the Nepal Valley. Prof. Tucci reproduces quite a good number of painted scrolls of Tibet framed on Nepalese art style. According to P. Brown the best metal figures produced in Tibet are the work of Newar artisans who have emigrated from Nepal in view of the inducement held out to them by the heads of the - - great religious order of Lhasa. Since the 12th century A.D. a large number of Nepalese artists along with learned Buddhist monks visited Tibet. According to L. Petech during the reign of Anantamalla (1274-1310 A.D.) Nepalese art reached at its highest and penetrated in the Tibetan monasteries and temples.

Prof. Tucci observes: "Although the names of the Nepalese Artists are lost, the eulogies of monasteries and biography of - Lamas abound in general allusions to makers of statues and paint-
ers from Nepal. A-ni-Ko, a Nepalese Buddhist artist of royal family who had mastered the art of casting in bronze, was sent to Tibet as a leader of 80 artists from Nepal in 1261 A.D. In 1260 A.D. Gublai Khan wanted to erect a stupa of gold in Lhasa and ordered the Sa-skya abbot P'ags-pa, his spiritual teacher, for building it. At the request of Head Lama of Sa-skya the king of Nepal named Jayabhimadeva collected 80 artists and sent them Tibet with A-ni-Ko as their leader in order to erect a stupa of gold in Lhasa in 1261 A.D. A-ni-Ko worked there for sometime and carried out his task with such a success that Head Lama of Sa-skya persuaded him to follow him to China. After A-ni-Ko and his eighty artists followers

the names of two Nepalese artists in Tibet are heard. One of them is Vanguli who had worked to decorate the Nor-Monastery in Tibet. Another is AK'ora-dsa\(^1\), who founded the monastery of Nor or Evarrt Oosde in Tibet in 1429 A.D. imported artists from Nepal to adorn the Chapels. That the artists were from Kathmandu and the style originated from there is evident from two inscribed and dated paintings painted there. The Mahākāla image painted there by Nepali artists\(^2\). According to Taranatha there were 20 Nepalese artists in Tibet who were carving statues on bronze. They obtained dāksinā and not wages. The articles they were offered were Chinese cloths, dust, silk, turquoises\(^3\). Taranatha further adds that a statue of Jambhala and haloes for seven other statues were being done by the Nepalese artists in his presence\(^4\). According to the fifth Dalai Lama the Nepalese artists Dsvo Ehan, Siddhi, Karsis (Mangal), Dharmadevo, Dsai sin (Tay Singh), Amara Dsa ti (Amarajati), Dse La K'ran K'ra Pa su Tsa were working in Lhassa. Amongst other images, they made one of the Dalai Lama\(^5\). In the ancient chapels of Sha-lu monastery in Tibet there are many bronze images originally taken from India and Nepal. On the wall of one of the chapels there are fresco paintings. The names of some of the artists are also inscribed on their works\(^5\).

2. The Arts of India and Nepal, P.113, by the Nasli and Alice Heeramanek collection.
4. The Biography of the fifth Dalai Lama, Regmi, I, P.633.