CHAPTER - IV

BRONZE SCULPTURES

AND ITS DEVELOPMENTS.

The copper alloy termed as bronze is a good texture for making luminous objects of durability. This term is used by the modern scholars as a nomenclature colloquially as bronzes to denote idols and images made of this alloy. This alloy bronze is mostly employed in sculpting the objects of worship in India.

As alloy being harder, more glitter and durable than the elementary metal (copper) it was used to make tools and weapons in the proto - historic days since its knowledge was procured by man and passing away the copper age till the arrival of the iron. As the metal launched in the space of utility of man, the bronze became a fabricator of objects of bright and beauty as well as of sanctity and holiness. This alloy is employed by the Indian worshippers for making idols of seen for unseen supernatural power since the idea struck to their mind for neat and clean, durability and longevity as well as shine and glow.

HISTORY OF SCULPTURAL DEVELOPMENT

India is the Museum of images in the theme and style of anthropomorphic sculptures. While south - east Asia is the
edifice of the facial anatomical images. So the sculptural
development history is the art trends of sculpture developed stage
by stage conducted by the sculpture developers of India to some
extend. The real origine of the sculpture of veneration was
fantasy as it were corelated with the impression of the
imagination of fancy for unseen description and visual forms
and figures. As the Aryans and non - Aryan in the ancient India
were the worshippers of the natural power and phenomenon in
the term of gods like Indra, Surya, Visnu etc. as well as monsters
and supernatural beings in the name and style of Pasupati,
Sheshha Naga etc. The Aryans established the formless into
forms while non - Aryans transacted the form and figures into
poses and postures.

Indian sculptures are theological images corelated with
the Indian religious discipline. The sculptural art has been
effectted by the geographical, historical and periodical factors.
Indian sculptures can be divided in five periods¹ in the following
way :

1. Early period.

2. Gupta - Vakataka period (interim period).

3. Early Medieval period.

¹. Dr. N.L Mathur : Sculptures of India, New Delhi. 1979.
4. Medieval period.

5. Later period.

1. **Sculptures of early period**

The early period referring here covers different phases like Indus valley period, the Mauryan period, the Sunga period, the Kushan period and the Andhra period according to what the people and artists of periods contributed to the sculptural granary of Indian arts.

**The Indus valley period (C 2500 B.C.)**

The Indus valley period is the most important phase in the sculptural world of India since it is the father of Indian sculpture uptill now when the earliest Indian sculptures were put forth by the then Indus people\(^2\). Many human and animal figures and seals were excavated. The animal seals are the greatest examples of an artists work to embody the essentials of a given form in artistic shape\(^3\). Among the bronze work produces of Indus valley civilization, a dancing girl has been selected for its artistic work.

**The Mauryan period (320 - 187 B.C.)**

The Mauryan sculptural art stood as a notable epoch in

\(^2\) Dr. N.L Mathur: Ibid. p.19.
\(^3\) A coomaraswamy : The dances of Siva; Bombay. 1948, p.17.
the sculptural art of India. The great symbols of India - the lion and a bull and the wheel of Asoka is appreciated by the international scholars. The peculiarities of Mauryan art products were well polish type. All the human figurines of the time have all in Indian forms, appearences & styles.

**The Sunga Period (C. 185 B.C - 75 B.C.)**

The Sunga period is known for its marked development in the form of the sculpture and its ornamentation and depiction of the life in its true form and reality. Even though the sculptures of this period is of Buddhist processions, alto - relievo statues of Yakshas, Yakshis, devatas were produced. The sculptures of this period were well designed, laboriously chiselled, carefully finished, various human postures in different difficult poses.

**The Kushan period (C.30 - 200 A.D.)**

During Kushan period Gandhara School of sculptural art in north - western India and Mathura school of sculptural art in central India were appeared. The Kushan period is high time for mixed up art of Greeko - Bactrio - Indian art. The artists of this period portray men like gods in Gandhara art whereas gods like men in the central India

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The Gandhara images are carved out in a realistic manner by the delineation of muscles and addition of moustaches. A distinct characteristic art is the representation of the thick drapery with large and bold fold lines by following the Hellenistic characters for faces and ropes. The postures and poses gesturing of statues are of Indian style. The Gandhara sculptures have smooth round features of the idealised human figures draped in a transparent or semitransparent cloth. The figures of the 1st century A.D. are shorter in stature and stumpy in appearance but in the 3rd century A.D. it was changed.

The Mathura art was a centre of early indigenous art. The Mathura sculptures are distinguished by the material used - a kind of spotted red stone. The noteworthy specimen of Mathura art are those of Yakshas and Yakashis.

**The Andhra period (235 B.C. - 200 A.D.)**

The Andhra period is not a continued line of the above cited period but paralleled and simultaneous in Andhra region of south India and the range of its skill in sculpture was identified by the magnificent stupas at Amaravati (150 - 200 A.D.) The sculptures during this period are appeared to be (i) slim and blithe features, (ii) carved the images in the most difficult poses, (iii) carved human figures with tall and slender form which
delicately modelled body and extremely slender legs, (iv) women figures are in graceful forms and (v) figures of demi - gods like Nagaraja with his wife are well drown with anatomical details\footnote{5}.

2. **Gupta-Vakataka period** (Sculptures of interim)

The Gupta sculptural Art and Vakataka sculptural Art represents the sculptures of interim period. The Gupta period (320 - 510 A.D.) is remarked by attainment of a stage of beauty and comple"ness in plastic art of sculptures which India never had before in the style and technical Art. The sculptures of Gupta period are at best art both in Buddhist and Hindu images. The Gupta art is characteried by its refinement, a clear delination of the feature, curly hair, absence of urna, greater variety of mudras, elaborately decorated nimbus, the covering of one or both shoulders and extremely diaphanous robe clearly revealing the figure and by a lotus or lion pedestal usually with a figure of donor\footnote{6}.

With regards to the Buddhist sculptures, the Buddha image stood at the peak of perfection by examplefying art in Buddha sculptures at Sarnath & Mathura. Buddha images mostly bear the gestures of Dharmachakra, Abhaya, Dhyana etc. mudras. Sculptural narration in art language of pouranic stories of myths

\footnote{5}{Ibid p. 17.}
\footnote{6}{Coomarswamy A%A India & Indomsian Art}
& legends is also the most important feature of this period which are seen at the cave temple of Nilgiri hills and Pathari temple near Nilgiri hill. The Gupta art shows sobriety in the use of drapery, oraments and other decorations and nudity as a rule was eliminated from the art.

**Vakataka Sculptural Art:**

The Vakatakas were the rulers of the northern Deccan about the contemporary period of the Guptas, their artful sculptures are in the style and characteristic features of the Gupta art. Their sculptures are still flowering in Ajanta & Ellora Caves in Aurangabad districts and Elephanta in Bombay harbour. The Ajanta Caves are specialised in the Buddhist theme, while Ellora in Ramayana theme. From Gupta-Vakataka period the additional limbs and organs of body such as arms and heads are evolved as it were exhibited four armed Narayana and four faced Brahma, half male (with two arms) and half female (with two arms) Siva (Ardharisvara) four armed Siva. During this period the crown replaced the turban. Circular head dress, multi- stringed necklace, armlets, ear pendants and ornamental fillets of the Goddesses are seem to have been originated which is shown in a Gwalior sculpture of a female image. So this interim period is one of the most important laddering stage of

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8. Ibid. p. 21.
Indian art in sculpture,

3. Early medieval period

The sculptural art of early medieval period has a short period. This period is represented by the sculptural arts of mainly the Chalukyas and Rastrakuta dynasties of northern Deccan and Pallava dynasty of southern Deccan. These three dynasties furnished their artful images as patrons of Gupta renaissance under the association with neo-Brahmanic revival rooted in the Hindu Puranas & Saiva Agamas.

The Chalukyas constructed lively caves, shrines and temples decorated with magnificent sculptures. The most notable achievement of the artist of this period was to contribute a dreamy floating quality to the figures of the flying gods and goddesses. Two famous panels of flying celestials from Aihole shows this character.

The Rastrakutas was Saivites and their art was dedicated to Siva and His related deities. Their greatest achievement is the monolithic cave temple of Kailasana at Ellora, a wonderful architectural feat. The artist has portrayed the different manifestation of Siva and Parvati in this temple.

The rulers of the Pallavas were the paramount power in south India for nearly 300 yrs. (i.e. 575-879A.D.). They are patrons of art and erectors of the noblest monuments of south India. Their sculptural art is inspired by the art of Amaravati of Andhra period to some extent. The Pallava sculptural art is produced on several rock cut cave, monolithic temples and open air carvings in relief on rock surface. The theme overwhelming in their art is Hindu Puranic legend and myths in both the accounts of Saiva -Sakta and Vaisnavite sects.

At Mahabalipuram there are several rock cut caves or mandapas which preserve some of the most robust sculptures. The Durga or Mahishasuramardini riding a lion, fighting hard and staying the buffalo headed demon-Mahishasura with her ten hands is exhibited at Manishasura mandapa of Mahabalipuram. This means that ten handed goddess of neo-Brahamanic Tantric theme is appeared to eventuate during Pallavas period. The characteristic of the Pallava sculpture are extraordinary animation and elongation of human form. The Pallava sculptures differs chiefly from that of the Gupta period in the grater slenderness and freer movement of the forms, the more oval face and higher cheek bones.¹⁰

4. Medieval period

The scope and range of time covered by the medieval period of sculptural India lies within the middle of the 8th century to the advent of the 14th century A.D. During this period Hinduism was revived and reasserted itself to be the dominating religion of India excepting in Bengal. But with the rolling of wheels of time and Saiva-Sakta cult and with event of birth and extention of Tantrism from Saktism, the Tantricism was appeared to hold a place of honour in all the religion of India during the period. Tantricism showed a tendency to represent the gods and goddesses in terrifying and aggressive forms, Saktism (Sakti worship) was also increasing along with Tantricism\(^{11}\).

The sculptural art of the medieval period were carried out by various royal dynasties who soever swayed in many parts of India during the period. The most important features of the religious renaissance of this period is the consideration of the temple by the then people as the replica of the cosmic world wherein the divine and semi-divine and mortal beings were presented and so the sculptures played an outstanding role in adorning the shrines to represent the supernatural beings. The rulers of Orissa erected a series of large temples adorned with enumerable sculptures during the long period of six centuries starting from 8th one. One of them is the gigantic Sun temple (1150-1250A.D) of Konarak. All the sculptures are appeared to be

\(^{11}\) Dr. Mathur: op. cit. p. 34.
decorated, ornamented and equipped adequately.

The Chandella sculptural art of Khajuraho advocating not to borrow from others but to lend to others in the spirit of art. Khajuraho is the place where the east i.e. Bihar, Bengal and Orissa meets the west i.e. Gujarat and Rajasthan. The themes reproduce here in Khajuraho sculptured panels are the representation of the life of men, women and children in all stages of human life and activity in the natively localized traditions.

The Pala rulers were great patrons of art and Pala school of sculptures was flourishing in Bengal & Bihar from 8th to 13th century A.D. They were the followers of Buddhism. The great centre of the Buddhist culture and source of the iconographic complex and stylistic influence was confined to the city of Nalanda. The Pala rulers were tolerable enough to produce the Hindu theological sculptures.

**Changes in sculptural Art during medieval period.**

The change of head gear from the turban (ushnīśha) of the early sculptural period to crown (Kiriti) of various fashion in this medieval period is vividly seen while the appearance of crown is afforded to have been evolved in among the sculptures of interim period prior to medieval period. Thus Indra, became changed from ushnīśha to earn his traditional name kiritin (wearer of crown) and other deities followed the same.
No *yasthopavita* (the sacred thread) is worn by the sculptures of early period but the resemblance of whish is worn by early sculptures is the upper cloth worn in *yasthopavita* fashion stretching from the left shoulder to the right side of balley in accordance with the description of Yajurveda\(^2\). But the actual *yasthopavita* more than the upper garment is appeared to have been evoluted during Medieval period. As luxury and sportiveness lure and entice the human being this body wearing piece became elaborately decorated and fashioned in such way that it may attract the viewer and catch his eyes. So mukta *yasthopavita* or pearl *yasthopavita* is seen for the first time in Ajanta cave painting and in Chalukyan, Pallava and Chola sculptures. Thus different varities of *yasthopavita*were developed in due courses.

**Suvarna - Vaikakshaka, Udana - Bandha and Katisutra**

These three ornamental body fastenings like ribbon or strand of cloth are gifts of the decorative motif of the south Indian artists who had worked in sculpture and painting during the days of the Pallava, Chola and other dynastic rulers. The arrangement of various folds, flaps, swings hangs etc. of drapery and tassels were also introduced by the south Indian sculptors during the medieval period\(^3\).

**Buddha's head protuberance**

*The Buddhist Panthion Buddha is invariably represented by a*  

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symbol before christian era, then an anthropomorphic form at the end of the 1st century A.D. which is again represented with a single sinistral curl or a line above the forehead. In Gandhara sculptures he has a wavy knot of hair and in later Kushan & Gupta sculptures represents a protuberance on his skull and small curls all over the head. A flame above this is added in medieval sculpture which is more popular in south than in northern India.

**The Vajra of Vajrapani**

The Vajra (thunder-bolt) of Vajrapani (bearer of thunder bolt) i.e. Indra has its origin in the shape of like a bone in its representation in the early period which is developed into a structure of three pronged both ends as found in Amaravati during medieval period.

**Additional limb and organs**

Divine, semi-divine and super natural human beings have only a pair of limbs and organs during the early period of sculptural art. But additional limbs and organs were begun to provide to the sculpture such as arms, head, legs etc. from the period of Gupta - Vakataka sculptural art. The image of demigod, semi human, semi animal, half man and half femal (ardhanarisvara) and terrific and erotic structures are evolved during the medieval period of sculptural art.

14. Ibid.
5. Later period

The later period of Indian sculptural art covers from middle part of 14th to 16th century A.D. This period had only two schools of art such as Vijayanagar school of art and Nakaya school of art but the last school was nothing other than the appendage of the first. The Vijayanagar rulers were patron of temple architecture and sculptural art. The nature of the Vijayanagar sculptures are found to follow the art tradition of the Andhra and the Pallava and are appeared to emphasize more on the decorations of temples than the object of veneration. The Nayaka rulers patronised the Vijayanagar school of art. They built the reknown Meenakshi temple decorated with profuse sculptures.

The Nayaka school of art and its sculptural art was the last phase of the art in India. There after no patron came up to rescue it and the tradition slowly died out in the streaming day of civilization in India\(^5\).

**SCULPTURAL HISTORY OF MANIPUR**

As afforded by the scriptural Meitei documents and archaeological data of sculptures, the Meitei sculptural art and its produces can be divided into two on cronological division and three on religious fundament. These divisions are studying as below:

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15. Dr. Mathur : op. cit, p.50.
Cronological division

The chronological division of the Meitei sculptural art are (1) Pre-Hindu period and (2) Hindu period sculptural art and its produces. They go as under:

The Meitei are the worshipper of the nature in the name of the almighty and his manifestation in the symbolic representation by the natural objects of living or non-living. But the actual origin of this symbol worship or totemism is in obscurity even while it is presumed to have been evolved prior to their religious renaissance during the regime of Laiyingthou Khagemba. The progresses of totemism as a whole for the Meitei are still in process. Those will examplified by the symbolic representation of Laiying Sanamahi by a temple coin and Leimaren with a pot of water in every house, flower ball (Leiyum) for arbour deities, iron Ladle (Khallong) sword etc. for clannial deities (ancestors), a precious stone embellished with gold for Hindu Vishnu, stone for Siva or Mahakal etc.

This symbolic representation is probable to introduce in Manipur by the influence of idol worshippers of Hindu specially the Brahmins who had influxed in Manipur since the regime of Meitei King Kiyamba and the idol-reverent oriental people specially the Shans and the Mrammars. The cult of this symbol worship effected to the sculptural art of ancient Manipur when this art and the craft was proceeded in the
medieval historical Manipuri. Many Hindu anthropomorphic sculptures in the miniature size of probability for domestic veneration were carried out by the Hindu Brahmins in Manipur. On the other hand facial anatomic iconographer were crowded in the then medieval Manipur. Thus the Meitei accepted and adopted the worship of human anatomically formed and feature deity. The evidence of veneration of gods and goddesses in human forms are furnished as example in royal chronicle in the transaction of casting the imaginary images of Panthoibi in 1699 A.D and Lai Wahaiba or Sanamahi in 1700 A. D. in the Meitei motto modelling and casting methods of cire perdue or lost wax technique. The casting of the Panthoibi image is the first and foremost of its kind in Manipur and it is appeared under the royal patronage of Meitei King Charairongba. These deities are probably adorned to the respective shrines of the deities erected and established in the then Kangla cantonment since the regime of Khagemba\textsuperscript{16} and Meitei King Paikhomba (1666-97) A.D

The anthropomorphic form of the revering sculptures which started since 1699 A.D. and continuing until now has three kinds viz-

(i) one as concerned by Murti or anything which has definite shape and limit\textsuperscript{17}, (ii) one as denoted by Lupham / Konlu\textsuperscript{18} and (iii) one as definite shape by Komai. The first is the human form and figure which has the

\textsuperscript{16} Ibungohal & Khelchandra : op. cit ; P 36
\textsuperscript{18} Ibungohal & Khelchandra : op. cit. p. 293, 372.
limbs and organs of the body. The second i.e Lumpham is the anthropomorphic figure of the human head. Thus the idol of anthropomorphic detail were accustomed to worship from the reign of Charairongba till the regimes of Meitei King Narasingh (1844-50) A.D. The idol worship in skull-form was started since 1849 A.D and proceeded in twin flows along with the reverence of Komai19 until 1891 A.D and when the cult of Umanglai (bower-deity) was bruised as if a brutal and brutish superstition by the British. The third i.e Komai is the anthropomorphic form of human facial anatomy. The idol veneration of anthropomorphic facial form was probably originated from the facial embalmment of Radhika of Shri Govinda in the oriental style of iconography in 178420 and proceeded till the present. The embalmment of metal (gold) facial anatomy in the facial structure on the icon of Radhika is witnesed by the documentary provisions of the Royal chronicled annals21.

The worships of these three forms and figures and zoomorphic forms of Nongshaba, the imaginary, unicorn beast of dragon headed and lion bodies style; and fantastic, double horned reptile of dragon headed and serpentile python bodied figure of divine Pakhangba are also appeared to follow up in both the iconography in due courses. Some of the important casting and carving of sculptures of the Meitei native culture in various textures, are summing up hereunder:

1. Casting the image of Panthoibi in 1699 A.D.

2. Casting of the image of Sanamahi in 1700 A.D.

3. Casting and inauguration of both the image and temple of Sanamahi in 1730 A.D.

4. Recasting of the idol of divine Sanamahi in 1732 A.D.

5. Recasting of the icon of divine Sanamahi in 1778 A.D.

6. Carving of the image of divine Pakhangba (probably on stone) in 1779 A.D. in the form of dragon.

7. Carving of the two zoomorphic structures at the royal palace gate in Kangla complex under the pattern of syncretic beast of carnivorous and herbivorous characteristic qualities and virtues under the appellation and style of NONGSHA the sky - animal or celestial beast which was called by the British under the nomenclature of “dragon” and hence the gate as “dragon gate” in 1804 A.D. which is entitled by the Meitei as “LAKHONG”22.

8. Sculpturing of two dragon headed and serpentine python bodied reptiles.

9. Reconstruction of the two syncretic beasts, Nongsara

22. Ibid. p. 185.
erected at the royal palace gate in the Kangla cōntonment on the 24th July 1844 A.D.\(^{23}\).

10. Casting the image of the divine progenitress, Sarangthem Lainenma of the Sarangthem Sub- clan and family in 1845 A.D.

11. Casting of the skull image in anthropomorphic form of divine Khoriphaba of Phoijing hill in 1849 A.D.

12. Casting of the skull images of anthropomorphic form of their divinities - Nongpok Ningthou, Panthoi, Laijiang Ningthou and his consort of Ukhongshang village in 1868 A.D.\(^{24}\).

13. Sculpting of stone images of human and half animal figures viz. Hanuman, Garuda, and Nongsa/Sky - beast to decorate the first iron bridge, Sanjenthong 1905 A.D.

Some Existing Images of Meitei Native cultural theme

Some undated existing images of anthropomorphic detail, facial anatomy and syncretic figuration in different textures of anonymous scuputors at different places of Manipur are there. Some of them can be mention here as :-

\(^{23}\) Ibid. p. 267.
\(^{24}\) Ibid. p. 372.
I) Divine Nongshaba in the custody of Laithangbam family at Moirang (syncretic deities) in bronze.

II) Numerous sculptures in facial anatomy of various divinities adorn at the shrines of different Meitei arbour deities at different places.

III) Anthropomorphic detail images of Konthoujam Lairembi and her consort at the bowery shrine of the deity at Konthoujam village, Imphal West District.

IV) Stone carved image of Phouoibi the presiding deity of cereal, crops of Meitei land in the custody of Manipur state Museum Imphal.

V) Other stone images in this Museum.

VI) Golden pea-cock in miniature form in this Museum.

Hindu Periodical Division

The first royal person who embraced Hinduism was Meitei King Tubi Charairongba. His aspired religious Hindu sect was Sakta a sectarianized creed. He was enchanted by the qualifications and virtues of a Hindu Kshetriya and his faith in Saktism was in the form of Kalika, the ever bestower of success and domination over the enemy and

who entrusted and deligated her powers of war and fight to Druga, 
bestowing of wealth and treasure to Bhubaneswari etc. So King 
Charairongba established a shrine of divine Kalika and adorned with a 
stone uncarved image in the representation of the supreme Goddess 
in the area of the then Kangla Cantonment prior to his initiation into the 
sect in 1702 A.D. This stone Kalika and Her consort Mahakala was 
worshiped in Kangla Cantonment up till 1726 A.D. and then shifted Her 
shrine to Wangkhei Ningthem Pukhri Mapal (on northern side) in the 
same year. As the rolls of time and culture She was seperated with Her 
consort which is venerating at present Takyen Khongban under the 
name of Mahadeva while She is worshipping in the same Her previous 
shrine under the Meitei name and style of Khulleima (Mistress of the 
village).

After the expiry of the first Hindu king Tubi Charairongba, who 
assumed the Hindu name of Pitambara singh, his son and succesor 
Meitei King Mayamba whose popular name is Garibaniwaza, follow the 
suit of his father and adopted Saktism but his mind was made up for 
another sect of Hindu. So he was initiated into Nimandi sect of Hindu 
Vaisnavite creed by his preceptor Gopaldas (1715-20 A.D.) from Ben-
gal in 1717 A.D. and proceeded into the cult of the worship of Krishna. 
Actually Garibaniwaza was a worshipper of Rama and initiated himself 
in Ramandi sect of Hindu Vaisnavite creed in 1730 A.D. under his 
venerable preceptor Santadasa Gosai (1715-44 A.D.) from Sillet,
Bangladesh. He followed the Rama-cult strictly. He erected many temples among them the existing one with stone sculpted icon of Human in the temple of Mahabali Hanuman. The image of Hanuman was carved on a megalith (probably a sand stone). Chingthangkhomba was a devotees of Nimandi sect of Hindu Vaisnavite creed until 1774 A.D. and change his view and religious ideology to the sermons and discipline of Madhabi sect which allow to worship all the Hindu gods and goddesses at the same time and shrine\(^{26}\). All the descending and succeeding kings of Rajarshhi Bhagyachandra (alias / Chingthangkhomba) and their subjects followed his principles and is following the trend of the Madhabi sect. Under the patronage of this sect many incos mostly in wooden texture ocassionally and dearly in metal texture are carved and casted as well as engraved on stones .Some of their kinds are as follows :-

1. Carving of the image of Hanuman in 1729 A.D.

2. Sculpturing of the anthropomorphic representations of divine Krishna under different names viz. Bijayanatha Govinda (present Bijoygovinda of Sagolband ), Madanamohan (at present in the custody of R.K.Achoubisana of Singjamei Mayengbam leikai) and Govinda in 1776-77 A.D. in Jack fruit wood texture at Lamangdong and divinized their divinities in Nov. Dec. of 1779 A.D.

\(^{26}\) Gokulchand Singh : Shri Shri Veisnab Itihas, Imphal 1948, p. 79.
3. Casting of the golden representation of divine Vishnu embedding the precious stone presented by the then king of the Pong to King Garibaniwaza at a meeting in Meitei royal office chamber of Kuchu on 1740 A.D. inside the gold texture, during the period from 1776 to 1779 A.D.

4. Sculpting the idol of Radhika, the divine consort of venerable Govinda in about 1784 A.D. in Jack-fruit wooden texture.

5. Carving of the image of Nityanand Pravu (Arambam Nityananda) in wooden texture 1795 A.D.

6. Sculpturing of an idol of reverential Krishna in wooden texture under the different nomenclature of Gopinatha (at Ningthoukhong and Abdeitya at Lam Mangdong) were executed in 1798 A.D.

7. Carving the idol in the representation of respectable Chaitanyadeva (in Nabadwip, W. Bengal) was carried out within 1795-98 A.D before King Bhagyachandra's launching of the pilgrimage to witness the Ganga27.

8. Carving of the Phallus of divine Siva was introduced on stone texture in 1806 A.D. and sent to Moirang for inau-

guration of Phallus worship in Manipur\textsuperscript{28}.

9. Sculpting of the syncretic representation of Nongsha at the palace gate of Canchipur Capital in 1828 A.D.

10. Carving the image-representations of Shri Jaganatha, Shri Ballavadra and Shrimati Subhadra in Mango wood texture collected from Heinoubok village. Imphal in 1832 A.D.

11. Sculpturing of the image representation of the ten armed divine Durga, the presiding deity of warfare probably in straw and mud texture in 1891 A.D.

12. Casting of the image representation of divine Vishnu under the name of Mahavishnu in 1852 A.D.

13. Carving of an image of divine Krishna in trivanga form of gesture in wooden texture in 1865 A.D.

14. Sculpting two adult image of divine Krishna and reverent Balaram along with two images of Krishna with consorts in wooden texture in 1868 A.D.

15. Carving of decorative image of Hanuman and Garuda as described in 1905 A.D.

\textsuperscript{28} Ibungohal & Khelchandra: op. cit. p. 192.
16. Reconstruction of the image representation of Raseshwari / Radhika the consort of Govindaji of Manipur in c, 1944 A.D.

17. The image representation of divine Rama, devoted Lakshmana and her divinity Sita in bronze the bigger ones in size adorning at the Ramaji Pravu temple of Wangkhei Ningthem Pukhri Mapal Imphal) were casted during the paramouncy of Raja Gambhir singh (1825-34 A.D.) as they (the smaller idols) were reported to have been lost in the eclipsed days of the seven years devastation.

The annals of Manipur exhibits some reknown metal idols as to have been brouht in Manipur from the western countries as :-

I) The theft event of Shri Krishna image in bronze under the name of Vrindabanchandra in 1804 A.D. expressed the brought in of the image as it were not adorned to any shrine / temple in Manipur.

II) Brought in of the Shri Ramapruv in 1884 A.D. from Narasingha Tilla, Sillet, Bengal.

III) Brought in of the metal idol of Gourai Pravu in 1851 A.D. from the west.

29. L. Mangi Singh: op. cit.
30. C.K. op. cit. p. 185.
IV) Brought in of the icon in the representation of divine Lakshmi the goddess of the presiding deity of wealth and treasure in 1870 A.D.

V) Carried out of the metal idol of Narasingh the 4th incarnation among such important 10 of divine Vishnu from Lakshipur Carychar, Assam in 1874 A.D.\textsuperscript{31}.

There are also some important idols revering in the valley of Manipur private temple but regarded as public deity and family venerating deity as the Arambam Nityananda and some of which are:

1. Shri Gopinathji metal idol of Nara sub-clan of royal dynasty (at present at Apong Engkhol, Wangkhei).

2. Wanging Ningthou, stone icon worshipping in the name and principle of divine Vishnu (at present at Kairenbikhok, Wanging, Manipur)

3. Bangshibadon of Khangabok village, sculpted with the branch of the jack-fruit tree from the wood of which Shri Bijoy Govinda, Madanamohan, Govindaji etc. were carved out, adoring in the concept of divine Krishna.

4. Lord Krishna idol under the style of Radharamon adorned to the reconstructed temple yard on Canchipur hillock in

\textsuperscript{31} Ibid. p. 423.
1918 A.D. by Maharaj Churachand Singh.

5. Divine Mother Goddess Kali (Kalimai), at present just at an arm's length on the south of the cantonment of the 1st M.R. worshipping by Loubuktongbam family in wooden image.


More than these, there are uncountable metal and wooden icons in anthropomorphic forms which are worshipping in the private domestic temples throughout the valley of Manipur.

Metal statues so far recorded in scripture to have been brought in Manipur are:\footnote{Bamon Meihoubaron (Ms).}

1) Rudradeva (of Kakchingtabam), 2) Kali (of Kuliningmayum), 3) Radhakrishna (of Gotimayum), 4) Narayana (of Gurumayum), 5) Shri Visnu (of Angomlai Latpam), 6) Shri Madanagopal (Krishna statue of Gosanjimayum), 7) Jatayu (of Chowdhurimayum), 8) Shri Madanamahol (Krishna statue of Takhelchangbam), 9) Shri Narayan (of Thongkhratabam), 10) Gopaldeva (Child Krisna statue of Dhyandasmayum), 11) Visnu (of Phurailatpam), 12) Bangshibadan (Krisna statue of Phurailatpam), 13) Bhutabihari (Krisna statue of Bachaspatimayum), 14) Gopaldeva (Child Krisna statue of Brajamayum)
15) Gopalji (Child Krisna statue of Brajabashimayum), 16) Balla Bhadra (Vasudeva Krishna statue of Brahmcharimayum), 17) Sudarshan (wheel / discuss of Visnu of Brahmcharimayum), 18) Gopaldeva (Child Krishna statue of Monoharmayum), 19) Gopalji (Child Krisna statue of Adhikarimayum Anoubam), 20) Bangshibot (Krisna statue of Aribam Tampaklailatpam and Aribam Vishnulatpam), 21) Mahapruvu (Gourangga statue of Aribam Sagol Lailatpam), 22) Shri Madhusudon (Krisna statue Acharyyamayum), 23) Giriraja (probably Krisna statue of Radhakunda Basimayum), 24) Bijoy Govinda (Krisna statue of Laimayum), 25) Gopalji (Child Krisna of Laimayum Anoubam), 26) Narasingh (Demi- god Man-lion statue of Waribam), 27) Gopinatha (Krisna statue of Sanglakpam), 28) Ramachandra (Rama statue of Sijagurumayum), 29) Bangsibandan (Krisna statue of Sijagurumayum Junior), 30) Gopalji (Child statue of Shrimayum), 31) Radhamadhava (at present Madanamohonji of Kongba, Krishna statue of Hangoibam or Mathurabasimayum), 32) Narasingh (Demigod half man lion statue of Hanjabm), 33) Narasingh (same as (33) of Hajarimayum), 34) Shri Narayana (Visnu statue of Hidangmayum), 35) Kurma Thakur (Turtle Visnu statue of Hidangmayum Junioir), 36) Chaitanya Mahapruvu (Gouranga status of Heikakkimayum), 37) Hanuman Panchmukha (five faced Hanuman statue of Mahabali temple), 38) Ramji Pravu (Ram, Sita & Lakshman statues at Wangkhei Ningthem Pukhri Mapan one set), 39) Brindabanchandra (Krishna statue worshipping at Shri Govindaji temple), 40) Gourai Pravu (Gourangga statue of Uriop Sinam
leikai Laishram & Baschaspatimayum, 41) Copinatha (Krishna & Radha statue of Mayambungton or Lokendrajit at the Junction of Nongmeibung and Wangkhei Pandon), 42) Gopaldeva (Child Krisna of the same as 41) etc.

**Religious Fundamental Division.**

This division has -(i) Indigenous Meitei cults like divine Pakhangba faith, reverential bower- deities beliefs, divine Sanamahi cult etc. (ii) Hindu religious creeds, like Saiva, Sakti, Vaisnavite etc. cults and (iii) Buddhist religious discipline. Even though no follower of the Buddhism is found to trace back in among the Meiteis, this case is taken up due to availablity of the sculptures.
VARIOUS BRONZE STATUES OR ICONS WITH THEIR LOCATION AND DESCRIPTION.

The Bronze statues studying hereunder are all in occupation of Manipur and are found at Manipur State Museum; Private Museums such as Mutua Museum, Imphal; Peoples’ Museum, Kakching and Manipur University Museum, Canchipur and private belongings which are probable to cast within the 19th century A.D. The casting of icons was started in local style since 1699 A.D. even if the first icon was of unanthropomorphic forms. But most of the icons studying below are of imports into Manipur.

The present-day common icons worshipping in the private temples are mostly of Radha and Krishna (in different names and nomenclatures of metal & wood), Gopaldeva or the child Krishna (mostly in metal), Jagatbandhu (in wood), Chaitanya Mahaprabhu (mostly in wood) etc. So for the convenience of study some statues for every common nomenclatured deities are selected.

In order to save from thrivingness the statues of the private museums and private belongings are found to have been registered under Indian Antiquities and Art Treasure Act 1972 by the State Archaeology, Manipur and which is represented by ANT Regn. No. ... MNP /c or MNP /1.
A. Selected Bronzes from Manipur State Museum, Imphal.

1. Icon of Buddha (i)

The statue showing on the plate no.1 is found on the accession No. MSM No. 150 1(a). The statue of Lord Buddha is seated in the vajra-paryaṅkāśana attitude on a pericarp of a high viśva-padma (fully blossomed lotus showing the petals in both upward and downward directions). The Buddha is showing the bhūmisparśa-mudrā with his right fingers touching seat and the back of his left hand palm is resting on the sole of heel of his right foot. The viśva-padma in its turn is resting on a high pedestal in which five small figures such as anthropomorphic figure, elephant and others are decorated. The statue has a height of 10.2 cm. with its ground spreading base.

The Buddha is cladding in an antarvāsa (lower garment of Lord Buddha) of which the downward end portion folded and spreaded on the seat in the form of hand fan underneath his left foot and the uttarāsaṅga (upper garment of Lord Buddha) which is in the dressing style of leaving his right chest, shoulder and arm at the middle of his chest. The pleated upword end of the upper garment is hanging down from his left shoulder is a conical form.

The head and the hair are style in the Buddha’s usual design of uṣṭhīsha which is some what conical in shape and appeared to cover with rows of long curls. He has a broad face, half closed eyes, arched
and raised eyebrows, elongated earlobes which touch the shoulders, flat nose, auspicious lines round the neck, narrow waist and a small rounded depression in between the eyebrows.

This statue is comparable with the bronze images of Lord Buddha in the custodies of the Nalanda Museum, Bihar under their accession no. 139 which has a height of 5½ (inches) and of Indian Museum, Calcutta, under its accession no. 8151/A 24343.

The Buddha image of Nalanda is assigned to a date of 9th century A.D.. While that of the National Museum is dated to the 9-10 century A.D. Since the Buddhist icons available in Manipur are probable to come from the reputed casting complex of Mondley (Burma) and the art of Nalanda or Mithura icons might reach lately to the said complex. Absorption of this art and introduction in their own motto and motivation must take long time. In the 18th and early 19th century A.D. many Buddhist Burmese or Mondley people came to Manipur and settled and these peoples are the bearer of the Buddhist icons available in Manipur. So the probable date of this studying icon no. 1 is awardable to 18th century A.D.

2. Icon of Buddha(ii)

The statue showing on plate no. 2 is preserving under accession

33. Sisir Kumar Mitra : East Indian Bronzes; Calcutta - 1979 p. 155 and illustrated Photograph no. 16.
no. MSM, 150.1 (b). This miniature icon of Lord Buddha is seated in the vajra-paryankāśana attitude on the pericarp of a viśva-padma (as described above in statue no.1. above) which rests on an oblong pedestal noticing five different figures as cited above in statue no.1. The icon has a height of 5.8 cm.

The Buddha, with an oval face, broad forehead, closed eyes, elongated ear lobes almost to fuse the neck and shoulder without any gap and narrow waist is in the bhūmisparsa-mudrā touching the pericarp of the seat with his right fingers and the back of his left hand is resting on the sole of the heel of his right foot as it were done in the first statue cited above. The head is forming a conical ushnīśa by rows of curl hairs.

The icon is dressed in an antarvāsa with the portion of the pleated part spread on the seat and uttarāsānga which leaves his right chest, shoulder and arm.

This statue is almost alike with that of the statue no. described above, but the difference is only in the ushnīśa and fusion of the earlobes without any gap to the neck and shoulder. It is comparable to the Nalanda collection in the Indian Museum, Calcutta under accession no. A 24292 / 9426 with a height of 7½ (inches). Even though the comparative statue of Nalanda collection be assigned to the 10th century A.D. the Manipur state Museum's collection i.e the statue no. 2 is
assigned to the 18th century A.D as the alikness of the 1st statue provided.

3. Icon of Buddha (iii)

This is the another statue of Lord Buddha is also found under the accession no. MSM. 2016 of M. State Museum, Imphal and is shown as plate no. 3. It has the similiarities in the mode of seated, mudras (hand gestures) and garment with the above shown two statues. But there are differences in (a) pedestal which is in the Damaru (or middle narrower hand drum of Lord Siva) shape, (b) ushnīsha (pointed and two layers in form ),and (c) facial anatomic parts like more bulging eyes, raised eyebrows, pressed nose tip and long mouth. This statue has a height of 10 cm. and it is of unsatisfactory workmanship.

From the point of the bad workmanship if not hardly unaccountable, the statue is assignable to a date of 17th century A.D.

B. Selected Bronzes From Peoples’ Museum, Kakching, Manipur

4. Icon of Buddha (iv)

This statue is found to have been registered under the Indian Antiquities and Art Treasure Act. 1972 under registration no. MNP / 1-701. It is a head including the neck portion of Buddhadeva, and has a
height of 10.5 cm. The icon possesses a smiling face with half closed eyes, straight nose auspicious lines round the neck, elongated earlobes and two horizontal short lines on the forehead. The head has a long and pointed ushnīsha. Both the head and the ushnīsha are covered with rows of rounded curling hairs but from the middle portion of pointed ushnīsha forms rows of irregular oblong lines just as a sign of flames.

The statue is comparable with the head portions of Kurkihar collection of Patna Museum under its accession no. 9590 (Ht : 3 feet 4 inches)\(^{35}\) and Ratnasambhava preserve in the Temple monestery at Chittagong\(^{36}\), even when it is of a smiling face. The two comparable statues cited above are assigned to the dates of the 11th & 10th centuries A.D. respectively but this Peoples’ Museum collection is assignable to a date of 17th/18th century as the icon no. 1 & 2.

5. **Icon of Buddha (v)**

The statue preserving in Peoples’ Museum, Kakching, under the Antiquities registration no. MNP /1-702 is a standing Buddha as shown in the plate no. 5. The standing style is in sama-pāda (standing erect straight). It has a height of 5.7 cm. Buddha is wearing his antarvāsa from the waist up to or above the ankle. The upper end of the uttarāsāṅga is covering both the shoulders and arms while the lower end is hanging

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35. Sisir Kumar Mitra : op. cit. Photograph no. 33.
36. Devala Mitra : op. cit. Photograph no. 84.
and flapping upto the middle of calf covering the back portion of the body.

Lord Buddha with his elongated earlobes which fuse to the shoulders and calm facial expression is showing the dharmachakrapravartana-mudrāor preaching pose with his palms near belly.

The head and the uṣṇīṣha are in hemispherical form in shape. The eyes are bold and the mouth is long.

Even when Indian National Museums’ collection, accession no. 8174 / A2433037 is in sitting position it has the similarities in the modes of preaching attitude and in the form of slightly in uṣṇīṣha. It is assigned to the 10th century A.D. and it is of good workmanship but that is found in peoples’ Museum is of worse workmanship. So this statue is assignable to the 18th century A.D. as in above icons.

6. Icon of Garura (i)

The statue represented by plate no. 6 under the Antiquities registration no MNP / 1-696 is of kneeling Garura on a rounded disc pedestal. It has a height of 4.2 cm. The left knee is just rested on the pedestal while the right knee is a little raised above the pedestal. The two arms are gather at the level of the chest to form a right angle at the base of the palm but the hands are missing.

37. Ibid Photograph no. 29.
The statue with its inferior plastic art shows a little open mouth, straight and slanted lined eyebrows, a pair of rounded depressions with lines of eyelid representing the eyes, bulging nose and a short neck. It is appeared to wear a garland on the neck. The head possesses somewhat conical ushnīṣha having a thick beaded border at the lower end.

The lower garment is appeared to cover the portion from the waist and above the knee. There is no other decorative ornaments excepting the thick “V” shaped garland on the chest and the ushnīṣha bordering garland of beads.

It has a crude form of workmanship in this art and the images of Garura and Hanuman in stone texture are abundantly found in the private and public temples of Manipur as the door keeper of the worshipping deity. So it is assaignable to a date of 19th century A.D.

7. Female Figure

The specimen exhibiting on plate no. 7 represents a statue of a noniconic femal figure in the custody of Peoples’ Museum and under the Antiquities registration no. MNP / 1-703. The figure is standing on a little squre plateform raised by two stories on a pyramidal pedestal. Its height is 13 cm. only and standing in sama-pāda (standing erect) attitude with opening the two arms and hands in the form of dancing gestural art.
The figure is cladding in a saron printed with floral motives covering upto the toes and an open out hip-gear is hanging down from the waist up to the beginning of the thigh. The figure is appeared so as to wear femal half shirt blouse. A small lady crown is also decorrating on her head. It is a figure of slim girl/lady and has a large face with broad chin and forehead, short broad nose, oblique and slanting eyes, slanting eye brows and vertical line on the lower portion of the forehead. At the middle of the hand lies a rounded depression. It assumed that the depression is probably a fitting hole of Dhup (incense) stick. So this noniconic female statue may be used as a incense stand or for decorative works.

It is assignable to a date of the 19th century A.D.

8. Icon of Durga (i)

The bronze icons showing on plate no. 8 represent divine Durga. It is registered under No. MNP / C -316 of Indian anquities Act.

The exhibits as the goddess is seated on her lion vehicle which is rested on a rectangular pedestal of three storied and its height is 13.6 cm.

With large and wide open eyes grace face and eight armed Durga is seated in lalitāsana sitting posture of ease in which one leg folded, rest flat on the seat and the other leg down attitude on a stand-
ing (erect) lion turning face towards the front and her position towers the left side of her vahana (vehicle). Her left leg is pendent and the right leg bends and rest on the side belly of the lion. Her principal right hand shows the vara-mudrā (granting boon) the second holds sword, the third and fourth hold nothing but her main left holds a rounded object, the second holds a triheaded object, probably a weapon, the third and the fourth are in the gestures of their counterparts.

The goddess is dressed in a śāṭī. The lower pleated end of the śāṭī falls hanging under her right leg in the form of hand fan. She is adorned with anklets, bangles, a beaded hāra (thin beaded necklace) with central rounded piece, ear ornaments, an ūmā (protuberance between the eye brows) and a mukuta (head gear) with triangular projections which the central or main frontal one has another elliptical upward projection. The icons of goddess Durga so far found in India are mostly of ten handed statue, as if were the case of eight handed goddess and the bold, bulged and big eye, interprited this icon is probably native Bengal made. Therefore the icon is assignable to 18th / 19th century A.D.

9. Icon of Buddha (vi)

Another Buddha icon represented by plate no. 9 and under Antiquities registration no. MNP / C - 422 is also found in the custody Mutua Museum, Imphal. He has wide shoulders and a broad chest. The
body of the Buddha is gradually narrowing up to the end of the statue. His hands are joining together in anjali-mudrā (salutation hand gesture). He is seated on a high oblong pedestal in vajra-paryānkaśana attitude.

The Buddha’s head and uṣṇīṣa is hemispherical with a distinct mark of the hair. He has an arched double eye brows, distinct nose, a little open mouth and elongated earlobes which fuses to shoulders.

He is draped in an antarvāsa and uttarāsaṅga in the form of robe which left his right chest, shoulder and arm bare.

The statue is of less artistic work so far concerned with the other Buddha images in Manipur, The modelling of the legs and feet are not satisfactory. The icon is assignable to a date of 18th / 19th Century A.D. as in above Buddha icons.

10. **Icon of Radha and Krishna (i)**

The showing on plate no. 10 under Antiquities registration no. MNP / C-317 & 318 is of lord Krishna and his divine Radha. Both the god and goddess are standing side by side, Krishna on the right and Radha the left with embracing arms. They are installed on the circular moulds over a two storied rectangular pedestal of which the lower one is slided downward towards the broad base. The statue of Lord Krishna
is 18 cm. in height while that of Radha is 16 cm.

The Krishna is in trivangamurti (three bent posed figure) attitude i.e., he stands keeping his body weight on the left leg, with straight body trunk and head bent towards left. His right leg bends at the knee to cross over the left leg in the front with touching the toes of the right leg on the pedestal. His left hand is resting on the left shoulder of Radha in embracing attitude while the hand with open arm and hand at an acute angle hold his choiced flute which is appeared to be a short rod.

He has a smiling face and the forehead has two raised longitudinal lines form the “U” shape connected base lies in between the two brows. The head and ushrīśa form a conical crown which is again elongated and broaden in the form of a decorated hand fan. The ends of the ribbons are visible on either side of the hand and locks of hairs fall on the right shoulder. The figure is bedecked is long beaded anklets and bangles, a short three roled necklace with central floral pieces and ear ornaments.

The divine Radha is standing on the left of her lord in sama-pāda (standing symmetrically with straight legs) attitude resting her right hand on the right shoulder of Krishna crossing the back of the letter. Her left hand shows the vara-mudrā (boon granting hand gesture) with an opening arm clad in a long sātti held by a girdle in cable pattern. The statue is decorated with anklets, bangles, armlets, floral
motive necklace with a central rounded piece, a large and long garland with a long pendent bushy piece and ear ornaments. She has a smilling face with ūrā on the forehead. Her crown forms floral motives having a central flower shape piece over her hemispherical head and it continues above as a bent pointed projection.

Both the statues are appeared to be in Bengal model of facial anatomy with large eyes and the icon is assignable to the 19th century A.D.

D. Bronzes From Manipur University

(History Deptt.) Museum, Canchipur, Manipur.

11. Bird Statue (i)

The bronze specimen represented by plate no.11 under the accession No.157- MUM / pot / 56 / 97 is a bird probably a kite /eagle. The plastic treatment of the statue is solid and it has a height of 8.5 cm.

The bronze kite is in its landing posture thereby showing the relaxation pose from its stretching wings. It has an opening sharp and pointed beak, keen looking eyes and lowering tail keeping wide apart from its legs equipped with sharp claws.

The statue is provided with satisfactory workmanship and the representation of the feathers and the wing-feathers show its maturity
and artistic visuality. This specimen might be a piece of household decoration imported through the art-lowers of this state. This can be ascribable to the 19th century A.D.

12. Bird Statue (ii)

The specimen represented by the plate no. 12 and accession no. 156-MUM/pot/88/91 is a bronze image of an owl. It is resting on a thick square pedestal by its thick and straight legs. The body of the bird is incised with slightly curved small rows of horizontal lines representing its feathers. It has a pair of bulge eyes, a big beak and two incised lines in obtuse angular shape and the ends of the arms of the obtuse angle are spread over the head covering the large forehead. At the top of the head lies a large circular lotus like crown on a short stem. The lotus like crown has two petal on each side, the tip of the lotus at centre and a big circular hole so as to see the crown a circular ring with five projections. The statue has a height of 12.5 cm.

This bronze image has good workmanship to some extent and is probable to use a household decorative object. Such statue is believed to be an import from a Vaisnavite country as the owl is assumed as vehicle of Lakshmi, the Goddess of treasure and wealth. It is assignable to the 18\textsuperscript{th}/19\textsuperscript{th} century A.D.
13. Bird Statue (iii)

The bronze statue exhibiting on plate no. 13 and under the accession no. 1555/MUM/83/87(a) is an image of a bird, probably a female peacock having a height of 6.5 cm only. It is rested on the top of triangulated or circular mould by it hardly identified and particularised legs which fuse on all inner beds.

It bears a pointed beak, a pair of bulged eyes and a highly pointed crest. The body with a semicircular linear mark of the wing on the side continues a long with the wings upto the posterior end to form the pointed tail by narrowing itself (tail) from the posterior end of the body.

The plastic art is less artistic and if it has not the pointed crest it will be said to be a duck. This specimen is probable to cast for the uses of the ritualistic purposes and assignable to a date of 18th/19th century as it were an import and the peacock was brought in Manipur popularly in 1856 A.D. 38.

14 Icon of Buddha (vii)

The statue showing on plate no. 14 and under accession no. 155/MUM/SCULP59/85 of Manipure University Museum is a miniature image of Lord Buddha. He had a good looking face of contemplating expression with large nose, half closed eyes slightly opened mouth. The icon is a good piece of art and has a height of 4.5 cm.

The Lord is seated in *vajra-paryaṅkāśana* attitude on the pericarp of a *visva-padma*. He has his usual elongated ear (not distinctly seen) and auspicious line round the neck. He is in the *bhūmisparśa-mudrā* with his right finger / palm touching the pericarp of the *viśva-padma* and the back of the left palm is rested on the sole of the heel of his right foot. The head and the conical *ushnīsha* are covered with horizontal rows of hair. He has also a rounded depression on the forehead probably a sign of *ūmā*.

He is clad in an *antarvāsa* of which the lower end spreaded on the seat in the form of a hand fan passing under his right ankle and calf and an *uttarāsāṅga* which does not cover his right shoulder, chest and arm and the upper end of which hangs down from his shoulder in folded form.

This icon instead of its small size can be comparable to the Lord Buddha icon no. 1 described above and that of the Nalanda Museum collection which is dated the 9th century A.D. Hence the icon of Manipur University Museum is ascribable to the 17th / 18th century A.D. as its artistic feature shows that it was probably an imitation of the Nalanda collection.
E.  Selected bronzes from private belongings in Manipur

15.  Icon of Radha and Krishna (ii)

The icons on the plate no. 15 and under Antiquities Registration No. 133 and 134 are of the images of Radha and Krishna respectively. The heights of the divine Radha and Lord Krishna in the icon are 15 cm. and 17.5 cm. respectively. Both the icons are worshipping in combination in the temple of Shri Naran Sharma of Thombuthong (Moirangkhom), Imphal as the matching consorts.

Lord Krishna is standing Trivanga murti on a Damaru shape pedestal crossing his right leg over the left and supporting his body weight by his left leg. Both his hands raise towards his right side and shows in the pose of blowing / playing a flute (though flute is missing or not in between the holds).

He has spherical face with large eyes, pointed nose, arched mouth short chin and long forehead. The head has three triangularly circular stories as the style of Buddha's ushnīsha Anklets and bangles are also appered to have been decorated.

Divine Radha is also standing in sama-pāda attitude. She has a spherical face with pointed nose and chin and large forehead and eyes. Her hair braid is rested on the right side of the head in conical form.
She is seen not adorned with ornaments. Her two arms and hands raise in such way that the right hand bends up at the level of the mouth holding a lotus bud and the left hand bends up a little higher than her shoulder also holding a lotus bud.

The structures and features of large eyes and pointed noses provide the evidence of the Bengal foundry of casting and so these icons are proved to be imports or brought in Manipur from Bengal. These icons are assignable to the 19th century A.D. as the golden age of Hindu religious civilization started from this period.

16. Icon of Gouranga (i)

The icon showing by plate no. 16 represents Divine Gouranga which is worshiping in the residential temple of Shri Ph. Devakishore Sharma of Sagolban Meino Leirak,Imphal. The icon has a height of 25 cm. and is standing in sama-pāda attitude on a rounded facial short damaru shaped pedestal which has a rounded ring at the constricted centre.

The statue has a well built body with thick and broad shoulders and chest, balance waist and hip, large and oval face with thick, bushy and arched eyebrows, large and bulged eyes, pointed chin, broad forehead and large and thick ears. Both his hands are appeared to hold two rounded objects and spreaded as if to show the vara-mudrā.
The head is spherical to some extent and the hairs form three tier bunch at the crown of the head. The icon is draped a short garment and the pleated front end is pendent in between the thighs and continued below the knees.

As the facial anatomy, large eyes and pointed nose permit the icon is the property of the Bengal industrial complex and it can be ascribed to the date of the 19th century A.D. as such an icon (successively following) was brought in Manipur in 1851.

17. Icon of Gouranga (ii)

The icon showing by plate no. 17 is a statue of divine Gouranga worshipping in the residential temple of Shri Laishram Gopinatha Singh of Uripok Shinam Leikai, Imphal. The icon has a height of 58.4cm and appears to be a solid casted statue as the weight of the idol provided.

The statue is standing in trivanga pose on a six layer squarish pedestal. The Gouranga supporting his body by his left leg mainly and his right leg lightly which is crossing in bent posture over the level of the left knee and touching the pedestal with his toes with raising the heel.

The body shows a youthful healthy one, constricted line at the waist. The left hand opens out of the body with bending palm and fingers at the level of the middle of the left thigh while the right hand with

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an angular bent with the arm raises with straight palm and fingers up to
the level of right ear as if he is dancing. The smiling face of the dancing
Gouranga is oval with small pointed chin, large and bulged eyes, pointed
nose, bushy thick arched eyebrows and broad forehead. There are
two white longitudinal straight lines at the upper forehead. The head is
hemispherical and the hairs are gathered in a conical bunch at the
middle of the head.

The icon is adorned with no garment and ornament excepting the ear-rings.

The physical feature and facial anatomy are identical with those
of the Bengal icons. As the annals and royal chronicle offers it as it
were brought in Manipur in 1851 A.D.\textsuperscript{40}.

18. Icon of Radha and Krishna (iii)

The icons exhibiting as plate no. 18 are standing Lord Krishna
and his beloved Radha who are installed on the right and left sides
respectively. They are worshipping in the residential temple of Shri
Aribam Birachandra Sharma of Brahmapur Aribam Leikai, Imphal.

Both the icons are resting on short Damaru shaped pedestals of
which the pedestal of Lord Krishna has a rounded zig-zag border and
two blooming lotuses with stalks on either sides and two small damaru
shaped stands installed on the main pedestal, on which the two feet of
\textsuperscript{40} Ibid. p. 308.
the Lord stand.

The icon of Lord Krishna is standing in trivanga pose as described in icons No. 10 and 15. The icon has an oval face with narrower chin, small mouth, large and pointed nose, large and wide eyes, big and elongated ears and endward narrowing forehead. The hairs (or the **ushnīśa**) are rolling up triangularly in three folds. The right leg crossing over the left leg in the frontal direction and the hands are in the attitude of playing a flute as cited above in icons no. 10 & 15 with showing the playing fingers in the pose of up and down.

The pleated end of the lower garment of the Krishna icon is fallen in front over the right calf of the bending leg. The bordering end and middle part of that drapery has three rows and another two rows in wavy forms separated by bold lines in between every wavy form. Held by a beaded girdle with florally beaded central piece encircling another central moulding the icon is ornamented with beaded lines hanging down loosely in rounded ways from the sides of his hips and these beaded lines is appeared to connect the frontal and backward portion of the girdle. It is also decorated with earnings, two roles of armlets, three roles of bangles and two roles of anklets of which the lower one is of sounded type on movements.

The icon of divine Radha is standing in **sama-pāda** attitude with raising both the hands in dancing pose with a sense of **vara-mudrā**. A
stall of blooming lotus is seen to rise from the middle of the right hand. She had a spherical broad face with pointed chin, long mouth with thick lips, large nose and large and wide eyes. Her head is hemispherical and the hairs are gathered and roled up conically pointing the upper and towers her left.

This icon is dressed in a sati decorated with floral motives of rounded flowers and held by a zone with a central large piece formed by three roles of beaded circles around a central moulding. The two extended ends of the zone fall side by side in an acute angle over the frontal part at the level of the thighs and border with floral designs. The icon is bedecked with ear ornaments, bangles, and two pieces of necklaces of which the big one is of thick beaded type with a pendent central piece which is spherical in form from which two bifurcated leave figures are extended.

These icons are assignable to the 18th century A.D. as the full dressed bronze icons are brought in Manipur prior to the influxion of the nude metal icons.

19. **Dragon Sculpture (i)**

The sculpture showing on plate no. 19 is a miniature dragon having a height of 4cm. only. This Sculpture is collected by the present study student from Kh. Ibomcha Singh of Khangabok, Cherapur, Manipur and which was explored during the excavation of a trial trench in his
homestead area.

This sculpture has a widely open mouth with long pendent tongue, a pair of bulged eyes, a pair of short horns and the crest projections - one on the forehead, a pair near the two horns and three others from the centre of the head to the middle of longitudinal spinal back of the dragon. The imagery animal sculpture has a long stout tail which is raised up and coiled so as to rest the roling end at the end of the spinal vertebral column i.e. at the centre in between the hips. It has short legs so as to appear the animal is in creeping or sitting position.

This specimen is covered with a blackish noble patina the aesthetic value of the antiques. The worship of such statues are found abundantly in China and Shan States prior to the current century and still worshipping in the residential rooms for guarding and protection of inmates of the house, family etc. in among the Tai (In India Tai Khamtis in Assam & Arunachal Pradesh). It is asstnable to a date of 16th / 17th century A.D. as such image of Kanglasha (an imitation of divine Nongshaba) was installed at the inner gate of the royal palace in the first decade of the 19th century A.D.

This specimen has somewhat similarities with the Meities worshiping of divine Nongshaba, the 2nd incarnation of the Meitei Supreme Almighty. As the art style of casting was satisfactorily done with the sculpture is appeared to be an import from Myanmar.
20. **Icon of Vishnu (i)**

The icon displaying on plate no. 20 and under Antiquities Registration No. MNP/ 1-173 is a specimen of Lord Vishnu riding on his usual vehicle Garura in the form of a big bird. This icon is in the residential temple of Shri Phurailatpam Devakishore Sharma of Sagolban Meino Leirak, Imphal. It has a height of 15.6 cm.

Lord Vishnu is sitting on vahana, Garura keeping his right and left legs to the corners between the body and wings of the Garura. The Lord has four hands with bangle ornaments and weapons. The first right hands holds a ring, the representation of Chakra or disc or discus weapon and the second the stalk of a blooming lotus. The first and the second left hand exhibit to hold a conch and a club like mace. He has a short face with distinct eye-brows, large and wide open eyes, short and somewhat flat nose, long mouth. The divinity's head is adorned with crown three conically roled rows and a pointed conical projection is continuing at the centre of the crown. The hood of divine Sesananta / Ananta with exposing tongue is adoring over the crown from its back or behind it. The ears of the Lord are ornamented with circular fin-ray provided earings. There are necklace around the neck and a stout and bushy garland is hanging downward conversingly from the shoulders.

The Garura possesses a long but curved and pointed beak, two large eyes, a pair of backward folding and conversing big wings hori-
zontally lineal marks of wing feathers and two stout legs with finger like feet which stand on an oblong pedestal. His two forearms are holding a bunch of flowers. He is also adorned with ear ornaments beaded necklace and long pendent garland. The head of the Garura is decorated with a cap like crown with strand lower border and upper conically rounded body which has a rounded top over it.

This icon is an import to Manipur as the facial anatomy, the physical features and the good workmanship provided and it can be awarded a date of 18th/19th century A.D. because the Visnu workshop was actually started by the 18th century A.D.\textsuperscript{41}.

21. Icon of Radha and Krishna (iv)

The icons exhibiting on plate no. 21 under the Antiquities registration No. MNP / 1295 and 294 represent Radha and Krishna respectively. The divine couple are standing side by side, Krishna on the right while Radha is on his left side and have heights of 11.2 cm. and 8.6 cm. respectively. These icons are housed in the domestic temple of Sh. Purnanda Sharma of Thakurbari, Imphal.

Lord Krishna of these icons is standing on an oblong pedestal in trivanga posture with the hands raising in the pose of playing a flute as described in the icons bearing the numbers 10, 15 and 18. He has a large rounded face with large eyes, big nose elongated ears and small

\textsuperscript{41} Ibid. p. 102 & 133.
mouth. His head is hemispherical with three roles of conical hair strands on middle of the head, somewhat in the likeness of usānīśa of Lord Buddha. He has a constricted waist and there is sign of ūrṇā on the forehead. He has no ornament and decorative.

Divine Radha of the coupled icons is also standing in dancing pose on an oblong pedestal thereby raising the right hand upward at the level of the neck forming an obtuse angle at the joints of the arm and the left hand stretching out pendently at the level of left thigh. She has a large circular face with large eyes pointed nose, medium sized mouth and ears. Her head is hemispherical and her hair dressed up in conical form towards the leftside of the head. She is appeared to wear a simple garment from the constricted waist up to the coving of the toes. She is bedecked with bangles only and has the sign of ūrṇā on the forehead. The image of this Radha has the actual pose of dancing which is favour not only by the gesturing arms and hands but also by structure of the body.

The icons are assignable to the same date of chronology with the icon no. 15 i.e. the 19th century A.D. as they are in the category of nude icons.

22. Icon of Vishnu (ii)

The icon displaying on plate no. 22 and under Antiquities registration No. MNP/ 1-489 represent a bronze Lord Vishnu who is riding
on his favourite vehicle Gourura in the structure of a big bird. This icon is under the residential custody of Ch. Manihar Singh of Naharup Huirem Leikai, Imphal.

The Lord has four arms and the upper right hand holds a Sankha / Conch while the lower one holds the ring which represents the Chakra. The upper left has a mace looks like a short club while the lower left hand hold His choiced flower the blooming lotus. Lord Visnu is riding on the vahana keeping his right and left legs on either side of the vehicle and the feet on the stretching wings of Garura. The Lord has a wide chest, narrower waist in the elliptical form. He has an oval big face with narrow eyes, medium pointed nose and mouth and big ears. The hairs are gathered and roled up into three conical small braids at the crown of the head. He is ornamented nothing but appears to dress a waist gear and hip wear.

The Garura in his bird structure has a big head with large and pointed beak and two large and rounded eyes. He has a conically four coiled crown over his head. His two stretching wings are marked for feathers by long curve lines extending backward from the root of the wing. His body is also big enough to fit two stout legs which has foot toes which are resting on a circular pedestal in standing erect posture.

Even though there are differences in weapon holdings of the arms and hands of Lord Vishnu and the structure of the vehicle, Garura,
the motif and motivation in religious aspects are appeared as to have coincided with icon No. 20. From the point of artistic values, this icon secures in assignable to the 19th century A.D. as it might be an imitated casting of the previous icon, described above and it is likely to be solid casting image.

23. Icon of Lakshmi (i)

The bronze image of Lakshmi, the Hindu Goddess of wealth and treasure is represented by the plate no. 23 and which is under the Antiquities registration No. MNP / 1-216. the icon has a height of 10 cm. The icon is worshipping in the residential temple of Shri A. Manihar Sharma of Thoubal Ningombam, Manipur.

The goddess is stumpy in appearance but she has a constricted waist. She is standing in sama-pāda attitude on circular face of a short damaru shaped pedestal which is resting on a square cube which has a slanting outspreads on all sides in its square form. The icon has a background frame to hold the image of the goddess starting from the surface of the pedestal upto the reach of the upper level of the bars. There is floral decoration of the background stand at the level of the half-length of the arms of the image of the goddess.

The goddess has four arms of which the principal right hand shows the abhaya-mudrā (hand gesture for assurance of safety, fearlessness and protection) and the second holds small branch of a tree
and the principal left hand is in vara-mudrā with jewel at the palm and
the second is holding a garland like object probably a rosary. Her left
eye and eye-brows are not distinct.

The goddess is attired in a śālī fastened with a girdle with
flower shape clasp. She is decorated with ornaments like earrings,
necklace with a central pendent piece, armlets, solid rod bangles
(valaya) and beaded anklets. She has a high crown of three lobes in
circular fashion. Several locks of hair are falling on her shoulder. Her
breast is fastened with kutchabandhan (breast band). She has well
built and healthy body with broad shoulders and wide hip which are the
main characteristic of a beautiful lady.

The fine artistic character of the icon and the wearing
kutchabandhan and the style of her crown give the evidences of not
being the bronze of the north-eastern India. It is probable to be an
import from beyond the state of Bengal. It is ascribable to 10th/11th
century A.D. even when it might be brought in Manipur in the later
periods as the coins of Garibaniwaza (1709-48 A.D.) show the regards
of the goddess by deifying her seed word name “Shri”.

24. Icon of Durga (ii)

The statue showing on plate no. 24 and under Antiquities regis-
tration no. MNP/C-29 represents the divine goddess Durga (Goddess
of fort). This icon belongs to the Brahman family of Gurumayum and
at present she is in the custody of Shri Gurumayum Tombi Sharma of Yasikul Hiruhanba Leikai, Imphal. This icon has a height of 21 cm.

With a graceful appearance the goddess is standing in sama-pāda attitude on her vahana and she has her facial and body direction towards the front while her vahana, the lion projects the direction on her right side. She has ten arms of which the five right hands (from top to bottom) hold sword, flower bunch, upside down trident and bent stick respectively and the five left hands hold a club-like mace, a small snake, bow, an unbarbed arrow or an upside down blooming lotus and a ring-like structure probably representation of Chakra (as in the case of Lord Vishnu in icon number 20) respectively.

The goddess has a large face with proportionate glazing eyes, big nose, crescent mouth and narrow chin. Her physical feature is somewhat lean to compare with the face and she is shown only upto the middle of the knees and feet. She is dressed her lower garment in a sarong with incised longitudinal lines fastened with a girdle of the style of a cloth strand in simple fashion. She is dressed with elongated ear ornaments, a short beaded necklace and long beaded garland. She has a long five storied conical crown which ends in a small rounded ring rested on a short stalk.

The vahana (it is appeared to be a wrong physical feature of a lion) is in the walking posture with its right forelimb and hindlimb in
forward steps. It has a long hanging tongue and a raised bushy tail of two types of animals, one carnivorous and the other herbivorous animals. It has a beaded necklace and four anklets on its four limbs. It has also manes from the back of the neck up to the head and a bushy crest over the crown of the head.

The icon is in bad workmanship and is probable to be a local casted statue and awarded to a date of 19th century A.D. as the worship of Divine Durga was started in Manipur only in 1851 A.D. 42.

25. Icon of Hanuman (i)

The bronze sculpture displaying on plate no. 25 and under Antiquities registration No.MNP/C-31 is of Hanuman which has a height of 15.2 cm. The icon is worshipping in the homestead area personally Ng. Narayana Shing of Shingjamei Yumnam leikai, Imphal.

Hanuman, with sensitively graceful physical features of youthful and healthy figure is standing on the pericap of an oblong lotus which in its turn is resting on an oblong base. He is appeared to keep his body weight on the left leg which is bent at the knee on which his left hand presses for supporting.

The right hand is stretching forward in straight line to display the palm in full open abhaya-mudra and bold lines of a quadrangle and dotted circular figure with an eye at the centre is appeared on the

42. Ibid. p. 310.
palm which also shows the bold marks of the finger joints. The left hand is pressing on his left knee touching the mace, the attributes of Hanuman. The tail raised and curve over the head and rest on the left shoulder. The end of the tail is curving. The handle of the mace is bending in the form of a bunch of the leaves which touches his left arm.

The Hanuman has an oblong big face with bold eyebrows, half open eyes, large elongated ears, small nose, long mouth in protruded fashion and a short and small chin as it were to produce a monkey face as provided in Hindu scriptures.

He is dressed as worrier having short decorated antarśa (lower garment) which reaches only up above the knees and the front end of the antarśa form a two storied conical central piece touching the pedestal at the centre of his legs. The upper garments looks like an armour with decorations of indicating frontal body parts. He has a short crown with an upward projection in the inverted shape of the lotus petal on which a circular piece surrounded by lines is decorated. Two pointed projections are also seen as the sideway backward parts of the crown above the right and left ears. He is ornamented with large solid pointed earrings, thick solid necklace with a diagonally cross marked central piece; stout armlets with central floral pieces, big solid bangles and beaded anklets.

The art form and the style of the icon is a good master-piece. As
the workmanship of the icon reveals it is not a native casted one. It is assignable to a chronology of the 18th century A.D. as there were good development of Ramayat / Ramandi sect of Hindu Vaisnavism in Shri Hasta / Silhet during those days because divine Hanumanta is revered as a faithful devotee of Shri Rama the axial deity of the Ramayat sect and Sillet was an important industrial complex of north-east India by then.

26. Icon of Hanuman (ii)

The plate no. 26 is showing an icon of divine Hanuman carrying his Rama and His step brother Lakshmana on his right and left shoulders respectively on his standing position in sama-pāda attitude by resting his feet on a thin circular pedestal. The icon has a height of 28 cm.

The image of Hanumna is draped in a transparent antariya. The right hand holds a club and the left hand hold a ball. His long tail is fastening the legs of Rama and Lakshmana (who are riding on his shoulder) on his frontal body at about the upper portion of his chest. He has a broad face, pointed nose, the orbits of his eyes are filled with white paints (later additions). He is adorned with a crown (the top of it is missing) on his head and the antariya is fastened with a belt of roling strand which has a central short drapery on the front. It is showing a healthy figure of divine Hanuman.
The right hand of Rama is the pose of holding an object and his head dressing is appeared to have been broken. The left hand of Lakshmana is also having the pose of holding an object and his hairs are gathered in the form of a pointed ushnīsha.

The whole images in the icon has no ornament. The workmanship is rough and awardable to a date of 18th / 19th century A.D. even when it was an import to Manipur because the dating is depended upon the flourishment of the religious sect as it were done in the case of the icon no. 25.

27. Icon of Garura (ii)

The statue showing on plate no. 27 is a healthy figure of Garura the faithful devotee of Shri Visnu and His eight incarnation, the Samapurna avatara (completely empowered incarnation) of Lord Krishna, bearing Balarama, the elder brother of Shri Krishna (the incarnation of Sesa Ananta) and Lord Krishna on his right which appears too small to compare with other parts of the body in proportion.

The image of Garura is in human body with bird's head and wings. The body had a constricted waist and well figured lower organs and parts. The right and left hand are keeping over the legs of Balaram and Krishna on his chest in the fastening motto. He is standing in sama-pāda attitude over on thin rounded pedestal.
He has a large beak, a pair of large eyes filled with white paints (later addition), strong thighs and legs. The head is appeared to have been covered with a turban like gear.

Both Balarama and Krishna have small crown over their head which are above their rounded faces. The right hand of Balrama is broken and the left hand is raising up over the face of Garura. The left hand of Krishna is holding a ring like structure, probably the representation of Chakra and the right hand follows the same attitude of the left hand of Balarama. The statue of Garura with his bearings have no decorative ornaments and has a height of 28 cm.

The icon belongs to Shri Kangabam Mangojao Singh of Moirang Kampu, Sajep, Manipur. He collected the icons from a careless exca-vation in his homestead area. The icon shows a rough plastic art and ascribable to the 19th century A.D. as the culture of Vasudeva Krishna worship sect in permits because it is appeared to be a local casted icon.

28. Icon of Gopaldeva (Bal Krishna) (i)

The icon of crowling / creeping Gopaldeva (Lalu Gopala in Assam because he hold Lalu or Ladu, the ball of sweet) is represented by the plate no. 28 which bears the Anquitities registration No. MNP / C - 162 and is worshipping in the residential temple of B. Naran Shrama of Moirangkhom (Thombuthong old bridge), Imphal. The antique is 8 cm.
in height.

The child Krishna is pressing his left hand on a Ladu and the right hand is raising up forming an obtuse angle at the joint with holding another Ladu. His right leg holds the position of raising the body coming in the front of the dragging left leg by supporting it by his left knee on the ground.

He has a broad forehead which is made shorter by the headgear wearing on his head. The headgear has two beaded lines at the lower border, serrated margins at the upper portion and the middle serrated margin is elongated upward in a decorated broad leaf shaped floral design. Several locks of hairs are falling on the shoulder. He has a well demarkated eye-brows, big and glazing eyes, pointed broad nose, smilling mouth and large ears. The smiling face is hyperbolic form.

A short under garment decorated with floral designs is dressed on the Lalu Gopal. He is ornamented with solid anklet, pair of solid bangles on each wrist, rounded floral designed ear decorations. Two broad and stout necklaces with circular floral pendent pieces on each necklace. A third or an outermost necklace is also wearing by hanging down from his shoulder and it is appeared to be a thin and pieces-dense garland.

The artistic character of the icon is of good workmanship but it
is an imported one as the facial anatomy of the child Krishna provided. It is assignable to the 19th century A.D. as the worship of Bal Krishna (child Krishna) was flourished in Manipur after many years of the installation of wooden icon of Shri 2 Govindaji who was altered in 1779 A.D.\textsuperscript{43} even when it was a foreign casted icon.

29. Icon of Bal Krishna (ii)

The icon showing on plate no. 29 and under Antiquities registration No. MNP / C-113 represents crowing Divine Child Krishna having a little difference in art work and his possessions. It has a height of 6 cm. It is worshipping in the personal domestic temple of Shri A. Madhumangol Sharma of Brahmapur Nahabam (Bamon Leikai), Imphal.

It has same posture as described above in the case of icon no. 28.

The icon has a smiling face with elliptical chin, large and tapering forehead and a large ear as differences over and above the description given in icon no. 28. The icon has no head gear but a coiling hairs in conical form at the middle of the head.

This icon is nude and has a pair of large bangle as his hand wear instead of all ornamentations of the deity. It is also awardable to the same date of 19th century A.D. on the backgrounds describes in icon no. 28.

\textsuperscript{43} Ibid. p. 133.
30. Icon of Bal Krishna (iii)

The statue exposing in plate no. 30 is representing another crawling child Krishna with the same pose and posture described in icon no. 28 but difference is that there is no ball of sweets under his left hand. The icon has a height of 5 cm. and is worshipping in the residential temple of B. Achou Sharna and B. Angoubi Devi of Khagempali, Imphal.

The Gopaldeva has a broad smiling face with distinctly remarkable eye-brows, long eyes, large and pointed nose, long and arched mouth, short chin and long stout and wide ears. The broaden earlobe fuse with the extra-ordinarily large neck. The forehead has two ridges above the left eye- brows. The head wears a topi shaped but decorated at the centre with three storied rounded pendent structure and longitudinally stripped two lines lower bordered crown. There is the marks of ānut from between the eye-brows to the middle of the forehead.

The deity is ornamented with solid anklets and bangles and a short and broad necklace with “v” shape pendent central piece.

The icon exhibits unsatisfactory art form and it is awardable to 19th century A.D. as its counterparts do (described above).

31. Icon of Rama and Sita

The icons exhibiting on plate no. 31 are Lord Rama and his consort Sita under antiquities Registraration No.MNP/ C.44 and 45.
The divine couple are standing side by side. Rama on the right side while Sita is on his left side having their heights 18 cm. and 16 cm. respectively. They are worshipping in the residential temple of Smt. Maharaj Kumari Amubisana Devi of Wangkhei Ningthem Pukhri Mapal, Imphal.

Both the icons are resting on rounded pedestals and standing in sama-pāda attitudes. The Lord Rama has a broad smiling face with broad chin, large and everted lips, pointed nose, large and wide eyes, short broad forehead and small ears. The right hand raised a little upward from the level of the shoulders and the middle two fingers folded towards the palm forming in the position of holding something probably an arrow, the attributes of Lord Rama. The left hand also raised at the waist level and shows in the pose of holding something probably a bow.

The icon of Sita had a large slightly spherical face with broad pointed chin, long crecent mouth with thick lips, pointed nose large and wide eyes, broad forehead. The two hands raised a little and forms in dancing attitude. These icons are casted in Manipur during Raja Gambhir Singh's period (1825 - 34 A.D.) imitating the Bengal style.

32. Maharaj Garibaniwaza

The bronze image of Maharaj Garibaniwaza represented by plate no. 32 under registration No. MNP / C- 46 is worshipping in the same
residential temple as in plate no. 31. The statue has a height of 16 cm.

The statue is standing in sama-pāda attitude on a large rectangular pedestal. The left hand raised a little upwards towards the left side of the chest and holds a ball like structure. The right hand also raised upwards below the left hand and the fingers closed up and opines upwards in the fashion of ready to take the ball of the left hand. It has a small spherical face with pointed chin, large eyes, arched eye brows, small mouth, large forehead, large ears in comparison to the face. The hairs is not gather at the middle of the head.

The statue is adorned with no garment and ornament. The facial features of this statue is identical with those of the Bengal icon though it was casted in Manipur as it is imitation of Bengal art. This statue is also casted during the period of Raja Gumbhir Singh.

33. Icon of Laiyingthou Sanamahi

The bronze image of Divine Laiyingthou Sanamahi represented by the plate no. 33 which is worshipping in the temple of Laiyingthou Sanamahi located at Uphongyumpham the 1st Bn. Manipur Rifles Compound, Imphal by the Sanamahi temple board. The icon possessed a height of 3 ft.

Laiyingthou Sanamahi, the Meitei aspired incarnation of Asiba, the lord Creator, Sustainer and the Dissaluter of the Meitei theological
and ethical school was introduced to temple/Shrine worship in 1617 A.D. without idol in the jurisdiction of Wanggol (Tampakyum) within the Kangla complex of palace compound of king Khagemba (1597 - 1652 A.D.). His first image was casted on Friday, the 4th day of Meitei lunar month of Engen (June - July) in 1700 A.D.\textsuperscript{44} probably in bronze.

His another shrine was also created at Leisangkhong, the present Wangoi small town in 1721 A.D.\textsuperscript{45}. But the icon was appeared to have been destroyed by 1726 A.D.\textsuperscript{46}. Again the image of this great God was recasted in 1730 A.D. Recasting of this image appears successively in 1730 A.D. 1733 A.D. and 1778 A.D. The temple of Laiyingthou Sanamahi at Upohongyumpham was started to construct on 1884 and inaugurated on Sunday the 26th April 1891 A.D.\textsuperscript{47}.

The God is in seating position thereby hanging both the legs. The two hand shows the \textit{abhaya-mudrā} (hand gesture for assurance of safety, fearlessness and protection) keeping in the same level near the belly. The icon possessed a slightly oval face with slightly prominent malar bones, short and pointed chin, straight eyes, medium lips, straight nose, arched eyebrows, large and long ears.

Originally the icon is in nude but decorated with secondary fittings such as large turban called Salai Kokyet Achouba in the head.

\textsuperscript{44} Ibid. p. 63.
\textsuperscript{45} Ibid. p. 82.
\textsuperscript{46} Ibid. p. 87.
\textsuperscript{47} Ibid. p. 416,494.
and covers by white drapery from the lower part of the neck to the whole body except the two hands. The neck is shown longer to some extent. He wears imitated floral garland, three beads strings around his neck. The image is of 18th century A.D. representing in Manipuri art style.
CHAPTER V

INTRODUCTION OF METAL CASTING IN MANIPUR

Metal is hard in natural state, ductile when heated, melts at a higher temperature and solidifies when cooled came to the discovery and knowledge of men and its properties enticed man to make his weapons of defense as well as tools of craft and handicraft of livelihood. A man learnt that two or more metals can be combined to form an alloy, which is even harder than the parent metals, the knowledge and techniques of forging and casting were developed in man for his use.

Metal casting is a device to obtain a desired shaped or object of the metal worker. Man, being of thought and thinking power had planned out to obtain his choice and aspired weapon in the shape and size which so ever he intended from the metal work even when he was in the primitive stage. An example of statement is furnished below:

"The early man carved dugouts in stone negative form and filled it with molten metal and made simple one face solid casting. Next he developed suitable clay compound prepared simple two piece moulds from an original for solid casting. He noticed that he could retain the contour of his castings and save metal by introducing a lump of clay
(core) and make hollow castings. The development of clay moulding technique ushered the invention of cire -perdue (lost wax) technique of casting"1.

The cire perdue technique of casting was spread to almost all the countries. This technique was divided into direct casting i.e. casting by modelling a wax original only for one cast and indirect casting in which the original is generally in clay and a plaster copy of it is obtained through the waste mould process. A wax replica of the plaster copy is obtained for cire perdue casting with a plaster mould or by flexible mould. Indirect casting can have a number of copies2.

The technique of sculpture casting came into use since the renaissance age in Italy3. This civilisation also arrived in South and south East Asia since then or some 50 years or so afterward.

The introduction of the metal casting in Manipur as it was the root of the art and science of the subject, its study and observation are made to lead the typology and technology. Manipur being the meeting point of the east and west of the south and south - East Asia prior to the British occupation of the land had influx almost all the different culture of the arts and sciences of her east and west. This can be observed axially also on the typology and technology of the metal casting. Imphal, the capital city is the cradle of all the Meitei natives and foreign culture

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2. Ibid. Introduction.
3. Ibid. 2.
whatssoever sprang up or arrived through their natural hill fortified barri-
ers of all the directions. Even some of such culture were nipped in
buds by the wheel of time and new revolution, the metal casting re-
mains to shoot up its stem from its seed of foreign importation but none
boldly forwarded it in spite of their hints of reports or information. This
information as transacted on the chronicle of Manipur goes as under:

“...Ngangom Kabogi Kum Saka 1550...

Nongmei apunba hupasung adugei ho5 - e 4”

It says that the boring of big gun or canon was started in 1550
Saka (i.e. 1638 A.D.) in sponsored year of Ngangom Kabo. In this
regard T.C. Hudson, explained as the Chronicle state that Khagemba,
in 1627 A.D. experimented to make big guns and prepared one metal
gun5. The pioneer British or whosoever researched on the Manipur
metallic work paid no heed in the typology and technology as well as
no such approach was made. But in a few items like coins and
matchlocks, Dr. R. Brown the British political agent of Manipur (1867-
75 A.D.) described the coin casting6 and T.C. Hudson, the matchlock
making as they sow and examined the coin and gun.

No archaeological or scientific establishment is yet made re-
garding the introduction of the metal casting in Manipur. Therefore it is

4. I. & K. op. cit. p.37
6. R. Brown: Statical Account of Manipur, Delhi, and p.89.
urged to depend upon the literary sources of the Meitei royal chronicle and annals of Manipur. But as exhibited in the sculptural history so far activities of Kings of Manipur as provided in the history of achievements and sculpted in Manipur (Ningthourol Lambuba) is appeared to have been happened to be the memorial image of the Meitei lord Kainou, Erengba (984 - 1074 A.D.). But as the literary account, N.L. was of the treasure of literature of the 19th century A.D. (as the writer of this compilation was expired in 1853 A.D.\(^7\)) the culture or the art may not be credited to that the 10th and 11th century A.D. It is observed that the metal casting in Manipur is an information of technology & typology of Myamma casting heritage encroached through the eastern hill tracks. The Myamma heritage is presented as: -

... Images of Gautama, some of vast size, are cast in brass, and pious persons give silver and gold to be added or even throw jewelry in to the molten mass. A mould is made of clay, and it is coated with wax, the wax varying in thickness according to the thickness desired for the walls of the image, over the wax is placed a thick coating of clay and chopped rich straw with holes at intervals for pouring in the metal and with straw introduced as channel for the escaped of air. The metal is poured in from small crucibles and at first lowest row of holes then in the next and so on so that the image is built up. When it is cool the outer casting in taken off, the flows and the holes fill up and the whole

\(^7\) I. & K. op. cit. p.319
polished so as to hide any defects in the workmanship. 

But almost all the Hindu icons are appeared to have been brought in Manipur from the west i.e. mostly from Bengal by the middle of the 15th century A.D. or after the date until the 20th century A.D. In India Bengal had the advanced technique in the metal casting of both the techniqus. According to M.V.K. the learned scholar, as he had studied the ancient work in Sanskrit describes the technical process as

1. **Modelling:** Concerned with the preparation of a wax model.

2. **Moulding:** Concerned with the preparation of clay negative (mould) of the wax model for casting.

3. **Casting:** This can be subdivided into a number of successive processes such as: (a) ascertaining the rate of different metals in proportion to the weight of wax modal, (b) draining out the wax from inside the mould (dewaxing), (c). melting process - temperature required for melting the different metals , (d) casting process, (e). releasing the cast from the mould (devesting).

4. **Finishing:** Concerned with the perfecting of a metal cast.

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10. M.V.K.op.cit. P.1-7
The above Indian process of casting is also appeared to have coincided with the Burmese process even when there were some difference in material used for casting. There is also the solid casting process in India and an image of Gouranga or Gourai Pravu is still existing in Manipur UriPok Basaspatimayum or Laisram Gourachandra Pravu in Manipur of UriPok Maisnam Leikai. This icon was brought in Manipur by 1861 A.D.11. So from the evidences provided by Meitei Scriptures, the casting in Manipur in its local style and model is appeared to have been started since the regime of King Khagemba (1597-1652 A.D.) probably some 10 - 20 years ahead of his experiment of casting the metal breech-loading gun in 1627 A.D. as interpreted and leaded by R. Brown & T.C. Hudson in moulding the big gun by Khagemba.

Typology of Meitei Metal casting prior to the reign of Gambhir Singh

The facet of the cultural heritage of Manipur prior to the Hinduisation if the Meitei is supposed to have been alighted on the direction of the ast even when the inflection of Hindus from the direction of the west as current from the regime of the Meitei Lord Kiyamba (1457-1508 D.). So the Meitei used to cast metal images in facial anatomy of eir gods and goddesses as it were done elsewhere in the South-east

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11 C.K., op. cit. p. 308.
Asia. No complete anthropomorphic figured icons whether of small or of big sizes were not casted prior to the event of the lost of the idol of Ramaji Pravu, Sita and Lakshmana during the regime of Raja Gambhir Singh (1825 - 34 A.D.)

The Meitei has closed relation with the Myamma people even when they had constant wars with them. Almost all the industrial workers in the enterprise such as Selheibam, Senjam, Konsam, Aheibam etc. were immigrants from Kabo valley. So the typology of the Meitei native metal casting even though those Hindu icons brought in Manipur were of Indian Bengal typology, was of the South East Asian or Myamma typology of metal casting.

**Technology of Meitei metal casting**

The tradition of casting the facial anatomy of their gods and goddesses in metal (specially in belmetal) of South East Asia encroached in Manipur in the last decade of 17th century. The event is described as:

... Shairom Mansheigi Kum Shaka 1621 Poinu Tha 6ni Eraida Panthoibigi Murti heigadabagi Aheiba Hanjaba Tarina Leimi Tame E, 11 ni Yumshakeishada Panthoibigi Murti Hei-E

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Transcreation

Tari, the head of the moulding office, moulded negative clay mould of the wax modal for casting her divine Panthoibi on Friday the 6th day of the Meitei lunar month of Poinu (December) in 1621 Saka (1699 A.D.). The image of Panthoibi was casted on Wednesday instant.

From this statement of the annals of Manipur it is obvious that the technique used in casting the sculpture of facial anatomy of her Divine Panthoibi was in the process of the lost-wax technique of metal casting. The technique is used both in India and South East Asia or Myanmar. Manipur as a part of both the countries and lands followed the suit of the technique but it is appeared to be in the crude form.

The Meitei also casted the head or the skull anatomy (Kon-Lu) of their gods and goddesses in the same typology and technology even when they had casted in miniature anthropomorphic sculptures. This statement is evidenced by: -

When two sculptors - Pukhrambam Balhaba and Likmabam Mantri had finished to sculpture the Anthropomorphic idols of Khori- Phaba of Phoiging (hillock), it was avoided as it were unwillingness or unpermissible by His divinity and treated as a sin against His divinity. Hence only the head or skull anatomy of the deity was sculpted on Sunday, the 24th days of the Meitei lunar month of Thawan (August -
September) in 1771 Saka (1849 A.D.)\textsuperscript{16}.

With the roll of time, the advance knowledge of metallurgy and metallic techniques entered into the soil of Manipur and the Meitei grow up to cast the complete casting or anthropomorphic sculptures in due course. Thus images of divine Sanamahi, Rama, Sita, Lakshman, Garibaniwaza (in the temple of Ramjee Prabhu in Ningthem Pukhri Mapal, Imphal) etc. were casted and they are all the living examples of Meitei metal casting.

CONSERVATION, PRESERVATION AND RESTORATION OF THE BRONZE OBJECTS

Conservation :-

The term conservation is the implying of certain treatment to a damage object to prevent from further deterioration. In considering what treatment to apply, preliminary physical examination is of greatest importance. Methods of treatment are based upon this preliminary assessment.

Metals posses the characteristics to eventually reverts to products similar to the mineral ores is termed corrosion. In other words corrosion may be defined as an unintentional attack on a metal through

\textsuperscript{16} Ibid. p. 293.
reaction with a surrounding medium. The extent and the rate or corrosion depends on various, factors the main among which are the nature of the metal, methods of its fabrication, the environment in which it is presently kept.

**Types of Corrosion:**

**A. Uniform or Universal Corrosion:**

It is a type of corrosion proceeding uniformly over a metal surface. This corrosion normally found where a metal is in contact with acid or a solution. The corrosion product may either form a protective layer on the metal and slows down further corrosion\(^\text{17}\).

**B. Galvanic Corrosion:**

Galvanic corrosion occurs when two dissimilar metals are in contact with each other and exposed to a conductive environment a potential exist between them and a current flows. The less resistant metal becomes anodic and more resistant cathodic. Attack on the less resistant metal increase, while on the more resistant one it decreases. This attack is known as galvanic corrosion because entire system behaves as a galvanic cell.

\(^{17}\) Stambolov, T.: The corrosion and conservation of Metallic Antiquities and works of Arts, (Central Reaserch Laboratory for objects of Arts & Science, Amsterdam).
C. Intergranular Corrosion:

Intergranular corrosion is caused by an improper heat treatment or heat from welding that causes the precipitation of certain alloy compounds at the grain boundary. This precipitation causes a depiction of corrosion resulting elements in the area surrounding the grain boundary and this area becomes anodic to the remainder of the grain.

D. Localised Corrosion or Pitting Corrosion:

Under certain condition, anodic areas on a metal surface remains stationary rather than shift about. When this occurs, corrosion takes the form of pitting rather than general thinning. General corrosion becomes pitting when the anodic and cathodic sites stop shifting and becomes fixed on the metal surface.

E. Crivice Corrosion:

Crivice corrosion is a special type of pitting concentrated in holes, flange, joints and bolt heads. The anodic of a corrosion cell is fixed by the geometry in crivice or under deposit.

PATINAS:

The corrosion layer covers objects made of copper and copper alloys are called patinas. The Romans called it aerugo or bronzing which Chinese called it hisiu, or rusting. There are two types of patina,
one is called Noble patina and the other is called Malignant patina.

**Noble Patina:**

In air especially in close spaces, the reactions, which change the bronze surface, will proceed at a slow rate and the layer thus formed may appear as a thin, smooth coating which allows all the original profile of the object to remain distinguishable. This layer which are free from chlorides are called Noble patina. The noble patinas are malachite \((\text{CuCO}_3 \text{ Cu} (\text{OH})_2)\), Azurite \((2\text{CuCO}_3, \text{ Cu} (\text{OH})_2)\) and some other like stannic oxide \((\text{SnO}_2)\), ferric oxide \((\text{Fe}_2 \text{O}_3)\), Cuprite \((\text{Cu}_2 \text{O})\) etc. They are comparatively stable and do not change under normal condition.

**Malignant patina:**

Sometimes light green or green powdery spots appear on patinated bronzes, which grow radially and also depth consuming thus the metal under them in a manner similar to putting. It is a form of pitting corrosion where the inner region under the cuprite film is actively dissolving (anodic area) and the corrosion products are deposited in a mountain cathodic area above the \(\text{Cu}_2 \text{O}\) film. These corrosion outburst are referred to a malignant patina or Bronze Disease i.e. Atacamite \((\text{Cu Cl}_2, 3\text{Cu} (\text{OH})_2)\). The cause of bronze disease was assured to involved by the contamination of the patina with chloride derived from the environment during burial or exposure to marine air.
These are quite unstable and dangerous to copper and its alloys and it should be removed clearly.

Colours of patina:

Blue:

These patinas are the products of interaction between oxide layers on bronze and an ammonia-containing environment. These patinas consist of basic copper carbonate in which ammonia, stannic acid and basic lead carbonate are also present. It can deeply penetrate to the metal but is fragile and flakes off easily.

Green:

Green patina consists of basic copper carbonate but often contain copper chloride and basic copper sulphate as well as and can be formed in the air or underground and have normally a compact structure, slow developed patina in air resembles enamel.

Black:

White patinas caused by tin oxide.

Red or Orange:

Caused by cuprous oxide (cuprite).
Grey-wax-like:

Caused by cuprous chloride (nantokite).

**Treatment (Cleaning) for Conservation:**

**Cleaning:**

Cleaning is the removal of all extraneous matter that has accumulated on the specimen by contact or contamination with foreign incrustation or stains and disfigurement appearing as a result of changes brought by the agencies mentioned above.

Antiquities of copper alloys are specially difficult for cleaning because they are usually covered with thick uneven corroded crusts of different deposits and they can also very heterogeneous in structure. This may be due to the mixture and coating of other metals.

There are three possible methods\(^{18}\) of cleaning or treatments.

They are:

(a) Cleaning by chemical.

(b) Cleaning by reduction method.

(c) Cleaning by mechanical.

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The use of chemical reagents and reduction methods are each dependent for ultimate success upon the application of certain forms of mechanical treatment and there are many cases where the best results can be obtained only by a combination of all the three processes.

In considering what treatment to apply a preliminarily physical examination and how much to clean is of greatest importance. This is carried out with the help of lens, if necessary, by exploring with a needle or in the case of ferrous metal by using a magnet. Very often the metallic carvings and designs are fully corroded, and if removed during the process of cleaning the object will be reduced to a lump of metal with no archaeological or historical significance. For this reason, it is very necessary to examine the object very thoroughly making sure that none of the corrosion products which are important from the point of view of designs are removed. Quite often such a situation be achieved only by mechanical means because chemicals may take away all the corrosion products. Examination of the corroded surface can be done by x-rays, Scanning Electron microscope without destructing the object.

a. Cleaning by chemical:

When the incrustation on a bronze object is unsightly, actively corroding or may be covering inscriptions or concealing decorative details, it will be advisable, to stripe the bronze, i.e. remove all the
incrustation, provided, of course, that there is a solid core of metals still remaining.

This can be done by using chemical reagents such as Alkaline Rochelle salt or Alkaline Glycerol to removed the basic cupric carbonate, dilute sulphuric acid to remove cuprous oxide (cuprite), followed by electrolytic reduction to eliminate cuprous chloride.

b. Cleaning by Reduction method:

There are two types of reduction:

(i). By Electrochemical reduction

(ii). By Electrolytic reduction

(i) Electrochemical reduction:

The method can be carried out when the object is enough metallic core or incrustation. In this method of reduction nascent hydrogen acts as the reducing agent but the generation of the nascent hydrogen involves the use of zinc and caustic soda (10%) in contact with the metallic object undergoing treatment so that an electro chemical process is also involved. The reaction is carried out in Pyrex beaker or enameled container with the aid of heat. Heat promotes chemical action.
(ii) Electrolytic reduction:

This method of reduction involves the use of an electric current. The corroded metal object is made the negative electrode (cathode) in a suitable electrolyte such as 2% NaOH solution, the positive electrode (anode) usually being of stainless steel, under these circumstances the reducting action is then dependent on the application of an electric current. When current passes, hydrogen is evolved at the cathode with result that the incrustation is gradually reduced and saline matter eliminated. As the reduction progresses chlorides are transferred from the cathode to the anode. This method can be very effective in cleaning badly encrusted metals of all kinds. The use of the strong electrolyte and too high current density is avoided.

When an incrustation has been broken down by reduction these will remain on the surface of the metal a sludge of insoluble oxides and metallic powder, this will also contain chlorides as well as a residue of the electrolyte employed is removed by brushing the object under running water, even then it will retain a residue of chloride that are not easy to remove. They can be eliminated by heating then cooling. The presence of chloride can be tested by taking the wash water in a test tube, then add some drops of dilute nitric acid and finally add five drops of 2% silver nitrate solution, If there is no change of colour, confirmed the absence of chloride.
c. Mechanical cleaning:

When a metal is showing signs of active corrosion, there can be no question that the only way of checking the activity and effecting a permanent cure is to employ chemicals, but this involves using certain mechanical operations as well, in order to facilitate the action of the chemicals and their removal at the conclusion of the treatment. Mechanical methods may be employed directly for cleaning oxidized or tarnished metals, where it is merely a question of removing surface staining, they may also be employed in dealing with rust fragments that are completely oxidized and no longer subject to chemical change.

When Patina or Incrustation should be preserved:

More difficult problems are presented by well-patinated bronzes showing bronze disease. Bronze disease is nothing but the localised deep corrosion. The patinas on objects particularly of oxides, carbonates are the ones which are safe and should be retained. They form a protective layer on the object and at the same time add to the visual pleasure of the viewer. Bronzes were so extensively mineralised that no solid core of the metal remains. If such objects are in need of treatment, the aim must be to stabilise then by arresting the corrosion while retaining their general character. Three general methods can be used for this purpose.\(^{19}\). These are as follows:

\(^{19}\) Ibid.
(i) **Use of sodium sesquicarbonate:**

In this method the object is first given a preliminary mechanical cleaning then allowed to soak in successive baths of 5% sodium sesquicarbonate solution until a stage is reached when the solution is shown to be free from chlorides.

After sesquicarbonate treatment is completed, the object is washed in changes of cold distilled water until the final bath is shown to be neutral.

(ii) **Use of silver oxide:**

This method is for the spot treatment of bronze disease by using of silver oxide. To achieve this all the spot of bronze disease are first excavated with a sewing needle ground to a chisel-edge under a low power microscope, care being taken to ensure that the loose green powder that is removed does not lodge in areas of sound corrosion. Then pure silver oxide is pasted into the excavated area by a match stick moistened with mythylated spirit. The treated object is deliberately expose to a relative humidity of about 78% by placing it in a close space which is placed in a dish containing a slurry of crystalline "hypo" (sodium thiosulphate) for 24 hours. Here the cuprous chloride will re-act with the silver chloride. If the treatment has not been adequately carried out, light green spots of corrosion will appear, and it will be necessary to repeat the treatment. This dry method of treating bronze
disease should be used in cases where the object can not be safely exposed to aqueous solutions.

(iii) Use of Benxotriazole (BTA):

At first the object is mechanically cleaned to remove adherent soil etc. paying particular attention to areas of corrosion and any previously applied lacquer or wax is removed by soaking the object overnight in a mixture of equal parts of acetone and toluene. Then the object is immersed for 24 hours in 3% solution of benzotriazole in industrial methylated spirit under vacuum. The vacuum is then released, the object removed dried and wiped with a swab of cotton wool moistened with industrial methylated spirit to remove any excess of benzotriazole on the surface of the object. The object is then exposed under normal ambient conditions and examined to see if any spots of corrosion reoccur. If this happens, the above treatment is repeated until no further corrosion is evident. The object is then in a stable condition. This method is quicker to carry out than the sodium sesquicarbonate method.

It would seem, therefore, that a preliminary washing in sodium sesquicarbonate solution to remove the major part of the chlorides followed by the benzotriazole treatment may prove the most satisfactory method for treating badly corroded bronze objects.
REMOVAL OF CALCAREOUS DEPOSIT BY USING OF

SODIUM HEXAMETAPHOSPHATE (CALGON)

Bronzes are sometimes covered with calcareous deposits. These calcareous deposits can easily be removed by soaking the bronzes in a 5% solution of Sodium Hexametaphosphate (calgon) which in time releases the deposits of calcium and magnesium salts by complexing them to form soluble salts. Strong solutions up to 15% may be used.

Preservation:

After the metallic objects have been clean, it is absolutely necessary to see that all the chemicals used have been completely washed out from the antiquities, because any trace left inside the core will start attacking the metal and diseased spots will grow progressively. The object should be thoroughly washed by alternative heating and cooling in the distilled water thereby testing the presence of chlorides. Then the objects are dried at 100-105°C in oven or in desiccator.

After the object is completely dried, preservative coatings are applied in order to save from further deterioration. The most common preservative coating is that of synthetic resins e.g. polyvinyl acetate (PVA) in toluene. Before applying PVA, 2% BTA, solution in spirit was applied. BTA has been used as corrosion inhibitor for copper and copper alloys to prevent corrosion. The effect of the addition agents in
reducing corrosion is called Inhibitor. Benzotriazole \( \text{C}_6\text{H}_5\text{N}_3 \) forms a protective thin film on the copper and its alloys after reaction with benzotriazole and also produces a barrier to the corrosion environment. Then after complete drying of BTA solution 2% PVA solution in toluene is applied for two times. For porous objects are preserved under vacuum so that they get deeply impregnated and consolidated.

**Restoration:**

Many times it is necessary to do restoration of the antiquity in order to give it proper strength and shape. After the fragment has been pieced up together, the missing gaps have to be restored to add strength to the fragile and fragmentary pieces. Restoration, as a matter of fact, should be restricted to the bare minimum.

According to the kind of object, the missing areas are, when necessary, filled with transparent material either left clear or match to the adjoining areas by dusting with pigment.

For protection of bronze object, a vapour phase inhibitor paper has been recommended. A mixture of 60 parts of dicyclohexyl aminitrite + 21 parts of cascin and 120 parts of water is prepared and applied on absorbent paper. The paper is dried and use for packing metallic objects\textsuperscript{20}. Finally, the treated objects are stored or displayed in a clean and dry atmosphere i.e. the recommended RH level between 0-45%.

\textsuperscript{20} Western Australian Museum: Conservation and Restoration for small Museums 2nd ed. (Western Australian Museum, Perth, 1981).
light 50-100 lux and temperature 18°c-21°c.  

**Methods apply in Manipur:**

In spite of all these above methods of cleaning and preservation, the Manipures follow their own method. This may be because of the fact that since the idols have been worshipping in their respective temples, they need to maintain the original brightness of the same. Hence the worshipper cleaned their idols mostly by lemon (citrus) juice or lemon juice with the addition of chandol (yellowish cream mud) or Heinajom (Averrhoa carambola, L) juice or simply brick dust when the colour are reduced. Nowadays cleaning of the idols were done by brass show, which is the easiest method.

In Manipur the bronze specimens are not in plenty and not so old or fragmentry. Private worshipping icons are free from scientific restoration. Only Manipur State Museum specimens are displayed in their show cases in the above mentioned clean and dry atmosphere.

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21. Agarwal, O.P. : Care and preservation of Museum objects (National Reasearch Laboratory for Conservation, Lucknow, 1977.)
The Bronze icons and statues of Manipur are broadly divisible into three classes according to the forms and figures exhibited on their visual structures. They are (1) anthropomorphic (2) animal figured and (3) mixed up forms of the two former structures. The anthropomorphic icons can be divided again into (i) partial formed or only facial anatomic and (ii) complete human figured icons of which the last one is emphasised in this thesis in avoidance to the difference of religions and religious sects.

To find out the prevalence of the icon worship and the icon themselves in Manipur, the study is started from the land and people of this state and their traditions, customs, conventions and creeds with regards to the religious thoughts and beliefs.

A brief account of religion of the people of Manipur prior to the Hindunisation of the Meithei, the consolidated people of seven different clans and nine different tribes is produced as simple faiths and beliefs such as animism, nature worship, spirit worship, ancestor worship prior to the advance of the 11th century A.D. These faiths and beliefs were effected with the tides and ebbs of the Tibetan Bonism, Chinese/Tai