

Preface

ej This present dissertation embodies my researches in the sculptural art of Vaṅga and Samatāṭa from c. 700 to c. 1200 A.D. It is spread over five chapters. The first chapter dwells on the geographical and historical backgrounds of the region, while the second chapter is devoted to the study of the growth and development of the plastic diction of the sculptures hailing therefrom. In order to trace this development clearly I have included examples prior to the time-scale under study. In a way this is the central chapter of my work where I have tried to highlight the distinctive characteristics of the sculptural art of Vaṅga-Samatāṭa. Attempt has also been done to make a comparative study of the relevant objects with those found outside the given territory, such as North and West Bengal, Assam, Bihar and Orissa as well as South-East Asian countries and Nepal and Tibet. In the third chapter which deals with the religious condition of Vaṅga and Samatāṭa as reflected in the sculptural specimens under review it has been shown that Buddhism enjoyed a predominant position during the Pāla dynasty particularly in the area of our investigation, while Brahmanism got back its former hold towards the end of the Pala rule and in the Sena period. Syncretistic tendencies or attempts towards rapprochement between different Brahmanical cults which were on view during this period have also been taken note of. The fourth chapter brings to light the socio-economic condition of the contemporary age on the basis

of the objects d'art in question. It gives coverage to ~~today~~
~~the~~ the coiffure, dress, ornaments, musical instruments, weapons
etc. *to be made in the ...*

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