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Dated Figure of King Jayavarma, The Tradition of Figure Making and The Historical Importance of This Discovery

- Tara Nanda Mishra

During the month of May 1992, while digging the foundation for a modern house in the Machāgāla area (Children Burial Place) of Maligaon, about hundred meter west of the place, from where the so called Yaksha image was discovered in 1965 by the present writer, excavating before the Manmaneshwari temple, wonderful discovery of a figure of King Jayavarma had been made. This figure has been carved over a pale sandstone. The figure belongs to the Kushan. This is the earliest pre-Lichhavi figure having inscription on its pedestal in Brahmi Script and in sanskrit language. It bears the date in Saka Samvat 107 (A.D. 185). Thus it has become the first dated image as well as the first historical epigraphic record of Nepal Mandala (Kathmandu Valley). The labourers while digging the foundation of the house broke the figure into several pieces. But now it has been beautifully repaired and displayed in the art gallery of National Museum at Chhawani, Kathmandu. The figure from head to feet is thus completely restored, except the right hand after the upper arm (the wrist, palm and fingers) which have been broken and lost for ever. This huge life size figure measures 174 cm (5 feet 3 and half inches) in height and 71 cm. (28 inches, near the two elbows) to 49.5 cm (19 and half inches) broader at the pedestal. It has been carved over a single piece of stone 1

It is to be noted here that the area from where the figure has been found, is historically very important. Within this area are remains of two reported palaces named Managriha of King Manadeva built around 459 A.D. which was used till 643 A.D., up to

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1. Two Lichhavi inscriptions, both belonging to the rule of King Bhimārjundeva and (Mahāsāmanta) Vishnugupta from Yangālhitī (dated samvat 64=A.D. 642) and Bhringāresvara (dated samvat 65=A.D. 643) record about the ancient tradition of bringing huge stones from the quarry to the place of enshrinement by manual pulling (Bhagavato Vishnor Jala Sayana rupanispādanayogya Vrihatsilākarashana Vyāpar, the work of pulling the huge stone fit for carving the Vishnu image in reclining pose (to be kept) within a pond, Dhanavajra, 1973, PP. 442 and 449). Big stones for images are also recorded in the Gopal Vamsāvali (P. 22) as it reads ‘Vrihat Silāmaya Vishnu and Mahāsilāmaya Vishnujala sayana’.)
the rule of Lichhavi King Bhimārajundeva. The other palace was built by King Amsuvarma around 607 A.D. and was used till 735 A.D., the period of Jayadeva II. The possibility of the third palace with the figure gallery (Devakula or Chitrāsāla) of Varma kings has been indicated by the discovery of this present image as well as the headless figure of another king, most probably of the same dynasty.

**Description of the Portrait**

The figure (pratima, murti) of Jayavarma is carved in the standing (Sthanaka) and in Samabhanga (straight erected) pose over a rectangular (49.5 x 27 cm) stone pedestal (pith, vedibhadra or āsand). He has an oval (Tilakriti) shaped face, big open eyes with bow like eyebrows also described as 'Vipulaksha ‘pankajayatāksha’, long eye like lotus flowers, Buddha Charita, Act-5 V. 84). He has prominent nose, nicely carved lips (adharostha) and well shaped chin (Chibuka), His ears are longer, head circular (ātapatra sadrse sirasi, Mahābhā, XIII, 348, 38; Varahamihira) and long neck (Kambugriva, like the top of a conch shell-Pratimānālakshanaṁ on Atreya and others, J.N. Banerjea, 1974, 605). He is wearing a round cap (Sirastraka, Manastṛa, Acharya, 1927, 67; Dhanavajra, 1973, 258, inscpt. dated 595 A.D. calls it- ‘Sirobibhushana’), which has a flat band with floral decorations (Chitrānkit pattikā) around the lower edges, having two rope like small hanging ends on the backside to loosen or tie the cap. After the cap the plaits of hair are hanging around the neck. The decoration of the cap, which has a foliated band (Patra-Kalāp) is more visible on the right side.

The figure has two stought long hands (described in the Buddha Charita, Act-3, V. 24, as Vyāyat pinabahu'), among them the lower portion (arm, wrist, palm and fingers) of the right hand is broken.

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2. The Handigaon coronation inscription of Amsuvarma dated Samvat 30 (A.D. 608), some burntbricks with name reading-‘Shri Mahāśāmantansuvarmanah’ from Handigaon (Ancient Nepal No.-30, 1968, Notes and News) and the inspt. of Jayadeva from Nakshāl Nārāyanachaura (between 715-735 A.D.) clearly prove that both the Lichhavi Palaces were situated closely in the area of ancient Vishalanagara. Most probably the compound wall of Managriha had been seen by the writer below the new telephone exchange building which was erected by the side of a broad moat.

3. The words used for figure are Pratimā, chitra, Kritakriti, Pratibimba, Murti and Sālika. Pratima can be found in the Srimad Bhāgavat. 11-27-12; Bhasa (2nd-3rd A.D.) in his Pratimanātaka (Age of Imp. Unity, 1968, 262) calls it Chitra and Pratima; P.K. Acharya, (Dict, 1955, 362) defines the word-Pratima, as denoting an image, an idol, a bust and a statue; Suprabhedagama (Ch. 34, V.1-2) defines Pratima, where all the limbs are visible; the Vishnudharmottara Purāna (Ch. 43, V. 33) describes portrait of kings made with Chiselling (Yathachitram tathaivyoktam Khatapurvam Narādhapa); Kālidas in Raghuvamsa (Ch-14, V. 15) says that one can keep the memory of dead persons making their portraits or paintings (‘Chitrāvaseshākṛiti’, Sivaramamurti, Amaravati sculptures, 1956, 55). In Nepalese inscriptions we have the words like-Kritakriti (Changu inscpt. dated 505 reads ‘Pitroh Kritakriti’; Pratima (thvava pratimā-sthāpanayānā, inscpt. of Pratapa Malla dated 1669 A.D., Regmi, iv, 1966, 138-39): Pratibimba, ’Sauvama Pratibimba Samsāra hemnā—divangatāyā pratimājānanyā; Regmi, III, 1966, 58, inscpt. dated 1440 A.D.; Murti—has been called in an inscpt. dated 1703 A.D. of queen Bhuvanalakshmi, Sanskrit Sandesh, Part 6, PP, 34-36; and Sālika (in the same inspt.) reading, ‘thava Sālika lunadayaka’.

4. Andrea and Riccardo (An Inscribed statue of year 207 from Maligaon, Kathmandu, East and West,- ISIAO, Rome, Decem, 1996, PP. 300-301, Note-5), like to call it a floral crown of rolled decorated cloth tied with simple knot, and have compared the headdress with Mathura Surya (Bangdel calls it a king, 1982, PL-36) of 1st Cent. A.D.) The outer rim of the Cap of Mathura king is more prominent and roundish than Jayavarman cap, but it is more closer to the cap of Bhārhot warrior, 2nd Cent B.C. (Age of Imp. Unity, 1968, fig. 37). Similar cap can also be marked on a t.c. figure from Bhita (Marshall, Excavations at Bhita, IAR. 1911-1912, PP. 29-94).
and lost for ever. But the upper arm (Bahumula), the sharply curved elbow including the half of the fore arm raised upwards, are visible. On the upper arm there is a Mayura- Keyur (also called Kataka in the Manasara Silpasastra, Acharya, 1927, 67), an armlet having the decoration of fan--tailed peacock 5. Asvaghosa in his Saundarananda (Ch. x, ver 8, 1st cent A.D.) describes about this type of Mayura-Keyur. There is also lower portion of stem, in the shape of tapering slim cone (probably stem of a lotus bud described as ‘padmakosha nāda’). Such lotus buds can be found in the right hand of Mathura seated royal figure in scythian dress (1st Cent A.D.) and in the Vaisnnavi image from Kirtipur, Nepal (Bangdel, 1982, P. 27, PL-36 and PL-37, PP. 124-125). There are also such representations which can be found on the obverse of coin of later Eucratidian prince displaying a city goddess of Pusklavati holding a lotus in her right hand (1st Cent B.C. or 1st Cent A.D.; Age of Imp. unity, 1, 1968, P. 118). Another representation can be found on the reverse of the coin of Huvishka where Mahāsena (Kumara) having four hands hold in his right upper hand a lotus flower (T.N. Mishara, Ancient Nepal, No.,-75, 1983, P 25 No. 4) In Buddha Charita (Act. IV, ver. 2 and Act V, V. 57) there are description of folded hands like lotus buds (‘padmakoshnbhai Karaih’ and ‘Pratisankuchitārvinda koshah’) 6.

There are thick earrings (Karnakundala or Chakrakundala also described as manikundal in Harshacharita, Act-2) in his ears, which have ovalish twisted floral bands. According to Andrea and Riccardo (1996, 300), such earrings are present on the ears of Nagarajas and Bodhisattvas at Amaravati.  

5. The Mayur-Keyur can be clearly seen on the right hand of Sri-Lakshmi standing over lotus flowers on the mouth of a vase, carved on the Mathura-red-sandstone of Kushan period. It has been dated by Coomaraswamy as 2nd cent A.D., now displayed in the Lucknow Museum (Coomara, yaksa, Delhi 1971, II, PL-19). Mayur Keyur is also present on the hands of Mathura Bodhisattva figure of Kushan period (J. Ph. Vogel, Catalogue of the Archaeological Museum at Mathura, Allahabad, 1910, P. 58, A. 45, PL. X) V.S. Agrawal (Ancient India No.-4, 1947-48, P. 127, PL-XXXVII-B, No-90, dated as 300 A.D.) has also marked this ornament (Anga-bhushana) on the t.c. figure of Vishnu from Ahichchhatra. He describes about an armlet on the upper arms in the Character of Kushan style of a framed peacock-head as worn by Vishnu.' Mr. Agrawal also says that such circular fanned mayur are generally found in the Kushan period images. On the coins of Huvishka the three figures of Skandha-Kumāra, Viṣṇū and Mahāsaṇa with the legend reading-‘Kumaro’, has been found (J.N. Banerjea, Dev. of Hindu Iconog. 1974, PP. 145-46). Fan-tailed peacock with the legend-‘Skandha-Surasya’ has been found on the oval seal from Bhita (Marshall, Exca. at Bhita, IAR, 1911-12, P. 58, No.-83), Andrea and Riccardo (1966, 302) have described this Keyura as having ‘a palmeate in the centre with seven leaves’. This peacock fan can be compared with the mediaeval period stone image of Kartikeya having circular bands, from Ombahal tol of Kathmandu (Bangdel, 1982, PL. 32, P. 120) Also a yaksha figure from Amin has lotus-buds in the right hand, also raised above like Jayavarma figure (Yaksas, I, PL-7).

6. Similar figures with right hand raised like Jayavarma and sometimes holding flowers can be marked in the figures from Bharahut; S.K. Sarasvati, A survey of Indian sculptures, Calcutta, 1957, PL-IV, No.-28. In the figure of Sudarsana Yakshi a lotus bud whose head is turned downwards can be marked. This position can also be marked in the figures of Srimādevatā (PL-v, fig. 29), Indra as Śānti (PL-V, a Bodhagayā rail figure) and a Dvārāpatīa from a toran post of Sanchi (PL-VIIc fig-41). V.S. Agrawal (Ancient India, No.-4, P. 112, fig. No.-6, a terracotta mithuna plaque from Ahichchhatra, dated between 200-100 B.C.) describes about a flower in the right hand of male figure. Sivaramamurty draws out attention towards a ‘King holding in hand a ‘Līlāravinda’ (a sportive lotus; Amaravati Sculptures, 1956, PP. 101-102, PL-XXVIII, fig. 3) In the Buddhacharita (Act I, V. 17) Yakshas are described as holding golden lotuses (Kāñcana padmahasta yakṣāḥdhipāḥ). But Andrea and Riccardo (1996, 303) have described the missing hand as holding fly whisk (Chauri). The Chakravartin figure from a relief of Jagayyapeta stupa holds a wheel, (Basham, the wonder that was India, 1963, P. 84, Fig. ix).
Let us examine about this circular object carved on the frontal top of this Kundala. Sivaramamurti (Amaravati Sculptures, 1956, 108-109) reports about such Kundalas called ‘Karnaveshtana’ (Ramayana, V, 15, 42; also Kasika on Panini, V, 1, 99) and describes about full-blown lotus carved on the stalk, which is twice curled on the earlobe and then hangs freely, carved on the earliest 2nd Cent B.C. inscribed sculptures from Amaravati. Rea in his excavation report of Amaravati (PL-XXIX, fig. d) has also mentioned about such Kundalas. Kalidas in his Meghaduta (II, 11) also mentions about such golden earrings 7.

Around the neck of Jayavarma is seen a broad necklace (Kanthasutra and Kanthikā). Men wearing such flattened circular neck ornaments can be seen at Bharahut, Ajanta, Amaravati, Sanchi and in the Mauryan sculptures. Sivaramamurti calls them as the oldest type in India (Amaravati Sculptures, 1956, P. 34, and PP. 110-111). This is also found around the neck of Lakshmi from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kanthâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similar necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Amaravati. Another type of longer Kantâhâra (necklace) which is V shaped, is also found around the neck and on the chest of Jayavarma. Similarly necklace can also be found around the neck of Maitreya, (a red sand stone) figure from Mathura dated around 1st or 2nd Cent A.D. (Sarasvati, 1957, PL-XI, No.-54). Vajrapâni image from Mathura (Coomaraswamy, Yakasa, I, PL-15, No.-2) Parkham yaksha (Mathura Museum, 3rd-2nd Cent B.C.) and Karttikeya figure from Mathura (Kushana period, Bangdel, 1982, PL. 122).

There is a thick bracelet (Kanakana, Valaya, Manasara, Acharya, 1927, 67) around the wrist of the left hand of Jayavarma, which is composed of five or six bands and bears decorative patterns. Sivaramamurti (Amaravati Sculptures, 1956, iii) calls it—'Phalaka Valaya', where as, it is addressed in Sakuntalâ (Act-VI) as ‘manibandhana', in the Mudrârâkshasa (Act-IV, Ver. 5) and Jâtaka named as ‘Ratna Valaya'. The Gâthâ-Saptasati (I, 80) mentions about highly decorated and perforated bracelet (Jalavalaya). Johnston (Buddhacharita, 1972, II, P. 62) quotes about a ‘hemmanijâla Valaya'. From Bharahut, Ajanta, Amaravati, Sanchi, and Mathura (between 200 B.C. to 200 A.D.) we can find men wearing many banded phalaka or ratnavalaya (comparative chart produced by Sivaramamurti, Amaravati, 1956, 38-39). From 200 A.D. onwards the Valayas can be found to have only three, two or one band. This feature also place the figure of Jayavarâna within the range of 200 A.D. Similar four banded valaya (bracelet) can be seen in the right hand of Kârttikeya image from Mathura belonging to the Kushan period (Bangdel, 1982, PL-122, P. 210). This image has many similar features of Jayavarma. The other Kubera image in the Mathura museum, also belonging to Kushan period has five banded bracelet (Bangdel, 1982, PL-78).

His left hand is in akimbo position (Triangular pose) and is placed over his waist (Katya-valambita). This is a common feature of early images including yakshas. Bânabhatta in his Harsha Charita, has described this pose as—‘Kativinayasa–Vâma-Pânî. V.S. Agrawal has used this term while describing a terracotta figure of an standing woman from Ahichchhatra (dated between 100 BC-100 A.D.).

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V.S. Agrawal (quoted by Sivaramamurti, Amaravati, 1956, 109) has named such Kundalas as ‘Mrinâlakundalas’. He describes about the terracotta figures wearing such Kundalas as having ‘a lotus stalk curled twice to form the earring and then terminating in a full blown lotus at the top’. Similar lotus Kundalas have been narrated by Asvaghosa in his Buddha Charita (composed around 1st Cent. A.D., ch. V, ver. 53; Manikundala–mukha Padma-Satapatramivardh Vakranâdam’) as earrings inlaid with jewels and on the face was carved a lotus with half curved stalk’. These earrings were used by the women employed to entertain prince Siddhartha in his palacial chamber playing music.
Jayavarma is wearing only two cloths (Vasan, Buddha Charita, V, 51 and 64), an uttarasang or uttariya and an adhoavastra (the lower garment). The Uttariya (uttara, Sataka, Uttaranga, and Upari-vasana) is arranged into smaller fold and worn across the abdomen, left chest and taking around the left shoulder as well as top of upper arm, falls in the similar folded fashion from the left-side of the body and up to the back of left leg. The other end of the garment (pattamsukottaranga-the folded silk-cloth) is placed on the back side. It has been described as - ‘Parivritta Satavalli uparivasana’ (Coiled upper cloth).

Sivaramamurti (Amaravati sculpt. 1956, 65-66) draws our attention towards this uparivasan used in Upavita fashion, which has been described in the Krishna Yajurveda. There, a noble brahmana is said to have raised his right hand after adjusting his upper garment of cloth or ajinam (deer Skin) across his shoulders in the upavita (Sacred thread) fashion and closes or clinches his left hand (‘ajinam vaso vā dakshinata upaviyā dakshinam bahu muddharate vadhatte savyamiti’, Taittariya Aranyak, I, 1). Sivaramamurti says that this concept is very early one and Vedic, which had been adopted in iconography for Buddha as well as for Chakravarti King’s figures (Amaravati sculpt. 1956, P. 66). The beginning of such folded Uparivasana (Upper garment) can be found in the Patna yaksya, Yaksha Kuvera and Supavasu figures from Bharahut and kings images (Coomaraswamy, yaksas, I, PL-2, figures 1 and 2; PL-3, figures 1 and 2; dated between 200-150 B.C.).

The king has a flat waist-band (Udarabandha, Kakshyābandha and rasanā) made of folded cloth, which is a tradition for the early figures of Bharahut, Ajanta, Mathura, Sanchi and Amaravati between 200 B.C.-100 A.D. This Sash was also known as vethaka (Digha Nikaya, Rhys Davids, I, P. 130; III, 2, 9), Katibandha, rasanākalāpa (in the Raghuvansa, Ch. 16, V 56; Mrichchhakatia, I, P. 119), Kayabandha (Cunningham, Bharahuta Stupa) and pattikā (in the Vinayatexts, chullavagga, III, PP. 142-144). This is a ribbon shaped flat piece of cloth which has cross-bands forming lozenges. This band has two knotted circlets from where two flat but short-tassels, are hanging over the right thigh. V.S. Agrawal calls these circlet as-netrasutra and the flat hanging tassels have been addressed as phalipat (Harshacharit, quoted by Sivaramamurti, Amaravati, 1956, 113). V.S. Agrawal has also marked similar cloth girdles with graceful knotted loops on the frontal portion in the terracotta figures of dampati (dated between 100 B.C.-100 A.D.) from Ahichchhatra (Ancient India, No.-4, P. 113, No.2).

8. The beginning of such hanging tassels and the circular knots can be marked in the Parkham Yaksha, where the thick cloth knots and the two hanging flat ends are placed just the centre of two thighs on the frontal side (Age of Imp. Unity 1968, PL. XXI, fig. 50). Coomaraswamy has very rightly remarked ‘The Parkham image is of great importance as the oldest known Indian stone sculpture in round. It establishes a formulae which can be followed through many succeeding centuries. Very similar hanging flat tassels of the same size as on the Jayavarma Portrait be seen over the right thigh of Saranath Bodhisattva (dated 81 A.D.) of Friar Bala (Age of Imp. Unity, 1968, fig. 55). Also this kind of hanging tassels are present in mathura Kartikeya (Bangdel, 1982, PL-122, P. 210) and Mathura Sri-Lakshmi. (2nd Cent. A.D.; now displayed in the Lukhnaw Museum). The short tassel is placed over her right thigh but the other longer end has been arranged between the two thighs, almost touching her heavy anklets (Coomaraswamy, Yaks, 1971, II, PL-49). Another yaks from jaggyayapeta, 2nd Cent.B.C. has similar circular knots and long hanging tassels, both hanging between the two thighs (yaks, 1971, II PL-42 No.-2). Also such short hanging tassels can be found on the right thigh of Chamdayakshi, Bharahut (Yaks, II, PL-10, fig. 1) and Srimādevata, Bharahut (The Age of Imp. Unity, 1968, PL-XVIII, No. -1). These hanging cotton tassels are very popular at Bharahut, where most of the figures have these hanging ends. After Bharahut it is also a popular motif of Mathura figures between 200 B.C. and 200 A.D. A flying ribbon with two knotted ends tied on the back has been described in the Harshcharita as ‘Prishth-prenkhat-patachchara-karpatta-ghatita-galita-granthih’ (the knot fastened by a ragged cloth swinging behind him was hanging loose’-cowell and Thomas, Harshcharita, P. 41; also Agrawal, Ancient India, No. 4, 1947,-48, P. 124; Harshcharita, Nirmayasagar Press, 1925, P. 52).
Then there is the lower garment (dhoti, antariya) which has three frontal folds, two falling on antariya the left and right thighs up to the feet, and the central piece has multiple vertical folds, similar to the folded palm leaves (tālavantaka) or can also be called satavallikā, displaying number of folds (which is called Kocha in maithili language). The lower garment reaching up to the feet has been addressed as-'aprapadina', in the Harsha Charita and Panini (V, 2, 9; Amaravati Sculptures, 1956, 118). On the back of Jayavarma figure the dhoti has again three separate parts and the folded central portion (called-dheka in Maithili) has been inserted inside the waistband, which is a usual method of wearing dhoti. 9

There are many regular horizontal flat alternating decorative bands ('alankrita pattavastra', Mandasor insp. of Kumaragupta I, A.D. 436, Upadhyaaya, Ancient Indian Inspts. 1961, II, 60). On the dhoti and within these flat bands are either floral motif or perching birds in rows. Asvaghosa in his Buddhacharita (Act. VI, ver. 59) has beautifully described about the band of golden geese stamped or embroidered over the surface of cloth (ansukan Kāñchana hanschinham). Similar alternating horizontal flat border and rows of flowers on the body of the dress of a dampati plaque (dated as 100 B.C.) from Ahichchhatra have been called by V.S. Agrawal as phullavalli (Ancient India, No. 4, P. 113, No.-9).

The long bare feet (Pādabhyaṁ, Shree pādai, Nriptesh charana, Lichhavi Inspts. Dhanavajra, 1973, P. 62) of King Jayavarma are quite well proportionate. He has broad chest and relatively slim waist 10. On the whole, the figure of Jayavarma exhibits sturdy, elongated but delicately modelled body.

On the back side of this image has following elements, which are only chiselled through shallow lines-
1. Part of the Cap with its flat decorated broad band. This band was either fastened or loosened with the help of two, roundish cords, having short hanging tassels. Below the cap are arranged nicely the falling hairs up to the neck.
2. The oblique folded band of upper garment (uttariya) are arranged across the backbone. The other end is hanging on the back of the shoulder.
3. Part of the waist band are having decoration of small lozenges (diamond figures).
4. The lower garment (dhoti of adhovastra) with its central folded bands are laid into the waist-band.

In the figure of King Jayavarma we find the earliest tradition and some features of Yaksha figures. The figure has been deeply cut on the frontal portion and only shallow chiselling has been done on the back side. This figure is heavy and voluminous. The physical features of this figure has been copied from

9. In the Manibhadra Yaksha figure from Pawāya (Pawāpurī) the folds of dhoti on the back is also inserted within the waist band. But this figure is equally decorated and carved in round on the back (Age of Imp. Unity, 1968, PL-XXII, fig. 56).
10. The Sukranitisara (Ch. IV) describes about the form of bodies to be carved, as a guideline for the artists. Accordingly, the face is to have ovid shape like an egg, forehead like a bow eye-brows should follow the line of a nim (Margosia) leaf or a bow. Eyes like a wagtail, a deer's, a Saphari fish, or a lotus petal. The nose should resemble a sesame flower (tilaphula) or the beak of a parrot (Sukanasa), the neck is compared to a Conchshell, the shoulder to have the form of an elephants head (gajatunda), the arms with the trunk of a plaintain trees and the thigh should resemble the trunk of a young elephant (Karabha). The Chāngu inscription of king Mānadeva (dated 464 A.D.) describes the body of god Vishnu and the king in the following way-'Vipula prodvṛttā Vakshah Sthalah—padma bahuruchirah' (the broad and rounded chest as well as hands like lotus flowers). Similarly, King Mānadeva has been described as having- 'Shreemanchechātur Bhujah' (Having beautiful hands). 'Kanakas lakshnavadatā Chhavih' (his apperance like dazzling gold) pinanso vikachasito (having broad shoulders), 'utpaladala praspardhmanekeśanah' (eyes like blown blue lotuses), and the body of the king like god of Love (Sākhātā kāmaivāṅgavān Narapatih).
the images of early Yaksha, Bodhisattva and kings, which were evolved between 200 B.C.-200 A.D., within the Indian Sub-Continent. It is to be noted here that like the Yaksha or Naga images, the portraits of ancient kings and queens after their death (divamgatayā pratima', Regmi, III 1966, 58-59, Insp. dated 1440 A.D.) or sometimes even alive (Regmi, IV, 1966, 94, Insp. dated 1654 A.D. 'Pratapamalladevana—thvate sahitana luna dayakāva sālika tayā.’) were made from very ancient times. The Epics, the Vinayapitaka, Pratimanataka of Bhasa (2nd-3rd Cent. A.D.) have details about making the king's images, which have been corroborated by the discovery of eight inscriptions with effigies of Satavahana kings at Nānāghat within a figure gallery (of 1st Cent. B.C.) It is further supported by the inscription of a Mitra Panchala King Dhanadeva (1st Cent. B.C.) who had erected a temple enshrining his father Phalgudeva's portrait. Not only that, there are many such figures of donors at Karle made during 1st Cent. B.C. (Age of Imp. Unity, 1968, PL-XXV, fig. 64) and at other places.

The figure of Jayavarma has some close parallels which have been carved during the Kushan period. One of the close matching figure is the standing figure of Bodhisattva from Saranath made during 81 A.D. (Third year of Kanishka rule, Age of Imp. Unity, 1968, PL-XXII, No. 55). The whole body of this Saranath-Buddha-Bodhisattva image including the chest, waist band (Kayabandha) with hanging tassels, hands (the right hand of this image is also broken), thigh, legs and feet, the navel and the uttarasang or uttariya (in this case it is not in close folds like Jayavarma image but stretched covering the entire left hand from bāhumula to the wrist, and falls down from left side in the similar fashion) used in the upavīt fashion. The pedestal, the pose and size of the feet are similar, except the neck and the head which are comparatively shorter. The Bodhisattva figure is wearing antaravāsaka (lower garment like petticoat) and uttārasanga, whereas Jayavarma is wearing a dhoti and an Uttariya or Uttarāsanga. There is also a lion figure (denoting Sakya Singha) carved between the two legs and the pedestal inscription describes that the image was made during the rule of King Kanishka and his two Saka governors (Maharajasaya Kanishkasya Bodhisatvo—pratisthāpito—Bhikshusya Balasya).

The next figure from Mathura school which also belongs to the Kushan period, has also some similarity with the Jayavarma image. This is the Karttikeya image of Mathura red sand stone (Bangdel, 1982, P-122). This image has long legs, waistband with two hanging flat ends on the right thigh, right hand with fingers raised above the shoulder, having four bands of valaya, golden wristlets with many jewelled bands, V shaped hāra and is possibly also wearing padmakundalās on both the ears. This is also an inscribed figure. The differences between the two figures can also be marked. This Karttikeya figure is short in stature, it has different kind of head dress (Mauli) showing a roundish floral fanlike band, having a roundish face, and the lower edge of the dhoti ends just after the knee (long Kachhā type Yaksas, I 1971, PL-16), The thick twisted cotton uttariya is wrapped around the waist in slanted way (some similarity can be traced with Yaksas from Mathura; Yaksas, I, 1971, PL-16) and on the left side forms a twisted circular knot with two hanging ends. Within this heavy and thick Kākhshyabandha is the thin cotton udaraband whose two flat ends are hanging over the right thigh like the Yaksja or Fire god (dated 1st Cent A.D.) from Mathura (Yaksas, I, PL-16, NO.-2).

The other figures having comparative parallels with the figure of Jayavarma are the Yaksja figure from Kankali Tila, Mathura (1st Cent A.D., Coomara swamy, Yaksas, I, PL-16, NO.-1), and Vajrapāni Yaksja with head missing from Mathura, Kushan.

The figure of Jayavarman has been made following the ancient ideals of a Hindu King, as Chakravarti, and in semi-divine character, because this was made after his death. The Sukranitisara (IV, 147) says- ‘beautiful is that image carved with all the limbs and which has been made following the cannons (Saṣāṅgaih Sarvaramyohi Sastramanena yo ramyah). The Brihatsamhīta (L VIII, 29) recommends about the dress and ornaments to be carved on the body of the portraits befitting the tradition of respective countries (‘Desānurupa-bhusana-Veshālankāra-murtibhih Kārtyā). The Visvakarmiya silpasāstra (Acharya, Manasara, 1927, 98) has a chapter devoting about the height of men in different ages (Narochchata pramanām). There were some fixed norms of iconometry in the ancient canons. The ideals of divine figures according to Varahamihira (Brihatsamhīta, Chap. Mahāpurush Lakshana) were- ‘depicting the full fleshy limbs and the joints of the body’. (Māmsaih purnangsandhih Saṣāṅgasandhayo yasya, Banerjea, 1974, 312; foot not, 3). Similar laws for making images can also be found in the Sukranitisāra (IV, 4, 146), which recommends to hide the joints, bones, veins, and arteries from the body of the images (Gudhasandhyasthi dhamani SarvadaSaukhya Varddhini). The Matsyapurāṇa (Ch. 42, ver. 61-62) describes about a Chakravarti King fulfilling all the qualifications (Chakra varttinah Sarvalakshan purnate). Varahamihira refers about five types of men named as Hamsa, Sasa, Rucaka, Bhadra and Mālaya. Among them Mālaya was the best among men and has been called as-‘Kings of men’. (nripesha). Varahamihira further tells us that such men who are 100 to 105 anguli (about 7 feet) high are the Mālaya variety of men. They are alone in uniform and are called ‘Nyāgrodha parimandala’ type. Utpala calls them a monarch (Sārvaḥaum Rājā). Matsyapurāṇa (Ch. 145, V. 10) further describes-‘men having long hands are worshipped (or regarded) as Gods’ (Samahattājānubāhu davatāt bhi pujayate) In the Kādambari (quoted by Johnston, Buddhacharita, 1972, II, P. 44) it is said that-‘the glory of brilliant signs is the quality of great men’) Sahaja bhusanair iva maḥāpurusha Lakhshanair). Asvaghosa in his Buddhacharita (IV, Ver.4) describes the prince Siddhārtha as ‘the glory of the brilliant signs on his person, as of ornaments born on him (Sobhitam Lakshanaitr diptaḥ Sahajair bhusanairviva). The Vinaya Vastu (Gilgii-Mss. Ind. Hist. quat XIV, 1938, P. 422) describes about the beautiful body of prince Siddhārtha in the following way. It says that his head is like a round parasol, he has a rectangular broad forehead, long hands, twin eyebrows drawn over a parallel line and a prominent nose bridge (Chhatrākara Sirah dirgha bahuh vistirna lalātāh ygmabhru uttunga nāsāh). G.N. Banerjea (Age of Imp. unity, 1968, 392) describes about the Gandhara and Mathura Buddha figures being derived from the Indian conception of a great man (maḥāpurusha) bearing some distinctive marks (Lakshanas) on their bodies. The Iconographic and iconometric texts, though, of much later date, named Sambuddhasita-Pratimalakshana (Banerjea, Hindu Icong. 1974, 590-591; Wegler, Publications of Nepal German MSS Project, Stuttgart, 1989, 615) delineate the various signs and bodily measurements of such

11. It is to be noted here that the dead kings have been addressed as divine beings (Daivat; Parama-daivat Vappabhattāraka mahārāja, Insp. dated 506, Dhanavajra, 1973, P. 91). The other inscription of Nirapeksha who had made the portraits of his parents in A.D. 505, prays gods to impart godhood to his parents (Punyena ten pitridaivat bhaginome, Dhanaraja, 1973, P 79). The Vāyu purāṇa (Ch. 97, ver. 1-4) describes about the portraits of dead persons as-‘mansusya prakritidevāt’ (deities originally human by nature or deified human beings).

12. Pratimalakshana,reads-‘lakshanānca pravakshayāyam nārānām hitkāmyāya/Lakshanam Śādhayet Sarva devapratādā nirmmitam/Pratimā prātādschaiva Sastramastrād yojayeta;/ Devapratimā Lakshanama, speaks about the — ‘Nyāgrodhāparimandal’ figure of Buddha to be made (Wezler, 1959, 615).
Dated Figure of King Jayavarman
Left hand of King Jayavarma

Back side of King Jayavarma
ideal images. The figure of King Jayavarma also depicts some of the above recommendations while making this figure.

**Ancient Tradition of Making Portraits**

The Svetasvatara Upanishad (4–19) says that those who were very famous did not have their portraits (Na tasya pratimā astiṣyasya nāma mahad yashah). Patanjali (2nd Cent. B.C.) while explaining the word Kāshyapa mentioned by Panini (400 B.C.), says that it signifies a statue of Kāshyapa. The Manasara silpasastra (Acharya, 1927, 79) has chapter dealing images of sages (Muni-Lakshana-Vidhāna). Manasara describes about the portraits and measurements of Seven such ancient sages, they were—Agastasya, Kāshyapa, Bhrigu, Vashistha, Bhārgava, Vishwāmitra and Bārada. There is no doubt that the above silpasastra though compiled during 5th-6th Cent. A.D., has recorded the ancient most tradition of making portraits. The Mahābhārat (compiled between 4th B.C.-4th A.D.) refers about the iron image of Pāṇḍava prince Bhima (Ayasi pratima, Ch. 12, V. 23). In the same Epic we find Ekalabya making the clay image of sage Drona, whom he had chosen as his teacher. Mahābhārat also refers about prince Usha, who was a gifted painter and had received a title as ‘Chitra–Lekha’. Balmiki Ramayan (Uttara-Khandha, 91, 5, 25) mentions about the fire sacrifices performed by Rama, where a golden figure of queen Sīta (Kanchanimmana patni) had been represented. Mahābhārat also records about the statue of sage Kāsya. The Pratimanatata written by Bhasa (1st-2nd Cent. A.D. Act. III, PP. 46-50) mentions about the figure of king.

Dasarath kept within the figure house (Pratimāgriha or statue hall), within the palace, after his death, Similarly, Kālidās in his raghuvamsa drama (Act-XIV, V. 15) also describes about the tradition of making statue and figure in paintings, after death. He says that the portraits preserve the memory of the dead person (Citavaseshākriti). The great kings like Ajātasatru and Udayana who were the important kings and contemporaries of Lord Buddha had their portraits sculptured on the stupas at Bharahut (Cunningham, I, PL–XVI), Amaravati (Siva Ramamurti, PL. 34, fig 1; PL. 35, figures 1-2; PI-1, fig. 1) and Sanchi (D. Mitra, 1978, PP 38-49). The Vinayapitaka refers about Amrāpāli, the famous courtier of Buddha's lifetime at Vaisali. When her palacial residence within the mangogrove was completed, she invited famous painters from various countries to paint the figures of kings and merchants of the period, on the walls of her residence. It so happened that by seeing the painted figure of King Bimbisara, she fell in love with him and married him.

There are also portraits and inscriptions recording about them in the ancient periods. The earliest figures were made in wood, gold, stone and in paintings, of Faraoh Kings of Egypt between 1600-2000 B.C. The figure of King Hammukhi of Babylonia was also made around 1792-1750 B.C. Within the Indian sub-continent the earliest inscribed portraits of Sātavāhana kings with their wives and sons, have been found from Nānaghat, but now they are almost destroyed. D.C. Sircar while mentioning about them writes—'in the Nānaghat pass there were

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15. Sivaramamurti, Amaravati Sculptures, 1956, P. 9 and P. 11; Sivaramamurti Writes ‘the labelled portrait-sculptures at Nānaghat of Simukha and (Sri) Sātakarni of the Sātavāhana family (who) was the contemporary of Khāravel, lived in the second Cent. B.C. It is the earliest Indian figure sculpture whereas, D.C. Sircar places the inscription of Nānaghat to 1st Cent B.C. (The Age of Imp. Unity 1968, P. 192, and PP, 196-97). V. Upadhyaya, Ancient Indian Inscriptions, Delhi, 1961, II, P. 29. The inscription reads— "Rāyā Simuk-Sattvāna Simirāmo/Devi Nāyanikāya Rayo Cha Siri Sattakanino/Kumāro Vedi siri/Mahārāthi Tranakīyro/Kumāro Hākusiri. Kumaro Sakti Siri (1)." According to Sircar (Age of Imp. Unity. 1968, 197) the name of Krishna who was a brother of King Simuk is lost.
some relief figures, now destroyed, with label inscriptions above their heads, The eight labels give the names (of) the royal pair, in the nominative.' The next figure is at Kondane which had been carved by a sculptor Balaka (Amaravati, P. 11), who belonged to the period of King Krishan Sātavāhana (1st Cent. B.C.) At Karle we find two donor pairs sculptured within a framed panel. Their portraits also belong to the same (1st Cent B.C.) period (The Age of Imp. Unity, 1968 PL (XXV, fig. 64). In north India also we have an inscription from Ayodhya of 1st Cent. B.C., belonging to the King of Koshala named Dhanadeva, who had enshrined the figure of his dharmaraja father Phalgudeva within a temple. The Indo-Greek, scythian, Kushan and Gupta coins mostly bear the figure of kings of those dynasties. A figure of Tosā (Tosāye patima) a saka lady along with a large stone temple (Sailam Srimadghramatulam) had been erected during the period of Kanishka, which has been described in an inscription (Banerjea, Hindu Icono. 1974, 94). An interesting record of Huvishka from Mathura mentions about a royal figure gallery (pitāma devakula) of his grand father, possibly of Kadaphises I (Age of Imperi, unity, 1968, 150). The figure gallery of the Kushanas have been found from Mat near Mathura, from there three statue of Kushan kings-Kanishka, possibly of Wema Kadphises and inscribed statue of Huviska have been found. They are clad in central Asian or scythian dress and have been carved either standing or seated. The figure of Kanishka in bronze had been carved on the Buddha's relic-casket found from the Peshawar chaitya (Sarsvati, 1957, 75).

There are several examples of such portraits and portrait galleries also from mediaeval period in India and Nepal. In the Karnataka state, stone images (Silāpratima) of king with his three queens have been recorded in an inscription. Percy Brown informs us about the donor portraits on pillars, carved in south India from earliest times and the figures are mostly in life-size. Although, they are generally held attached to the front of the pillar-shaft. The images of donors and other persons have been found from Srirangam, Srivilliputtur (Ramnad), in the Brihad-Isvaraat Tanjor and in the Pudu-mandap at Madura. At Mount Abu in Rajasthan, there is a Jain temple with the image of Ādināth in white marble, which is surrounded by ten statues of the founder Vimala and his family, built during eleventh century A.D., (also having inscriptions). Here all the male figures are seated on the elephants, whereas, the wives have been given thrones of spotless stones. An inscription from Mathura belonging to the rule of King Chandragupta II (dated A.D. 380, Gupta Sam. 61) mentions about

16. V. Upadhyaya, Ancient Indian Inscription, 1961, II, P. 25; The inspī, reads 'Kosaladhipena--Dhanadevena dharmaragyapituh Phalgudevasya Ketanam Kāritam.' DC. Sircar (The Age of Imp. Unity, 1968, P. 173) also thinks that the Ayodhya inscription of Kosal King belongs to the 1st Cent. B.C. and the coins having the name of Dhanadeva belongs to the same king. A sealing of 1st Cent. B.C. with the name reading 'Phalgunimitrasya' has been found from Rajaghat, which confirms about the historicity of king Phalgudeva (J.N. Banerjea, Hindu Iconog. 1974, 188).


20. P. Brown, 1959, P. 121; P.K. Acharya, Dict. of Hindu Archit. 1995, 152; Mount Ābu Inpts. No.-1, Vol-64; Luders, Ep. Indi. Vol-VIII, PP. 200-212 and P. 218; The insp. reads- 'murtinam iha prishathan kari-vadhu-prishta pratishthājushaṣṭaumuritt vāme āśma-khattaka gatah kānta sameta dasa ' (the statues placed on the back of female elephants--he caused to be made ten images of those (Persons mentioned above), together with wives on Khattaka (throne of spot less stones). It is to be noted here that king Pratāpa Malla (of Kathmandu) had also made his figure along with his family members riding over elephant on the bank of Ranipokhari in Kathmandu.
the making of portraits of Saiva teachers (mahesvara achāryās), which were enshrined within the Kapilesvara temple ('gurunām chakrītyarth---Kapilesvararw garva yatane guru (nama pratima) pratisthapito', V. Upadhyaya, 1961, II, 51). A very interesting inscription from Trisirpalli cave describes about the corporal body (statue) of Satya Sandhi, which was made by stone-chisels (Sila-Kharena janita Satya Sandhasya bhautiki murtih-Acharya, Dict. of Hindu Archit, 1995, 510).

In Nepal, after Jayavarma’s statue, we have an example of Lichhavi period portraits of a pair in Chāngunarāyān. The portraits are dislocated or laying within the inner-chamber of Changu temple without any notice. But the inscription describes about a person named Nirpeksha who had made the statues of his dead parents in 505 A.D., during the rule of King Manadeva I. 21. In western Nepal, at Padukāsthāna (near-Dullu-Dailekha) there is a figure of a king holding bow and arrow. At the same place is a figure of queen with folded hands (anjali mudra), wearing tunic and undergarments. There is another figure at Sirasthāna, standing erect with folded hands. At Nabhīsthāna there is a royal figure wearing turban, long tunic, jāmā and a waist band (udarabandha). Within the entire Khasa-Malla territory of western Nepal there are several portraits of soldiers killed in the battle, each having his name inscribed 22.

These portraits are either alone or carved by the side of a pillar 23. During Late-Malla and Shaha periods, large number of portraits were made within the Kathmandu Valley. Before all the three Malla City palaces, portraits of kings have been carved and placed over pillars with royal dress. Royal portraits of king Pratap Malla along with his wives and sons in seated posture over a pillar, can be found at Hanumanadhoka palace. An inscription with three portraits of the same king, dated 1648 A.D. have been placed before the Krishna Temple at Kathmandu (Regmi IV, 1966, 88). Another figure in gold, of

21. Dhanvajra Vajrācharya, Lichhavi Inspts., 1973, P. 79, No. 19; the inscription reads ‘Pitroh Kritakritiriyan Nirpeksha Nāmnā Kritā-- Vidhiwatratra--- Yadastipyunam puyenya tena Pitridaivata Bhagino me /Pitroh pravāṭhagatayor dhruvamanstu yogah anyatra janmani’ (The person named Nirpeksha made the portraits of his parents, as recommended in (Silpasastra) laws. As a reward of this merit, he wished to meet his devine departed parents, in his next birth). Here the portraits have been symbolized as the Sārupya or Sātyuja class of devotees, who are united with the gods. It is to be noted here that the Bhagavat Purāṇa (IX, 4, 67) and Mānasāra Silpasāstra (Bhakta Lakshana-Vidhāna-Images of Devotees, Acharya, 1927, P. 80) describes about four classes of devotees (Salokyadi-Chatushtaya), who attain four stages of holiness (Sanctity) and are named as-Salokya, Samipya, Sārupya and Sātyuja. Furthermore, it is interesting to note that a Brahmin couple named Mulavasu and his wife Pāksaka during the rule of sodasa (A.D. 15) had excavated two ponds at Mathurā. Verārdī. 1992 P 15.

22. Ram Niwas Pandey, Making of Modern Nepal, New Delhi, 1997, P. 706, fig. 27 and fig. 35, Padukāsthāna Dullu; figs -19 and 20 from Dadeldhura. Prayāg Raj Sharma, Preliminary Study of the Art and Architecture of Karnāṭāki Basin, West Nepal, Paris, 1972, P. 31, PL XV and PL XVI, o.-17; Royal person, Nabhīsthāna, also P. 31 and P. 46. Some of the inscriptions on the statues read-‘Om svasti visu ko vira Stamba’. Sidharaut ko vir Stambah’. These pillars and portraits are also found in the Kumaon-Gardhawal region and Rājasthāna.

23. P.K. Acharya, Mānasāra, 1927, Allahabad, Chapt.- Stambha-Lakana Vidhāna, P; 45; Acharya, Dictionary of Hindu Architecture, 1995, P. 56; such pillars or statues are called viragala, virastambha, Virakantha (Mānasāra, 1927, 445; Suprabhedāgama, Ch. 31, V. 59), and Virashāsana. They are generally found in the chāluksya architecture, Kumayu, Garhawala and Rājasthāna regions.
queen Sansāradevi has been placed within the Pashupati temple. There are also painted statues of king Pratapa Malla (at Svayambhu) and Jayaprakash Malla.) on the wall of the Shrine of Kumari, at Vasantapura).

The portraits can be divided into three divisions, which comprised within the first category images of sages, kings and individuals. In the second category comes the statues of devotees and the third type belonged to the portraits of dead soldiers killed in the battle field. The portraits of devotees (Bhaktas) have further four subdivisions. These Bhaktas are mostly shown in anjalimudra (with folded hands) and sometimes in a kneeled position. Asvaghosa in his Buddha Charita (Act-V, Ver. 28) Calls them-’Pranipatya cha Sanjali’ (making salute with folded hands). The four type of devotees (Bhaktas) are namely, Salokya, Samipya, Sarupya, and Sayajya, (Mānasāra, LIX, 1927, 80). They have been explained by the Bhagavat Purāṇa (CL.IX, 4, 67) in the following way-Salokya means living in the same world (as the deity), Sarupya means being in conformity (with the deity) and sayujya signifies as being united (with the deity). Mānasāra silpasastra (ch. Bhakta-Lakshandaṇḍa, Acharya, 1927, 80) gives further clarification of these four terms and recommends about the measurements of their images. Most of these types of Bhakta images are found within the Kathmandu Valley. Most probably the Bhakta images put before or within the temples belong to the categories of sarupya and sayujya types.

The portraits of Bhaktas were generally put before or inside the temple, but the images of Kings and noble persons were kept within the halls of palaces or specially made temples (chitra-Salā, Pratima griha, Ketana and Devakula). There are also evidences of these portrait galleries made separately near the monuments. Examples of such figure galleries can be found from Nanaghat of the Satavahana Kings, from Mat belonging to the Kushana Kings and at Mount Abu having portraits of Vimala and his family members (Percy Brown, 1959, 121). The Visvakarmiya Silpa (Acharya, Manasara, 1927, 98) in chapter IV describes about a special hall to enshrine images of Siva and other gods (Siva-Lingādi pratisthārtham sābhā-nirmānādi). Whereas, the Matsyapurāṇa (Chap. 269, Ver. 29, 34-35, 48, 53) gives detail about chitra sālās (art-galleries) established within a Sarvatobhadra Building having five storeys and sixteen corners and 30 cubits (30 hands, 45 feet) broader (Acharya, Manasara, 1927, 115). The Brihatasamhitā (III, 20, JRS, NS. Vol-VI, P. 283, 1961, II. 30-36).


25. There is an image of Rishikesha made (sarīra pratmāna pratimā) after the death of royal prince Rājamalladeva (dated (1467 A.D.), another of queen Sansāradevi (dated 1440 A.D.) and the inscription dated N.S. 521 (A.D. 1400) after the death of Jaya Simharama, describes about the establishment of Gopi Nārāyan images in gold (suvarṇa pratimā dayakam Jaya Simharama badā mahatbhāros pratirupa lin yānam, Dhana Vajra, Purnima-14 130-133).

26. The Chirāśālās or chittāgārāsālās (in Pali) are mentioned in the Rāmāyaṇa, Mahābhārata and in the Vinayapatika. Where as, the Pratimāgriha has been referred in Raghuvanssa (Purah parārghya pratimāgrihyātayat upositai vāṣūvidhāna), (made the pratimāgriha within the city as recommended in the vāṣūvidhāna). The inscription of Dhanadeva refers about the temple (Ketana kārītan) where the figure of his father Phalgudeva was enshrined (V. Upadhyaya, Ancient Indian Inspts. 1961, II, 25). The Māthura inspt. of Huvishka refers about his ‘Pitamaha-devakula’ (royal gallery of figure statues-Age of Imp. unity, 1968, P. 150)
footnote-2; Acharya, Dict. P. 561) mentions about a picture gallery (Vithika) to be made outside the main building. The Kiranatantra also refers about the picture gallery. Whereas, Manasāra recommends to build it before a road. The portraits were made with chisels27.

The Inscription on the Pedestal of Jayavarmana Image.

Like the figures of Satavahan kings (2nd-1st Cent. B.C.) and the figure of Kushan King Kanishka from Mathura (Sarasvati, 1957, 67, Fig. 52), the image of King Jayavarman has also inscription in Brahmi Script and the language being Sanskrit, over the frontal face of the pedestal stone. Many scholars have read the inscription but with different readings and dates. The first epigraphist to read this inscription was Shyam Sunder Rajavansi who along his father Shankarman had published it in the following way ‘Samvat 107 Shree panchadevapka maharajasya Jayavarmana’, meaning, Samvat 107 in the fifth month, the fourth king Jayavarman. Shankarman Rajavansi has explained the meaning of ‘Panchadevpak’ as denoting ‘Falguna Shukla Chaturthi’ (Gorkhapatra, May 25, 1992; Ancient Nepal No. 135, October-November, 1993). The next reader Dinesh Chandra Regmi reads it as-‘Paramadev (anka) Maharajasya Jaya Varmmanah’. On paleographic ground he has dated, it between 464 A.D. 360 A.D., anyway, before the Lichchhavi King Manadeva (Madhuparka, 25, 5, Sep.-Oct. 1992). Hemarāja Shakya has published it as ‘Paramadevapka maharajasya Jayavarmah’ (Rajamati, 10-29, May 25, P.5). Andrea de castro and Riccardo Garbini (East And West, Decem. 1996, Vol-46, Nos. 3-4, P. 311) have read it as ‘Samvat 207 gripa (7) divā 4 mahārājasya Jaya Varmmanah’. Their translation of the above line is like this-‘of the great king Jayavarman, on the fourth day of the seventh fortnight of Summer, in the year 207.’ Mohan prasad Khanal accepts the reading of Shankarman but explains the term ‘panchadeva and Mahārāja’ as denoting the lord of mahārāja, i.e. Kuber 28. He further takes the term ‘panchadeva’ to mean ‘Panchika’ (Kuvera) as Buddhist deity. It is to be noted here that Bangdel from his hectic search of most ancient images within the Kathmandu valley has not been able to find a single image belonging to Buddhist faith which can be dated in the pre-Lichchhavi period. As we know, yaksha and yakshinis are the ancient most hoard of pre-Hindu as well as pre-Buddhist idols, which had been later-on adopted by all the creeds (Hindus, Buddhists, as well as, the Jains). This has been well explained by Coomaraswamy in his book entitled yakṣas29. Therefore, the figure with name (Jayavarmanah) and dates along with the other so-

27. The Nāsik cave inscription of Pulamavi (dated 22=A.D. 152) describes that the inscription was engraved with chisels (takaninakata). Naturally the rock-cut cave monasteries and the portraits must have been made with the similar tools (B. Upadhyaya, Ancient Inspts, 961, II, 34). There is another evidence from the Heliodorus Garuda pillar at Besnagar (dated 2nd Cent. B.C.) where few discarded or lost iron chisels were found from its foundation (P.C. Brown, Ind. Archit, 1959, 21).

28. The four great kings according to the Hindu tradition were Yama, Varuna, Kubera and Vasava. Kubera is the lord of north direction and supposed to be the god of wealth (V. Upadhyaya, Ancient Indian Inspts, 1961, II, P. 29). The inscription of Nāgānīkā (1st Cent B.C.) reads ‘Chatunam cha lokapalā nam Yama-Varuna-Kubera-Vasavānām’.

29. A.K Coomrāswamy, yaksas, Delhi, 1971, Part I, P. 29. Coomrāswamy writes—’In early Indian art, so far as the cult images are concerned, one iconographic type stands out predominantly, that is the standing figure with the right hand raised, the left on the hip. Sometimes the right hand holds a flower or chauri or weapon; sometimes the left grasps the robe or holds flask, but the position of the arm is constant. Stylistically, the type is massive and voluminous, and altogether plastically conceived, ...without introspection or spiritual aspiration. Of this type are the early images of yaksas. And it is also this type which provides the model for the cult images of other deities such as Siva or Buddha.’
called yaksha or yaksha-Bodhisattva figure discovered from the same place, are not at all yaksha figures, as we have discussed this subject elsewhere, in this article.

Kasinath Tamot and Ian Alsop (1996-1997) reads the inscription as-‘Samvat 107 Sri-pandadevapka maharajasya Jayavarma. In their latter additions and updated readings the meaning of the inscription appears in the following way– ‘In the year 107, the great king Jayavarma, the fourth (?) Great Lord’. Thus we find that, these writers have been influenced by Mohan Prasad Khanal (Nepali Kala, 1995) and have accepted the figure of king Jayavarma as the image of a dikpāl.

Let us compare some similar Lichchhavi and other inscriptions from India and Nepal.

The Saranath Image inscription during the rule of King Kanishka (Samvat 3- A.D. 89)-‘Maharajasya Kanishkasya Sam 3 he 3 di 20 (+) 2’.

The Jeda inscription of Kanishka dated A.D. 89.
‘Sam 10 (+) 1 ashadasa masasa di 20 uttara phagune’

The Ara inscription of Kanishka II, dated A.D. 119.
‘Maharajasya rajatirajasa devaputra--Vajhishpa-putrasa Kanishkasa Samvatsare-- 20(+)
20 (+) 1 jesthasa māsasa divase 1’.

The Buddha Image pedestal Inscription dated A.D. 129.
‘Maharajasya devaputrasya Huvishkasya Samvatsare 50 (+) 1 hemanta masa 1 diva.’

The Copper plate of Patika, date A.D. 156
‘Samvat Sarye athasatatimaye 20 (+) 20 (+) 10
(+)+4 (+) 4 maharayasa mahantasa mogasa pane masa
masasa divase panchame 4 (+) 1.

The Kalawān copper plate, dated 213 A.D.
‘Samvatsarye 1(+)+100(+)+20(+)+10(+)+4 ajasa
sravanasa masasa divase trevise 20 (+) 1 (+) 1 (+) 1.’

The Nasik Cave Iscpt. of Nahapana, dated 120 A.D.
‘Siddham Vase 40 (+) 2 Vaisakha mase rayo
Kshaharatasa Kshatrapa. Nahapanasa.’

The Nānaghāt Insp. of Queen Nāgānīka (1st Cent. B.C.)
‘Namo Samkanasana-Vasudevānām Chanda-
Surānām--Chatunam chamlokapālānām Yam
Varund-Kuvera-Vasavānām/kumāravarasaka ha (da)
sirasa ra (yo)..’1’.

Inscription of Narvarma from Lāzimpāt, Kathmandu, dated A.D. 466
‘Samvat 388 Jyesth mase sukladivāl4 -- bhṛityena
bhaktimahata Nara Varmanāmānā.’

Inscpt. of Lazimpāt (Dhovichaura), dated 467 A.D.
‘Om Samvat 389-- Vaisakha Shukla diva 2-- raja
Shreemānadevah’.

Inscpt. of Kshema Sundari, Lāzimpata, dated A.D. 468
‘Shreemānadevo nripah--Samvat 390 Jyesth mase
shukla pakshe diva 7’
The inscription of Kushan King Vasiska from Sanchi
has been dated as— ‘the fifth day of hemanta, falling
in the purnimanta month of Marga Sirsa of the year
106 A.D. (Year 28 of Saka era; Sircar, The Age of

When compared with the Kushan, Saka and
Lichchhavi inscriptions it becomes quite clear that
the inscription of Jayavarma is closer to the Sakas
than the Kushan inscriptions. The Lichchhavi
inscriptions of King Manadeva I closely follows the
Jayavarma inscription in depicting the year, month,
date and have adopted the same Saka era.

The Jayavarma inscription reads in the following
way–‘Samvat 107 Shreemānadevo pancha divapkva maharajasya
Jayavarmmanah.’ The inscription can be translated in
this way ‘year 107 in the month of Phalgun on the 4th
day (during the rule of) the great King Jayavarma.’
So far the question of maharaja in the above inscription, it definitely means to denote king Jayavarma and not a Dikpala or Kubera which is clear from the earlier and contemporary inscriptions of India.

The Historical Importance of the Inscribed Portrait of Jayavarma

During recent years about twelve important inscriptions have been discovered from the Kathmandu Valley. But the finding of King Jayavarma's inscribed portrait dated 185 A.D. (Samvat 107) has pushed back the history of Nepal around 274 years. Until few years ago, Nepal Mandal (Kathmandu Valley) was thought to have been urbanized only in the Lichchhavi period. But the antiquities discovered from the recent archaeological spade works as well as the exploration and exposition of many pre-Lichchhavi sculptures within the valley have proved that the wave of second urbanization (between 600-300 B.C.) within the entire uttarapath had also influenced the Nepal Mandal. The cultural heritage of the valley, the excavated materials from Harigaon (Deo, 1965; Verardi, 1992, pp. 13-17) have proved about the large scale of foreign migration in the Nepal Mandal, between 2nd B.C. and 4th cen. A.D., from Punjab, Rajasthana, Mathura, Ayodhya, Kausambi and Kapilavastu regions.

The Lichchhavis from Vaisali might have entered the Nepal Valley around 410 A.D. If the Lichchhavis would have been ruling within Nepal at the time of Samudra Gupta inscription of Allahabad (around Circa 365 A.D.), the great Emperor who had proudly addressed himself as a 'Lichchhavi dauhitra' (the grandson of the Lichchhavis) would not have placed Nepal among other countries whose kings were frequently visiting to salute the supreme monarch and therefore, their taxes were omitted (Kamarupa, Nepal-Kartripuradi pratyanta nripatibhih--sarvakara dana-gyakarana-pranam-gamana paritoshita). We find the Lichchhavis ruling at Vaisali as a provincial governor of the Kushan Kings. After the fall of the Kushan power a Lichchhavi Chief or King had married Prabhudama, who was the daughter of Saka Mahakshatrapa Rudrasimha and sister of Mahakshatrapa Rudrasena (199-223 A.D.) from Ujjain (Mawa). It seems that the Lichchhavis in the Vaisali region were still popular and politically alive when the Bhilasad pillar inscription of Kumara Gupta I. (410-450 A.D.) was engraved because the word 'Lichchhavi' has been mentioned in this inscription

30. The kings in the Asokan and latter inscriptions have been addressed as- râja (Mânaserâ stone inspt ‘Piyadasi râja aha), Lâjâ (Kalasi, and Delhi-Topara inspts.). Mahârâja (Vesnagar pillar inspt, 2nd Cent B.C. - ‘Maharajasa Antalikitasa’; Insp. of King Menândar from Shinkot Pakistan, 1st Cent. A.D., reads- ‘Minedrasa Maharajasa’): The Hâthigumpha cave inspt. of Kharvel (1st Cent. B.C.) reads ‘Maharajabhisechanam—mahâtvijayo râjaKhârâwelsiri’; Râjâ (The Nanâghat cave inspt. of the Sâtâvahanâ king reads- ‘Râyâ Simuka Sâtâvahanâ— Rayocha Siri Satakânino; The Nâsika Cave inspt. of Pulamâvi reads ‘Râyo --- Sri Pulumayisa’). The inscriptions of Kushan Kings have also these terms denoting king. The Sâranâth inspt. of Kanishka dated 3rd year (A.D. 81) mentions-’Mahârajasya Kanishkasya’. The Arâ inscription of Kanishka II, son of Vajhispa has-‘Maharajasa—Kanishkasara.’


32. The Saka Kshatrapas had started to mix through matrimonial alliances with other Indian ruling clans in different areas of Jambudviap. The Scythian (Kardamaka) Princesses were married in the families of Satvâhânsât of Dakshinapath, the I Kshvâkvs of Andhrapath and the Lichchhavis of Vaishali (Sircar, The Age of Imp. Unity, 1968, 185 and 187). A seal from Vaishal reads- ‘Rajino Mahâkshatrapasya Svâmi-Rudrasinghasya duhitu Rajino mahâkshatrapasya svâmi Rudrasenasya Bhaginyâ-Mahâdevyâ Prabhudamayâ’/the seal of the chief queen Prabhudama, daughter of King Mahakshatrapa Svâmi Rudra Singha and sister of king Mahakshatrapa Svâmi Rudrasena - Upendra Thakur, Hist. of Mithila, 1956, 181-82.
The first authentic archaeological document for the beginning of Lichchhavi rule in Nepal is the Pasupati Pillar inscription of Manadeva I, dated samvat 381 (A.D. 459). This was the period of rule of Skandhagupta (451-467 A.D.) in India when the Gupta Kings had left to mention about the Lichchhavis of Vaisali in their inscription. This proves that the Lichchhavis had shifted or were supplanted in Nepal after the Bhilasad pillar inscription, possibly during the rule of Kumara Gupta I, who must have had helped them in Nepal. The Gupta administrative and architectural terms as well as the similar religious sects are mentioned in the Lichchhavi inscriptions of Nepal. This also indicates the possibility of the close ties which existed between the Lichchhavis of Nepal and the Guptas of India.

The excavations conducted before Manamaneshvara temple at Tangal (S.B. Deo, 1965) and close to the Satyanārāyan temple at Hadigaon (H. Verardi, 1992) as well as the sculptural survey and studies within the valley conducted by Lain Singh Bangdel (Early Sculptures, 1982) clearly points out that the Nepal valley was well civilized and urbanized before 1st-2nd Cent. A.D.

The excavation reports of Deo and Verardi point out about the different foreign cultural elements which were introduced in the valley during 1st Cent. B.C. Among those antiquities, mention can be made about the pottery similarity from the valley with Ahichhatra (Deo, 1965, 17, 20, 27, 35). G. Verardi (1992, 116-118) has also marked few potsherds and a makaramukha from Harigaon which compare with Sirkap, Mathura, Ahichhatra, and Kausambi. Some of the t.c. human figures from Harigaon (P. 115 and P. 118, Verardi 1992) have also derived some features of Kushan terracotta figures found from Ganga basin. Mention can be made about a Mathura red sandstone tool or weight (Verardi, fig. 84-85 HSN-191, PP. 114-115 and P. 17) where there is faint trace of carved figure depicting Krishna killing demon Kesin, from a layer dated as 1st Cent. B.C. It is to be noted that similar Krishna-Kesin Vadha stone pieces have been found from Mathura and west Pakistan (in the Gandhara region).

The frequent discoveries of Kushan coins from the ancient habitation sites in the valley and the Oeso (Siva) type of Kanishka Coin found from the Handigaon excavations (Verardi, 1992, 17, 185) have further proved that the Kushan Kings had some hold in the valley. It is to be noted that Walsh had also collected two coper coins of Wema kadphises and Kanishka from the valley (Walsh, 1908, 6,8,9). The present writer was also shown some Kushan coins collected from Chavahil area in 1968. R. Veldettaro (The Coinage of Nepal, 1985, 15, foot note-4) had collected coins of Wema Kadphises, Kanishka, Huvishka, Vasudeva and Kushan imitated coins from Nepal 34.

G. Verardi (1992, 16-17) commenting on the excavated materials from Harigaon writes, 'The objects unearthed from a tank include some undoubtedly belonging to the Saka Parthian material.
Some of the pottery and the makar-dragon which is direct copy of well known 1st Cent. B.C. Gandhāran iconographies in turn harking back to the Iranian Senmurv. The link with Saka-Parthian culture is unmistakable. He further adds that in Kathmandu Valley the Kushanas or the local elites ultimately depending on their rule, found political support in Saivism. We see the elites emerging in the valley in Kushan times, and possibly under Kushan influence.

While writing about the Lichhavi coins. A. Cunnigham (coins of Ancient India, 1963, 114) has expressed that 'the types of Nepalese coins) seem to be indigenous and quite different from the contemporary copper coinage of the Guptas. Perhaps the recumbent bull of the coin of Pashupati may have been copied from the money of the Guptas and Nine Nagas (Navanāga). In weight the coins -- corresponding in this respect, as well as in size and style of letters, with the contemporary copper coinage of the Yaudheyas. Both were direct descendants of the Kushans.‘ Rhodes, Gabrisch and Valdettaro (1989, 13-14) have also indicated that the Lichchhavi coins have derived inspiration from the Kushan copper coins.

The large number of sculptures made under the influence of Kushan (Mathura) school within Nepal Valley (between 100-350 A.D.) also certify about the close contact which existed between the Valley and Mathura as well as with Mālaya regions. (Krishnadeva, 1984, 15; Bangdel, 1982; Pal, 1974; T.N. Mishra, 1997, PP. 56-59; Bangdel. Aryal and Mishra, 1996, PP 9-10, P. 99 and P. 102) The people having swami ending name titles within the Kathmandu Valley, who had made many images and temples or were placed on higher governing positions, were most probably from the Saka-Parthian stock. An inscription (between 506-532 A.D.) mentions about a Saka Brahman (Vajrācharya, 1973, 582, Brāhmaṇa Saka Bhattacharya patraṇa putrasā--kritis). The name of this Saka Brahman is not available, but it is said that he had made an image of Vārāhi, probably during the rule of King Vasantadeva (506-532 A.D.). Another inscription dated 530 A.D. (Samvat 452) in the Pasupati area mentions about Brahmāna Punyagomini (Dhana, V.P. 14) who had made a Parthiva-siṭa (a stone altar to receive offerings). There was another Brahman named Visvasen whose wife was Suvarnagomini, mentioned in an inscription which is dated as 647 A.D. (Dhana, P. 472). Another inscription dated 528 A.D. mentions brahmin Viprasena, Dhrusva Sena, Vridhā Sena and Vedabhātta who had donated lands for the

35. D.C. Sircar (Indian Epigraphy, 1965, 333) writes- ‘the earlier Saka rule subordinates of the Kushanas, who ruled in Western India. Called themselves Kshatrapa or Mahākshatrapa and also Rāja and Svāmin’. The Mora inscription of Saka Mahākshatrapa Raju vulas, son of Mahākshatrapa Sodasa, has been mentioned as- ‘Svamin mahākshatrapa Sodasa’. Similarly, the Gimara inscpt. of Rudradamaana addressess- ‘Rāgyo mahākshatrapasya Sugrihiita nāmnahan Svāmi Chastanasya paurasya— Svarnā Jayādmānaḥ putrasā rāgyo mahākshatrapasya—Rudradāmo’ (B. Upadhyaya 1961, II, 44). There were many important persons mentioned in the Lichchhavi inspts. having name titles with svami. They are Vījāyāsvāminī, the wife of a big bussinessman named Samrād in A.D. 502 (Dhananajya, 1973, P. 67). It is to be noted here that a seal from Vaisali reads— Mahārajadhīrāja Shree Chandragupta patni mahādevi Dhruvasvāminī’. Dhrusvasvāmini was the chief queen of Chandragupta II (U. Thakura, Hist of Mithila, 1956, 186; AS. Altekar, The coinage of the Gupta Empire, Varanasi, 1957, 32); Khudusvāmi in 545 A.D. had received lands from Manamat (Dhana, P. 175); In A.D. 565 we find a government officer born from a high family, Svāmi Vārta (Prakrista Kula Janmanta), had build a temple of Harihara in the Pasupati area (Dhana, 199); There was a person named Vindusvāmi appointed as chief of army (Mahābalādhyaksha) in A.D. 612, under king Ansuvarma (Dhana, P. 340); Similarly, Vārāhasvāmi was Mundasrikhalika Pātupatāchārya (a Saiva teacher), and a member of Saiva trust, between 626-633 A.D. (Dhana, P. 427); Ramasvāmi was a dutaka under King Narendradeva in 647 A.D. (Dhana, P. 472); Madhusudana Svāmi was a member of Panchāyat of Brijikrathyā in 649 A.D. (Dhana, P. 475.) one Devasvāmi with other made an image of vishnu in 750 A.D. (Dhan, P. 591); In A.D. 849 Kumārāsvāmi had enshrined an image of god (Dhana, P. 595).
maintenance and worship of the image and temple of sage Vaisampāyana (Dhana, P. 138) 36. All these examples indicate that possibly the earliest hoard of Brahmans (either the Gomis, the Senas or Swamis) in the Kathmandu Valley might have been from both the Saka (Sākaldvipi) and Abhira tribes. As we know that both the hoards of people were living in Iran and had entered India about the same time (in the 1st cent. A.D.) A manuscript from the Archives, in Nepal named Kubjikāmata (Wezlar, 1989, P. 85, XLIIB) discloses about the authors fear that the Magas (from Sythia and Persia) would one day become equal to the Brahmans.

Apart from those Brahmana senas there were also senas who were of Kshatriya cast. we have one Rajaputra Vikrama Sena in A.D. 613 as dutaka (Dhana, P. 343). Rajaputra Surasena was married to Bhogadevi, sister of King Ansuvarma before 617 A.D. and there was a Sivaling called Surabhogesvara, possibly enshrined after their death (Dhana, P. 357). Similarly, there were great traders and sāmantas, named as Guhamitra who was a big businessman (Vanijam sarthavaha) dealing foreign trade and had enshrined an image of Indra called Divākara (sungod, Dhana, P. 59); Other sārthavāhās were Urudhi, Ratna Sangha and Prabhusangh who had enshrined many Sivalingas between 477-480 A.D. (Dhana, P. 50 P. 55). There was a man named Dharmapāla whose wife, had made a nunnery and temple of Buddha between A.D. 607-623 (Dhana, P. 454). Most of the above mentioned persons might migrated from (Madhyadasa or Antaravedi countries/have like) Kausambī, Aihichchhatra and Ayodhya, in the Koshal-Pānchāl region between 2nd cent. B.C.-5th. Cent. A.D. (Law, Age of Imp. Unity, 1968, 172-177).

Apart from the name titles there are also some elements which prove the cultural contacts between the Nepal Mandal and Punjab, Rajasthana, Malawa, Mathura, the Khasa regions of western Nepal and the Panchal region. The recently discovered inscription dated 489 A.D. (samvat 411) from Patan, Svathatola mentions about a shrine of Bhimādevi, which is one of the names of Umā or has been called sivaduti in the Matsyapurāna and Markandeyapurana. Bhimāsthān is also mentioned earlier in the Mahābhārata and her shrine had been seen in the Punjab region during 7th cent. A.D. by the Chinese traveller Yuan Chwang (Banerjea, Hindu Iconog, 1974, P. 33 and P. 135; Watters, I, 1973, I, 221, Maheswar’s spouse Bhimādevi, ‘Bhima temple’). There is a shrine of Batuka Bhairva in Patan. On the silver coins of Kuninda chief Dharaghosa (1st Cent. B.C.-1st Cent. A.D.) there is representation of Visvamitra (Siva). A bronze seal from Taxila has inscription reading- ‘Badusa Visvamitra’, meaning Batuka Siva (Banerjea, Hindu Icon, 1974, 121; Sircar, Imp. Unity, 1968, P. 161, Foot-Note-4).

The inscription from Pasupati temple (Kathmandu; between 626-635 A.D; Dhanavajra, 1973, P. 426), mentions about- ‘Bhagavatah chhatrachandesvarasya-Kugrame’ and the legend reading– ‘Bhagavatah chatresvara mahatmanah’. It is to be noted here that Aihichchhatra and chhatravati was the capital city of this tribe and chhatresvara Siva was their titular deity. (Banerjea, 1974, 118; sircar, 1968, 161, 171, foot note-1)

36. It is interesting to note here that the Karadand inscription of Kumaragupta I (A.D. 436) mentions about his minister Prithvisena, who was the son of Sikharaswami as well as grandson of Vishnupaita bhatta (B. Upadhyaya, Ant. Inscpts., 1961, II, 55). This discloses that the Sena, Swamin and Bhatta brāhmanās were of the same stock of people as perhaps they were Sākaldvipi (Iranian) Brāhamans. It is to be noted here that Rudra Sen II was the nephew of Mahakshatrapa Damajadasri, Kshatrapa Vijayasen ruled between 239-251 A.D. and Kshatrapa Visvesan ruled within 293-305 A.D. (The age of Im. unity, P. 189).
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The inscription from Pasupati temple (Kathmandu; between 626-635 A.D; Dhanavajra, 1973, P. 426), mentions about- ‘Bhagavatah chhatrachandesvarasya-Kugrame’ and the legend reading- ‘Bhagavatah chatreśvara mahātmanah’. It is to be noted here that Ahichchhatra and chhatravati was the capital city of this tribe and chhatresvara Siva was their titular deity. (Banerjea, 1974, 118; Sircar, 1968, 161, 171, foot note-1)

36. It is interesting to note here that the Karadanda inscription of Kumaragupta I (A.D. 436) mentions about his minister Prithvisena, who was the son of Sikharaswami as well as grandson of Vishnupaita bhatta (B. Upadhyaya, Ant. Inscts., 1961, II, 55). This discloses that the Sena, Swamin and Bhatta brāhmanāts were of the same stock of people an dperhaps they were Sākaldvīpi (Iranian) Brāhams. It is to be noted here that Rudra Sen II was the nephew of Mahakshatrapa Damajadasri, Kshatrapa Vijayasen ruled between 239-251 A.D. and Kshatrapa Visvasen ruled within 293-305 A.D. (The age of Im. unity, P. 189).
records about Bhogavarma who had made water-channel in the past (Dhana, P. 452). Among all the Vermas the most able administrator and scholar was king Amsuvarma who had entered into the state administration as Samanta in 594 A.D., in the same year he became a Maha-Samanta and in 608 A.D. We find him coronated as king of Nepal and ruled the country till 623 A.D. Dhana Vajra has expressed that the Vermas belonged to Chandra Vamas (Dhana P. 296). There are many more Vermas like Vipra Varmagomi (in A.D. 595, Dhana P. 261), Amritavarma (Dhana, P. 366), a state employee named Vibhuvarma in 623 A.D., Chandra Varma (in 661 A.D.) working as Mahâpratihâra (Dhana, P. 481). Rajaputra Janardanavarma as dutaka in 657 A.D. Priyavarma in 752 A.D. and Amritavarma in 785 A.D. had donated water channels (G. Verardi, Handigaon Excavations, 1992; Dhana, P. 594). All the above persons with Varma titles in the Lichchhavi period and even during the medioeval period had played very important roles in the society were a different hoard of people than the Lichchhavis. They were in no way connected to the Lichchhavis but had matrimonial relations with them.

In the Indian history we find varma ending titles connected with the Vemaka or audumbaras (King Rudravarma, in 1st Cent. B.C. or 1st Cent. A.D., Age of Imp. unity 1968, PP. 161-162, footnote-2, a Saka King Sridhara Varman ruling in the Malwa region, between 279-320 A.D. (Imp. unity, P. 188); a king of Kaushambi named Bhima Varma in 208 and 217 A.D. (Imp. Unity, P. 176); A Nala King named Bhavadatta Varman (Imp. Unity, P. 177); A ruler of Ayodhya named Bhânuvarma (Cunningham, coins of Ancient India, 1963, P. 78, PL-VI, fig. 14); The Nasik inscription mentions about Saka Ganapaka Visvavarma and Agnivarman in the 3rd Cent. A.D. (Imp. Unity, P. 226); there was a Satrap Aspavarman, son of Indravarman serving under Ages II and Gondophernes (Imp. Unity, 1968, P. 133); The inscriptions of Samudragupta and his successors mention about many Varmas serving under them. There was a Maukhari King Bhogavarma, a feudal Chief under king Harsh Vardhana (U. Thakur, Hlst. of Mithila. 1956, 202-203). Even we find Bhâskar Varma, King of Kamarupa, who had helped the Chinese envoy in capturing Mithila. During 8th Century A.D. a King of Chamba named Meruvarman, according to an inscription had enshrined an image of Mahisha mardini Durga (G.N. Banarjea, 1979, Hindu Icono, P. 498). From the above list of Varma kings we find that they belonged to theaudumbara clan, they were Saka kings, kings of Ayodhya and Kausambi, from the Nala tribe and from Maukhari clan. Kings having Varma titles have ruled the Khasa Malla territories of Western Nepal. So far the question of identity of King Jayavarman is concerned, the final decision can be made only after the availability of some more concrete evidences, but from his Kushan school of early portrait and the finds of Harigaon excavations, as well as the availability of early sculpture in the Handigaon-Maligaon area it can be speculated that he might have come from the Saka family. This is also confirmed from the discovery of Mathura red sandstone art pieces and materials similar to Gândhâra region which have been excavated at Harigaon by G. Verardi. Though the portrait of Jayavarma is more Indianized, still it has features of early Bodhisattva figures made during the Kushan rule in Mathura. It is also possible that the Varma kings might have ruled in the Nepal Mandal as provincial governers of the Kushan Kings or had some sort of relationship with them.

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Conservation Of Shristi Kanta Lokeshwor 
A Challenge For The Conservators

- Om Prakash Yadav

Almost four years ago, when I was deputed from CCLCH to study the problems in Shristi Kanta Lokeshwor at Nala, I had the first opportunity to visit this temple. During the study, it was known that not only the temple but also the surrounding buildings in the temple complex were badly infected by termite attack. Most of the wooden structures of the temple were in bad condition. The condition was so severely bad that only termite control was not going to improve the condition of the temple. At that time, it was reported that if not renovated in time the temple might collapse, but due to budgetary problems, it was not possible to do anything at that time. Three years ago, when Kavre Integrated Project took the responsibility of renovating the temple, the writer had another opportunity to visit the temple. In this way, I was associated in the project of renovation of Shristi Kanta Lokeshwor. Since it took almost three years to complete the renovation works, we got time to think of many alternatives that could be employed to over-come the problems. We adopted all the measures that are normally done during renovation of a normal monument but it was noticed that these measures were not providing the solution that we had desired. Thus, finally we decided to jump to this venture of searching for the termite colony itself.

Shristi Kanta Lokeshwor temple is located at Nala almost three kilometer north of Banepa municipality. Nala is an ancient traditional city like the city of the Kathmandu Valley. The temple of Shristi Kanta Lokeshwor is believed to be built in the late Lichhavi period; the evidences of which is not available today but the small stupa now present on the top of the entrance gate indicates that it should have been built in the late Lichhavi period somewhere in the complex of the temple but due to some reasons it has now been placed on the top of the entrance gate. The temple has gone renovations at several times most probably due to termite attack. The temple complex had been so badly attacked by termites that the surrounding buildings located in the northern, southern and eastern side of the main temple had also been badly damaged by it. Even the paved courtyard of the temple complex had huge number of termite when a single piece of stone of the pavement was removed. Therefore, it was a great challenge for the
conservators to control termite in the temple complex. A mere spray of the insecticide solution was not going to be sufficient. Therefore, it was decided that during renovation of the temple all the wooden structure whether new or old would be dipped in the insecticide solution before use, but that was also not going to be a permanent solution. Hence, it was decided by the project-in-charge Mr. Rajesh Mathema and the writer of this article to search for queen termite in order to provide a permanent solution for termite attack in the temple complex. During our mission, Mr. Bharat Nepal of ATC-S.B. Conservation Center, a private organization working for the eradication of termites in private buildings and monuments and very much eager to learn new techniques in the field of insect control joined us free of cost and remained with us during our whole mission. The work of search was completed in two weeks.

Now, it is better to have an understanding of the life cycle of termites before discussing conservation procedure in the temple complex. Termites are soft-bodied, social insects, pale in color, thorax wide at its junction with the abdomen. Mouthparts are biting and chewing type. They neither are ants nor are they white in color but as they live in eternal darkness and are pale in color, hence the popular name white ant is used. The two pairs of wings are similar and are in the resting condition. Termites can be distinguished from ants by the absence of a constriction or peduncle between thorax and abdomen. Termites fall under phylum Arthropoda, Sub-phylum Mandibulata, Class Insecta and Type Termite.

There are three stages in the life cycle of termites:— egg, nymph and adult. Life cycle is completed in 5 to 8 days. That is why population becomes dense in a short period. Termites are polymorphic and include two forms:— A. Reproductive B. Sterile.

A. Reproductive or Sexual castes:— The fertile males and females of the termites are of the following forms:—
1. Macropterous or winged forms:— These are winged kings and queens. The color is yellow brown or black wings are four in numbers, larger than the body and very well developed. Ultimately, these wings are discharged and their bases remain attached.
2. Brachypterous or short-winged forms:— These are supplementary reproductive individuals consisting of both kings and queens. Body is less pigmented than that of Macropterous forms. Two pairs of wings are vestigial, short and stump-like. Compound eyes are widely separated and are large.
3. Apterous or wingless forms:— These are called ergatoid kings and queens and in structure, they are similar to workers. The body is not pigmented. Wings are completely absent. Compound eyes are vestigial. Ocelli are completely lacking. All these sexual castes are main responsible for the population growth of the colony.

b. Sterile castes:— These forms are without wings and reproductive organs are rudimentary. On the basis of division of labour, these are further classified as:—
1. Workers:— These are small, white insects, which cause great damage. Head is vertical with small broad jaws. Eyes are completely absent, however they travel in subterranean passage to large areas. They work only during the daytime. Their work is to store food for the colony, look after the nymphs, and build houses for the colony. These constitute 88 to 90% of the total population of the colony.
2. Soldiers:— They are bigger in size than the workers. Head is long and large. They consti-
tute 2 to 8% of the total population of the colony. Their main work is to defend the colony from enemy.

3. Nasutes: There is a second form of soldiers which have vestigial mandibules but their head is prolonged into a long conical snout. These are also soldiers and defend the colony from enemy by secreting a special type of fluid from their body.

The chief food of termite is organic materials present in the wood, paper etc. Hence, they are very dangerous to our monuments where plenty of wooden structures are being used. Salwood (Shorrea robusta) have been found to be more resistant towards termite attack due to their compact structure of cellulose cells. Other wooden structures made of Sisam or Pines trees are more vulnerable towards termite attack due to their loose bonding of cellulose cells. Another important factor that can play important role in preventing termite attack is the quality of the timber being used during renovation of the monuments. Well-seasoned timber has been found more resistant towards termite attack.

During renovation of Shristi Kanta Lokeshwor, all the structures up to the plinth level were dismantled and hence it was decided to spray a 1% solution of Chlorpyriphos 20 EC in water all over the plinth level and there after on each layers of brick works up to five feet. Simultaneously a trench 3 feet deep and 1 feet width and 3 feet away from the plinth level was dug all around the plinth level and a 1% solution of Chlorpyriphos 20 EC in water was poured at the rate of 2.5 liter per square meter and then the whole trench was filled with soil. Similarly for the eradication of termites from the courtyard, a hole 3 feet deep was made at a distance of 1 meter throughout the courtyard and 2.5 liters of the insecticide solution were poured in each hole. Finally, all the holes were sealed. Similarly, all the wooden structures whether new or old were dipped in a 1-percentage solution of Chlorpyriphos 20 EC in linseed oil and terpine oil. The pati present in the northern side of the temple complex was also sprayed with insecticide solution diluted in water. Not all these measures were going to provide a permanent solution for the control of termites in these areas because of the density of the termites present in these areas. Hence, it was decided to search for termite colony itself.

During our search, initially, the possible areas where termite colony might exist were located based on the habit and habitat of termite. As it is, clear that termite colony may exist in damp and humid places and the colony can not be more than 3 feet deep inside the soil layers. In addition, the surface soil where the termite colony may exist is loose. The proper seasons for the search of termite colony is the last of June or the beginning of July. So it was also decided that the search program would be conducted in the above mentioned period. The five spotted areas were as follows:-

The first spot was outside the temple complex just near the Northeast corner along with water supply tank. The second spot was in the extreme east room of the Northern Pati. Attached to this second spot on the western side where the family of the Pujari lives and uses the room as kitchen and kitchen sink was spotted as the third spot. Similarly, Northwest corner of the temple complex was spotted as the fourth spot. Southwest corner of the temple complex was spotted as the fifth and final spot where the termite colony might exist.

Now the search for the termite colony was started from spot number one. We dug the ground unto three feet deep, but we could not find the termite colony. Of Course, a large number of termite workers were found but not the colony itself. Similarly, in spot number two also we could not find termite colony. On the fourth day of our search, as soon as we
Wooden Portion attacked by Termite
Photo by M.K. Sharma
Termite
started digging in the spot number three we found the termite colony. As soon as we found the colony, we caught termite queen and king and killed them by the use of insecticide solution. Ultimately, the complete colony was destroyed by the use of insecticide solution, but our search was continued in spot number four where although a large number of young termites were found but not in the form of colony. Similarly, in the spot number five also no termite colony was found. Therefore, it was a great achievement for our team to achieve a permanent solution for termite control in the temple complex.

Since it took almost three years to complete the renovation works of Shristi Kanta Lokeshwor temple, all the brick works obtained moisture during rainy seasons of the years and developed lower plants like algae. The brick portions were cleaned off using Jute brushes. It was a complete dry cleaning since no solvents were used. After cleaning of the brick works, a preservative coating using a 4% solution of ethyl potassium Siliconate in water was applied. Ethyl Potassium siliconate although soluble in water remains no longer solution in water when exposed to environmental condition for twenty-four hours, since it is oxidized to polymeric forms. The non-gilded copper sheets were cleaned by using 1% solution of sulphuric acid while the gold-gilded portions were cleaned off using a 5% solution of citric acid. No preventive coating was applied in the copper sheets due to budgetary problems. A 2% solution of poly vinyl acetate in toluene was applied in the gold-gilded portions.

Dipping the objects in an insecticide solution or spraying the insecticide solution in the affected areas can check insect infestation or can prevent further infestation but at the same time it may not be a sufficient solution for complete eradication of insects. Dipping or spraying of insecticide solution is preventive measures but not a permanent solution of insect control in the buildings and monuments. Highly infested monuments, palaces and buildings can only be prevented from insect attack by destroying their colony. Although the search for insect colony requires great patience and labor it should always be attempted where permanent solution is required. A permanent solution of insect attack in highly infested areas like Gorkha Durbar and Nuwakot Durbar can only be achieved by destroying the insect colony itself since dipping and spraying of insecticide solution in these places have only proved to be a preventive measures but unable to destroy the whole colony of insect and still a large number insects are visible in Gorkha lower palace.

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बासुकी कुण्डका नागनागिनी

-जीतबहादुर मानन्दर

में हस संक्रांतिको दिन फरिंदको बासुकी कुण्डमा नागनागिनी राख्ने चर्चा धेरै पहले देखि सुन्दै आएको थिएँ। यो कार्य वर्ष बिराएर सम्पन्न पार्ने भने नन्दे नसुन्यको होइन। तर श्री कन्हैयालाल चाँदूको गोरखाप्त शिवनिवारी परिशिष्टमा प्रकाशित ‘उपत्यकाका ऐतिहासिक पोखरिको नालीबेली’ शीर्षक लेखमा भने ‘अहिलेसब्बा पनि प्रत्येक तीन वर्षमा नागमायकीमै दिन ठूलो दुईवटा लुखहरूलाई नागराज बासुकीको जोड़ी मानेर पूजा एवं जात्रा गरिसकेपछि कुण्डमा फाल्ने चलन कायम नै छ’ भने उल्लेख भएको रहेछ। त्यसैले कुन चाहिँ दिन सय भने पत्रा लगाउन त्यसम्र कैसै नै २०५७ साल नागेको लिंग म फरिंद गएँ। शिखरेश्वरको फॅंडमा रहेको दहाको बासुकी कुण्डको नाऊँबाट पुकारिने हुँदा सवभन्दा पहिले शिखरेश्वर (शेषनारायण स्थान) को परिरस्मा भेइ हरेको छ, छैन हन्त र शेषनारायणको दर्शन गर्न त्यही ओले। अहिलेसब्बी चढौ गर्दै गर्दै त्यहाँ बढाङ्याको काममा लागेकी एक बृहद कुसैलकाई नागनागिनी कुम्भस्ताद्वितीय गरिएको मा ‘३ वर्षमा एक पटक यही राख ल्याउने, यस पटक ३ वर्ष भएको, म बजारितरवाट भर्भर आउँदै गरेकी तर किन हो कुनि त्यहाँ कुनै चलनपछि देखिएको छैन’ भने जनावर एकै सासमा दिक्तैन। ती कुराहुँ सुन्दर म एकदमै अन्योलमा परेँ। कसैले २ वर्षमा एक पटक, कसैले ३ वर्षमा एक पटक त कसैले नागनागिनीको दिन न फेरि कसैले वैशाख संक्रांतिको दिन नागनागिनी राखिने भनेको र बजारमा केही शुरू एकै नभएको भने सुनेको तर आफूलाई भने साथको एक कार्यक्रममा सारिक हुन छ। छिट्टै काठमाडौं फर्कनु पन झुँदा त्यस्री अन्योलग्रस्त हुन पुगेको थिएँ।

शिखरेश्वरको दर्शन गरी त्यहाँबाट बजार गएँ। त्यसैसम्र त्यहाँबाट रहनु भएको चिरपरिचित पूर्व जिम्मदार मुखिया कहाँ गएँ। भेटिएसाठि यसपाली बासुकी कुण्डमा नागनागिनी राखिने हो, होइन भनि सोझा हो भनु भएको मात्र होइन, त्यस कार्यक्रमको क्रममा हिजो सल्लाका दुई अजस्रका रुख दलिसकेको भने समेत जानकारी त्यहाँबाट प्राप्त भयो। कुरा गदे जाँदा गएको वर्षमा नै सो काम सम्पन्न पारि पन तर यस पटक गर्न भएकोले नागनागिनी राख्ने काम ३ वर्षमा हुने भने भाल पन गएको कुरा पनि उल्लेख गन्नुको भयो। तर वर्ष दक्षिणाकालीको १२ वर्ष नृत्यमा रत्क वैताल भई सलन हुने पन झुँदा आफू वेलुबिद्व भनु गएको र नागनागिनी राख्ने काम सम्पन्नसम्म गर्न शिखरेश्वरको ब्राह्मण पुजारी लगायत अन्य केही व्यक्तिहरूलाई अनुरोध गर्दै समेत हुन सक्ने भने वहाँको धेर प्रभाव हुँदा। अहिलेका कुनै, कहाँबाट नागनागिनी रूपी सल्लाका लुकहरु
মানিলাহিতি মহারাজাধিরাজ শ্রী শ্রী ভীত যযোগ নরেন্দ্র মল্ল ব্যবস্থাগুলি ছিল শিক্ষার সমুদ্ধিত বীর ঢাকা কামহর (পারিস্থিতিক) বারে মানিলাহিতি মহারাজাধিরাজ শ্রী শ্রী ভীত নরসিংহ মল্ল দেব হার গণের তাম প্রত্যয় বারে বিষয় বস্তুকে অতিরিক্ত গৃহীত লাগিয়া দ্বারা সম্পন্ন ভূমি জদ্যাত্ম উল্লেখ গণের পাইন।

দুই রাজস্থানের মোহর সম্পন্ন অতিরিক্ত পুজুরাজ্য দিমার্কো নে। সং ১৫৬২ আদর্শ কৃষ্ণ একাদশ বিভিন্ন উক্ত তাম প্রত্যয় নাগালাহিতির বিষয়ক ছাড়া প্রত্যয় রূপে হীত গাইকের ফেন। তর পাঁচ তত্ত্বসম্ভাব্য পরীক্ষা রূপে বোধগম্য হবে খালা কেন্দ তথ্য মূল পরাক্ষ ছাড়।

তামামর্কর করীয় কর্মাষ্ট্রিত পারে কেন্দ অমিতাবিন বিবরণ পূর্ব বিশেষজ্ঞানক অধ্যায়কে নির্ভর সহায় হবে দুইবার যা উদ্ধত গাই কাম গরিন: -

“স্বর্ণমূলে প্রকাশে পূজা ধীর্ঘ চাই।
চ্য় ন সতি গোরপাষণ পুজী। কালায় শুক্ল চতুর্থশকের দুগাওয়াদুয়ার দুর্গার শ্রী ভাবানিশ্চিত পূজা যায় মান।
স্বর্ণমূলে প্রকাশে অবিশ্ব পুজুরাজ্য চমৎকার ছাড়।
মেয় সংক্ষিপ্ত হেগু কন্ধেই লিম, হিল সক্ষাত্তক পায়, হিন্দ অতিশিষ্ণ হাজারের মান।”
दिन ..... "स्वयम्मभूत चैको चढाई पञ्चस्मृत पुजा गर्न।" यसको लोकलो गर्नुपाट कहाँ पुजा। फलाँ र कुंकुल चैको दिन लोका सहित श्री भवानीको पुजा गर्न। पूर्णिमाको दिन पञ्चान्तमृत, अदान, फूल आदिर स्वयम्भूलाई चढाउने। फडको हाले। मन्त्र संकारको अधिको दिन दह सफा गर्न, धारामा चून हाली पोलो, धारा अविच्छिन्न रुपले बिरहमा तुल्याउँने।"

ताम्प्रतमा परेको लगाउँ "स्वयम्भू" ले विशेषनान्तर नवरात्रमा भाषा दृष्टिकोण मानिसिक नारायण समान विरोध विदर्शन नेव न्यूजिलैंड दिन गर्न। भने "भवानी" ले न्यूजिलैंड शक्ति। स्वरूप। तात्त्विक तरीको मन्त्र बाइका। (सम्बन्ध: धारामा, धाराको तात्त्विक सीमाबाट पूकरिएको) भनी प्रसिद्ध पाकि देविको मन्त्र निर्देशित जनाउँछ। विषय त 'ता छूस।' अर्थात् 'फडको हाले,' बने बायाल गै नागागिर्णिको सम्बन्धित प्रतित हुन्छ। हुन्छ ताम्प्रतमा प्रयोगको मूल प्रतित होने नपाएको र केही साराखोको नकल प्रति मात्र देखेको हुन्छ 'ता छूस।' को अर्थात् केही तिथिमेत एक्सकलिप्टरको साथी मात्र केही छूटन गएको हो कि भने पनि शक्ति उठ्छ। तर ताम्प्रतमा फलाँ र कुंकुल पूर्णिमाको उल्लेखलाई लिखित रुपमा मेघ संकारको अधिको दिन भनी जिकिर मै रहेको देख्ना वैज्ञानिको दिन वापसीको कुंडका नागागिनी भनी हालिने 2 लगायत बडमुखौट फडको काम लिङ्गले अनुमान गर्न सक्नुहुन्छ। फर्शह्रिष्को पुर्ववर्ती रुपले छन्। रहिनुहुन्छ र महत्त्वहरूले तछाने काम गरेर फडको कामले तालदोरकाको सलाहारु र वर्षभर बढ़ी समय टिकाउँछ। बने हलो वर्ष विराहा कुंडका नागागिनी राखेन गरिएको।

फिर्ताको भेकमा बाजुली कुंडका नागागिनी विवरण एउटा लोकोत्तम प्रचलित छ। सम्बन्ध: नागको कुर्ने अवयवस्तु सम्बन्धित शब्द बाट फिर्ताको भेकमा आवश्यक भएको हुन सक्ने त्यस ठाउँमा धिक्कारिको अधिपतिता देखिएको आधिकारिक कालमा धैन्य दिनको लागि विनिवेश्यक पनि पैन्द्राको आवश्यक व्ययहरू। कारण, त्यसे पहिले अधिनियमले जस्तो कुंडले थिए। आकालको तारंभका एवं अपार्थ भारम्यको एक भन्दा पूजारी भैखेको बिताहिले उनलाई बोकेर पूजाको लागि ल्याउने, लेर्पाएर हर्द्यो। पौको पृष्ठको लागि स्वयं समाप्त धिक्कारिको झाँकू धिक्कारिको पूजा र कुंडले चढाउने। फलाँ शुक्ल चैको दिन लोका सहित श्री भवानीको पुजा गर्न। पूर्णिमाको दिन पञ्चान्तमृत, अदान, फूल आदिर स्वयम्भूलाई चढाउने। फडको हाले। मन्त्र संकारको अधिको दिन दह सफा गर्न, धारामा चून हाली पोलो, धारा अविच्छिन्न रुपले बिरहमा तुल्याउँने।"
नागनागिनी रूपी पुराना संलाङा रूखहरू जल समाधिमा रहिरहेको
पौत्र गणेशको जललमा झलिराख्को सल्लाको
नागको रुपमा रुख

सोही जललमा झलिराख्को सल्लाको
नागिनीको रुपमा रुख
गणपत्य संप्रदाय र चोभारका जलविनायक

-सरस्वती सिंह

सनातन हिन्दू धर्ममा गणेशलाई पारंचायन गणका एक महत्त्वपूर्ण देवता मानिन्छ। हिन्दू धर्ममा मात्र नभई गणेशको आराधना बौद्ध र जैनहरूले पनि गरेको पाइँदै। नेपालको सीमा पार गरीर भारत, चीन, बर्मा, जापान, तुर्किस्तान, तिब्बत, श्रीलंका, बांग्लादेश, कम्बोडिया, जाम्बू, सुमात्रा, बोर्नियो, अमेरिका, मोरको आदि देशहरूसँग थिनको पूजा, आराधना तथा महिमा फैलाइएकी पाइँदै।

१ सबै गणेशको व्रत्तान्त सम्बन्धित भएका देवता र पुराणमा उल्लेख गणेशको विशेषतामा सामाजिक संस्कृति देखाइएको हुनाले गणेशको प्राचीनतालाई क्रमबाट सम्पूर्ण गणेशको रूपमा पनि मानिन्छ। पुराणहरू मध्ये गणेश पुराण, त्रिभुवन पुराण, सक्ति पुराण, शिव पुराण, पदा पुराण आदिमा थिनको जन्म, जीवन, महत्त्व, आयुष्य र उपासना पद्धतिको बारेमा विशेष गरिएका हुन्। धेरै पश्चात्तिथिति विष्णुहरू गणेशलाई प्राचीनतालाई देवता र विशेष, आदि मात्र हिन्दू धर्ममा समावेश गरिएको हो भने धारणा राख्दै।

२ गणेशलाई सूर्य देवताको रूपमा पनि पूजा गरिएको छ। कुछ प्रकारमा अनुसार गणेश त्रिविक्रमहरूका सूर्य देवता हुन र तिनका बाहन मुसा रात्रिको प्रतिक हो। जसलाई सूर्यले विनष्ट पार्दछ। रिसलेखि पनि गणेशको वाहन मुसालाई कमसेकम ओरावण नामक एक द्रविड जातिको चिन्हको रूपमा मानेको यसलाई प्राचीनतत्त्व औद्योगिका छन।

३ भण्डारको अनुसार गणपत्य संप्रदायको प्रचलन पार्ची र आठो शाखालाई प्रमुखता भएको थियो। गणेशको उत्पत्ति बारे धेरै मत-मस्तान्तरहरू छन्। कहिले उनलाई तोम संप्रदायसँग सम्बन्धित गरिएको छ, भने कहिले राजस्थानी देवताको रूपमा कहिले यक्षको रूपमा तलुका गरिएको छ। आनन्द कुमार स्वामीले गणेशलाई एक प्रकारको यक्ष नै मानेको छ। यसले गरी वासुदेव शरण अग्रवाल गणेशको प्रारंभिक मूल्य सक्षम रूपमा बनेको थियो।

४ पुरातत्त्विक प्रमाणताको आधारमा सिन्धुगढ़ी सभ्यताको एउटा सीलमा हातीको आकृति कुंदिपाको पाइएको छ। धेरै आधारबाट दृष्टि नै गणेशको कल्पना गरिएको मानन सकिएको थियो। यसले भीमभेट्टका एक प्राचीन गुफाको भित्तमा पनि यसै एक चित्र उत्कृष्ट गरिएको छ जसले गजानन वा गणेशको कल्पनालाई साकार तुल्याउँछ।

५ कुंपाण शासक हुविर्जेको एउटा मुद्रामा धनुषबाण धारण गरेको मन्यको आकृति कुंदिपाको छ र
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गाघरपैकी गा.बि.स. कागमर भारतीय मन्त्र नजिके कीहँ वर्ष अगस्त नारायण भएको दुई हात युक्त गणेशको स्यातमा तुलियाँ त्यसमा अक्षित लिपि तथा त्यसँग आधारामा पारी श्यामलकी मानिएको छ। ११ पितृल्यालाई कला आयुष्यी टोल टोलमा नै गणेशको मूर्ति स्थापना भएको पाइन। गणेशले आँखेको चित्र आधाराले हटाइयी भने विश्वास अनुरुप गणेशको मूर्तिहरू स्थापना भएको हुन्।

जसप्रति उपत्यकाले रक्षाको लागि हरेकल बर्माले चार दिशामा चार नारायणको स्थापना गरेको थिए, यसैले गरी संवत २७० तिर आवर्ज देवले आफ्नो राज्यकालमा भक्तपुर शहरलाई विकोषित भिन्न बुद्धालाई निपाहिन गरेको थिए। यसकारण यो देखि असमयाङ्क आकृतिमा देही देवताहकूको अस्तमाताको विपरैयांगको गराई धार्मिक रूपमा भूतमार्गी, आगाय मानिएको माहेश्वरी, दुलिका मौलाना र वैद्यकी, नैत्रिकोकोणमा महाकाली र बीचमा विकोषित देही त् ज्ञान-ज्ञात संसारलाई विज्ञानमा गराई गर्दछ। नेपालका नर्मदहरको नाममा सम्बोधन गर्दै गराई भक्तपुर शहर निमित्तको निपाहिन गराई लगाई थिए।

यसैले मध्यकालमा ठूला ठूला नक्शिकाली देवताले स्थापना गरी मन्त्रहरु निमित्त गरेको बेलामा मन्त्रिका चारै कोणमा चार गणेश स्थापना गरेको उदाहरण पाइन। भक्तपुरका राजा भुपतिन्द्र बलले टौडी टोलमा पाँचतले मन्त्र बनाउँदा चार दिशामा चार विनायकलाई रक्षकहरूको रूपमा स्थापना गरेको थिए। त्यसैले राघवजी लक्षमी नरसिंह बलले काठमाडौँ बनाउँदा त्यसभित्र चीयमा गोरखनाथको मूर्ति राखि चार कुमाला चार विनायकको मूर्तिहरू राखाले गरेको थिए। यति मात्र नभए काठमाडौँ उपत्यकाले देखि दिशामा चार विनायक (सूर्य विनायक-भक्तपुर, जल विनायक-चोभार, आशोक विनायक-भक्तपुर, वा चन्द्र विनायक- चालीहिल) रक्षकहरूको रूपमा रहेको छ। यसखाले प्राचीन कलाको निर्माता होको गणेश पूजाले मध्यकालमा आएर व्यक्ति रूप लिएको।
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ध्यानमूली गणेश अभिलेख ग्रामीण लिपिमा लिखिएको छ। 

श्रीतलबिद्धि गणेशको आयुःहृत्ति को वर्णन गर्दै धनुष्यवाचको पत्र उल्लेख भएको हुनाले र लिपिमा गणेश भनिएको यस आकृतिलाई गणेश नै मान असिन २। समुद्रगुप्तको इलाहाबाद अभिलेखमा दहाइले गणपति वाहकी प्रसार्र रहेको छ। जहाँ हाँ राजाहरुको सूर्यी गणपति नामका राजाको पती चर्चा आएको छ। 

श्रीलक्ष्मीको मिलिनतले सुन्तको उद्विल्लु गर्दै भएका गणहुःसंग सामाजिकस्तरात रहेका तिथिका छन्। 

लयमध्ये एका गणेशको मुख रात्रीको जस्तो छ। जसमा सुंदर स्पष्ट देखिएको साथै दाट बाहिर निम्निको छ। 

शिलालक्ष्मीलाई गणहुःसंग यो स्तुप पहिलो-दोश्रो शताब्दीकालीका मानिएको हुन्छ त्यःप्राप्त गणिशको मूर्तिलाई अभिलेखमा प्राप्त स्मृतिको नमुना मानेको छन्।

यस भएको साहित्य श्रीलक्ष्मी-निकै प्राचीन कालदेखि नै उल्लेख भएतापनि गणिशको प्राचीन स्मृति तथा अभिलेखको प्रमाण त्यतिभएको अन्यत्र गणिशको पत्रमा रहेको मान निर्देश दिनेको छ। 

जसरी अन्य देखि कालदेखि नै प्राचीन मूर्तिलाई पाइएको छ। त्यसैले गणिश 

प्राचीन कालदेखि नै प्राचीन मूर्तिलाई पाइएको छ। त्यसैले गणिश 

गणेश कालदेखि नै प्राचीन मूर्तिलाई पाइएको छ। त्यसैले गणिश 

नेपालमा गणेश पूजाको प्रारम्भ

नेपालमा गणेश पूजाको प्रारम्भ कहिएको भएको फलकमा गणेशलाई पत्र राख्न सिद्धान्त दिइएको हुन्छ। गणेशको स्तवको मूर्तिलाई सातील भत्किनेको प्रा पाइएको हुन्छ। 

वर्ष अगिड ग्रामा भएको दुई वाक युक्त गणेशको स्तवको मूर्तिलाई नस्ति लिखिएको भएको छ। यस पछि त्रि ताल टोलमा नै गणेशको मूर्ति स्थापना भएको पाइयो। गणेशलाई आग्रहरी विधि विद्याधृति हटाइदिन भने विशेषता अनुस्मृति गणेशको मूर्तिहरु स्थापना भएको हुनु। जसरी उपलब्धको रक्षाको लागि हरिद्र वानले चार दिशामा चार नागरिकको स्थापना गरेको र केहि वर्ण अगिड प्राप्त भएको दुई वाक युक्त गणेशको स्तवको मूर्तिलाई नस्ति लिखिएको भएको छ। यस पछि त्रि ताल टोलमा नै गणेशको मूर्ति स्थापना भएको पाइयो। गणेशलाई आग्रहरी विधि विद्याधृति हटाइदिन भने विशेषता अनुस्मृति गणेशको मूर्तिहरु स्थापना भएको हुनु। जसरी उपलब्धको रक्षाको लागि हरिद्र वानले चार दिशामा चार नागरिकको स्थापना गरेको र केहि वर्ण अगिड प्राप्त भएको दुई वाक युक्त गणेशको स्तवको मूर्तिलाई नस्ति लिखिएको भएको छ। यस पछि त्रि ताल टोलमा नै गणेशको मूर्ति स्थापना भएको पाइयो। गणेशलाई आग्रहरी विधि विद्याधृति हटाइदिन भने विशेषता अनुस्मृति गणेशको मूर्तिहरु स्थापना भएको हुनु। जसरी उपलब्धको रक्षाको लागि हरिद्र वानले चार दिशामा चार नागरिकको स्थापना गरेको र केहि वर्ण अगिड प्राप्त भएको दुई वाक युक्त गणेशको स्तवको मूर्तिलाई नस्ति लिखिएको भएको छ। यस पछि त्रि ताल टोलमा नै गणेशको मूर्ति स्थापना भएको पाइयो। गणेशलाई आग्रहरी विधि विद्याधृति हटाइदिन भने विशेषता अनुस्मृति गणेशको मूर्तिहरु स्थापना भएको हुनु। जसरी उपलब्धको रक्षाको लागि हरिद्र वानले चार दिशामा चार नागरिकको स्थापना गरेको र केहि वर्ण अगिड प्राप्त भएको दुई वाक युक्त गणेशको स्तवको मूर्तिलाई नस्ति लिखिएको भएको छ। यस पछि त्रि ताल टोलमा नै गणेशको मूर्ति स्थापना भएको पाइयो। गणेशलाई आग्रहरी विधि विद्याधृति हटाइदिन भने विशेषता अनुस्मृति गणेशको मूर्तिहरु स्थापना भएको हुनु।
अवस्थित भएको कारणे यो किंवङ्गकलाई कौन बुझाइ प्रश्नमा भएको सँग। यसी किंवङ्गकलाई आधार मान्ने हो भने उपत्यकाको उत्तर हाम्रो यस गणेशको प्राणीतालाई लैजान सकिन्छ।

यस्रो स्थानीय किंवङ्गको अनुसार शुरुमा यो ठाउँ भोज, भत्ते पर्ने बाधक रहेका फोहर मैला फालेका ठाउँ थियो। फोहर भएको ठाउँमा नैवाका वाहन कुँकुर, काग इत्यादि बस्थो भने स्थानैको पनि त्यहाँ बास हुन्छ। जब उपत्यकाको पारी बाहिर जाने मुहानको हरि बिचार गर्न गणेशलाई रक्षको रूपमा स्थापना गरि दित्या सज्जा नेको ठाउँमा बस आफ्नो गणेशलाई बन्न हुन्छ।

यस्रो गणेश तल र भैरव माथि बस्ने हुन्छ युग गणेशलाई ’केन गणेश’ भनिएको हो भने भने कुरा स्थानीय बुझाइ सुनाउदछ।

जल-विनायक मन्दिरको सन्त्राममा भने धैर्य पछि आएको माथि उल्लेख भएको पाइन्छ। बंजारीको अनुसार उत्तरत्न भएको यस गणेशको स्थलमा शुरुमा कै है कैहिने रूपमा मन्दिरको अंश भने थियो होला भनि अनुमान गर्न सकिन्छ। यहाँ केहीदेखि मन्दिर बन्ने भने सन्त्राममा धैर्य व्यर्थ पिछि ल्यस ठाउँमा भत्तजनहरुलाई श्री गणेशको दर्शन गर्न ज्याँदेखि अट्ठधारो वर्द्धि नेल्यानुसार नेल्यानुसार हुन्छ राजा श्री निवास मल्लको तल ठाउँमा राजीव नेल्यानुसार।

२६५७ वैशाख शुक्ल पक्षको तिनमा दुभाई भावना मा निर्माण गरिएको लगाइ प्राण प्रतिशिधा कर्म गर्न जीवन समेट चाहिए नियम पुजाको निम्न गृहीत राखिएका थिए। त्यस पछि भो मन्दिर जीर्ण भएपछि राजा राज्य प्रकाश मल्लको अधिकार मन्दिर भत्काई अति रामो मन्दिर बनाइएको हो। स. ८२७ मा सुनको गजुर समेट चाहिए दिएको हुन। मिल्छ वि.स १९७४ सालमा देव रायको जहाँ भद्दौर रागेश्वर चिरेपुर सन्तल बनाइ अर्थ रमणीय स्थान बनाइएका हुन। यो मन्दिर वि.स. १९७० सालमा भूस्थान समेट कैहिने भएको १५ भने उल्लेख पर्यो हुन। बिनेका आधारपत्र जल-विनायकको उत्तर प्राणीतालाई भाल्ने भएको भए तर प्राणीतालाई भाल्ने अथाही शताब्दीमा मात्र बन्ने कुरा मन्दिरको वास्तुकलाविधि अनुमान गर्न सकिन्छ।

तर महेन्द्र स्मृति प्राणीतालाई प्रकाशित महेन्द्र बीर विष्णु शाहबेलको पालको एउटा अभिलेखमा श्री राजा शिवलिंगमा भएको हैरान रहियो यदि देखि सन्यम्य शासन कालमा ने, स. ५३३ (वि.स. १६५६) मार्ग श्रीपंचमी विष्णु नक्षत्रत्व व्यापारीको शरण गर्नुभएको भएको भई तर, विष्णु विशेष अन्य गौंडी समूह निम्नलिखित प्रमाण गर्नुभएको भएको हो। जल-विनायकको मन्दिर प्रतिष्ठित गरेर निश्चित रूपमा भएको हो।

पूजा आजा तथा जात्रहरु 

यस मन्दिरमा गरिन्छ पूजा आजा तथा जात्रहरु सम्बन्धी जातीय मन्दिरका पूजारी, र पाला तथा पीवालीहरुबाट प्राप्त भएको हो। जस समय यस कार्य छैन - यहाँ गरिन्छ पूजा दुई कार्यक्रम हुन्छ। नित्य पूजा र विष्णु पवहर्षमा गरिन्छ पूजा बेलको माथि छैन। नित्य पूजा गर्दा चैत्र विविध विधि तथा तारिप्तिक विविधाता पूजा गरिन्छ। धार्मिक विविध निर्देश गरिन्छ। यस विविधाता न्याय विविध निर्देश गरिन्छ। यस विविधाता पूजा गर्दा बुझाइ विविध अन्तरालाई स्वर्ग गर्दा संबोधितयाधीन गरी पूजा गरिन्छ।

विष्णु अवसरहरुमा गरिने पूजामा गणेश दर्शन वा पाउ पूजा वा वर्षविद्यालीनी वा गणेश पूजा पर्दछ। गणेश दर्शन वा पाउ पूजा कृष्णनाथ भद्रालीलाई हरूले गर्न चाहिए गर्न सकिन्छ। यो पूजा विष्णु गरी राष्ट्रीय मात्र गरिन्छ। गणेशलाई आशा गर्न नाइ भैरव माथिनाली चढियो हुन्छ गर्न गर्नुभएको सक्षम गर्न सकिन्छ। जल-विनायकको मन्दिरमा गरिने पूजाहरुमा वर्ष-विद्यालीनी वा गणेश पूजा मूल लिहिएको हो। वीरभद्र शुक्ल पक्षको धेरौ दिनमा गरिने यस पूजामा गणेशको पूजारीको साधारण मन्दिर प्राणीतालाई चौडाइएको, होम, गणेश सहजधनाम पूजा गरिन्छ।
चोभार जल-विनायक मन्दिर
चोभार जल-विनायक मन्दिरको दृष्टि
र्ताँक र त्यस मंदिरमा मुख्य गणेशको मूर्ति स्थापना गरिएको ठाउँवाट उक्त मूर्ति भिका रागोंको ठाउँको त्यस गरिएको बन्दोबस्त कर्ज होली चौमार लगिन्छ। यस दिन चौमार भर ठूलोजात्रा मनाई छोटी चौमस्त हुन्छ। आफ्नो डाकी भोज खुबाइन्छ। भोसलेत पूर्णिमाको दिन कसाई बाजासहित उक्त गणेशको मूर्तिलाई पात्र फकाइन्छ। यसदिन पात्र न-टोलामा जात्रा हुन्छ र यी राखिएको रागोंको ठाउँको "सिकामु" (ज्येष्ठा कम अनुसार विभिन्न हिस्सा सुगुन स्वरूप खाने) गर्दछ। यति हुँदै हुन्छ पनि श्री ३ मंत्राश्रोको तपाईँको विभिन्नमा वर्षीयता प्राप्त भएर प्रचार केन्द्रा स्वे ले कुनै गुढ़हरू चलाउन नर्ने भयो। हाल आएर श्रेणी स्वे केन्द्रा को भूमिका वर्षमा ५ पटक भोज खानु ने सीमित रहेको छ।

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14. जन-विनायक मन्त्रका पूजारी धुबनारायण कप्पनानमोगको अन्तर्वातबाट
15. योगी नरहरी नाथ - पूर्ववट, पृष्ट ७५
नेपाल शाब्रको निर्वचन गरुँपदा जनपदबाट नीप शाब्रबाट वा नीप शाब्रको वैकल्पिक रूप नेपबाट स्वार्थमा अभवा जाति (समूह) वाणी नीप वा नेप शाब्रबाट देश अर्थात् जनपद अर्थमा ‘आल’ प्रत्यय गरुँपदा वा त उपर्युक्त अर्थमा नीप वा नेप शाब्रबाट ‘ल’ प्रत्यय गरी ‘अ’ वा ‘आ’ आगम गरुँपदा। अतः नेपाल शाब्रमा आएको ‘आल’ पदार्थ पूर्विती लेखक ज्ञानमणि नेपालले माने भै कुने श्रद्धा होइन, यो त एउटा प्रत्यय मात्र हो। यसको अलगी अर्थ गर्न पाएको सम्भव छैन भने कुरा मनी सहामा प्रकरणाङ्कै प्रकटित ‘गरिमा’ पत्रकारको ‘पूर्णाङ्क १९९३’ मा ने प्रत्य परिसकेरको छैन र अब नेपाल शाब्रको मूल शाब्र ‘नीप’ को अर्थका सम्बन्धमा विवेचन गरुँपदा मैले पाएको छैन। नीप शाब्रबाट नेपाल शाब्र व्यनको मान्य तीनिजना पूर्विती रेखाखंड लासेन, साँथी र ज्ञानमणि नेपालले नीप शाब्रको अर्थ विषयमा पनि चर्चा गरेका छन्। लासेनले नीपको अर्थ प्रारंभको तल्लो भाग मान्यका छन्। भने समेतले लासेनको अर्थका अस्थायत जनाउँदै नीपलाई पाट्नालाई कामलिम्या शासन गर्न भएको अर्थका वेत्सवितको रूपमा उपस्थापित गर्न सकिने कुरा लेखका छन्। परन्तु आफ्नो उक मतमा लेमी पूर्णाङ्क अर्धै सकेका छैन् र नेपाल शाब्रबाट संस्कृत मूलको मानवान्त्यै पनि यसको संस्कृतजनक निर्वचनमात्रक प्रयया प्रस्तुत गर्न आफू असमर्थ भएको कुरा स्वीकारीकहो। ज्ञानमणि नेपालले भने निकै लामो विवेचन गरी स्थानाःपचाक मात्र नभई जातिवाचक नीप शाब्र पनि पाइएकोले ‘नीपहरू गणजातिका मानस हुन, यिनौ ध्यानमा संप्रेतको शासन थियो, यी संघात अमितारका समान्त्य रहेदा थिए र यिनौ फेशा शुभ गणेका छन्।’ परन्तु विश्वासले बेलकलम यी व्यापारामा प्रमाणको कृतिमा खेडौ उत्तर सक्दैन।

ज्ञानमणि नेपालले प्रागैतिःन्तिसुलै कालमा अस्तिन्त्या रहेको नीपहरूको सम्बन्धमा निर्णय गरुँपदा मध्यकालका सामग्रीलाई आधार बनाएको छन्। र तिनको पुष्ट गर्न प्राचीन प्रमाण भनी प्रमाणाङ्काको सहूल (प्रमाण जस्ता देखि तर आवश्यक कुरा निर्देश नसको तथ्यको) लाई अध्यात्मिक छान्। उनी महात्म्य कथा र वश्वालीका लोकगाथामा आधारित अर्थको तथ्यको रूपलाई तृप्तिको क्षण कार्यकालमा नीपहरूको मूलपुस्तक यौनिक प्रतीतिदिर्घी र उनका रचनाको साथै सबैतत्त्व प्रमुख पुस्तकमा विशेष महत्त्व दिइ चर्चा गरिएको नीपवाचको तथ्यको सूचना छैन। त्यसैले यहाँ ज्ञानमणि नेपालली व नीपहरूका सम्बन्धमा उपस्थापित
रुपमसमूह रहेका हुनेछ यहाँ बासिन्दा र राजा समेत जनपदको नामले चिनिए। शुभ्रामूह नूने प्रभावशाली नायख, राजा वा गर्गल समाजका सबै जातजाति एवं अंगहुलाई समेट्नेछ एउटा जनपद (राज्य) खटा गर्याँनौ र आपसी सहयोगको माध्यमले यसलाई मजबूत तुलनायाउछौ। जनपद उसको नामले चिनिन शाखाले र पिछु गएर सो जनपदसँग सम्बन्ध राख्न सबै बासिन्दा, राजकुल र समुदाय समेट जनपदको नामले प्रसिद्ध हुन्छ। यसील शुभ्रामूह नूने व्यक्ति वा गर्गलको नाममा सीमित रहेको शाखाले समाजका सबै जातजाति र अंगहुलाई बुझाउछे। कहीरहेकही ठूलेको नामावट जनपदको नाम रहन्न्यो र जनपदको नामको आधारमा त्यसको राज्रूप, बासिन्दा आदि पिन सोहो नामले चिनिन पुस्तकै। यसील एउटा जनपद एउटा गान (समुदाय) मानिन्यो। एउटै जनपद र गणभित्र क्षेत्री विभाजन आदिको आधारमा त्यस गणको अवयवका रुपमा सानातिना अरु गण पनि रहन्छ।

महाभारतमा सबै जातजातिका मानिस हुन्छ भनी स्पष्ट शब्दमा भनेका हुन्छ। उपनिषदहरूमा कुलका, पश्चालिका र विद्येका ब्राह्मणहरू, विद्वेका कौणिक्या ब्राह्मणहरू, मद्दता पुरातिका चरक ब्राह्मणहरू, उलेख पाईएका। यसै गरी ब्रह्मसंस्थ मन्नपहिए निकास जसलिङ्गास्थ ब्राह्मण गाउँ र त्यहाँको ब्राह्मण गृहस्थहरूको चर्चा वर्त्ते। जातिको कहूरातको विकास संगसंगी विस्तारी 'गण' को आधारमा पनि परिवर्तन आएको पाइएका। कतिपय स्मृति, धर्मशास्त्रसँग पुराण आदिरले गणलाई समुदायका रुपमा स्वीकार नगरी त्यसकोला केन्द्र आधारमा एउटा निश्चित जातिका रुपमा देखाउने गरेको भएका। यसलाई साम्राज्यकै कुरौ पनि गणलाई तल्लो बा रोह जातिका रुपमा प्रसिद्ध गर्न र बस्न वातजस्ता शाखले होणाले गरेको पनि पाइएका। मनुस्मृतिमा पौढा, चौडा, काबोज, शाक, पारद, पहलब, चीन, दरद, द्रिविड, भस्सी सबैलाई माेजलेको गर्नु ै बुझ भएको जाति भनी परिणामित गरिएको हुन्छ। फेरि द्रिविड एवं भस्सी सहित लिंचिन्द्र, भक्त्ल र मलालाई बाबा शक्तिवर्ध संगठन, जाति,
प्राचीन गणहरुलाई होमाहु देक्ने परिपरी कसरी फैलाई दिनको न्योत्करको तहसूम पुन महाभारत कर्मकारको निम्नलिखित प्रसंगमा दुर्ग पुर्वाभास आवश्यक क्षय, जसमा 'अभि' देशका राजा कर्नले 'मध्य' र 'वाहीक' देशका राजा शत्रुहरुका राजा शत्रुहरूलाई तीतीमीती सुनुका छ। देशका राजा कर्नले, 'तीती' त्यसै देशका राजा हो जहाँ न शत्रुहरुका राजा हुनुहुनुहुनु हुनु हुनु लिने। र भविष्यको प्रसंग कल्पना, अविता, कैथित, कृत्तिक, कैराल, ककोटक, वीरक, प्रस्त, सिन्धुसीवीर, अर्था, वसाव, मद, गाछारू र खस देशमा जनान मन्नाका छ। उल्लेख केही कर्नले कार्नक, मद, ककोटक, वीरक, प्रस्त, सिन्धुसीवीर, अर्था, वसाव, मद, गाछारू र खस देशमा नजान मन्नाका छ। उल्लेख केही कर्नले कार्नक, कुनै त्यसै कर्नले त्यसै योजनाको केही पापु वा धर्मस्तिकृत पापु वा हुनु हुनु। उल्लेख केही कर्नले कार्नक, कुनै त्यसै कर्नले त्यसै योजनाको केही पापु वा धर्मस्तिकृत पापु वा हुनु हुनु।

प्राचीन गणहरुलाई होमाहुने परिपरी कसरी फैलाई दिनको न्योत्करको तहसूम पुन महाभारत कर्मकारको निम्नलिखित प्रसंगमा दुर्ग पुर्वाभास आवश्यक क्षय, जसमा 'अभि' देशका राजा कर्नले 'मध्य' र 'वाहीक' देशका राजा शत्रुहरुका राजा शत्रुहरूलाई तीतीमीती सुनुका छ। देशका राजा कर्नले, 'तीती' त्यसै देशका राजा हो जहाँ न शत्रुहरुका राजा हुनुहुनु हुनु हुनु लिने। र भविष्यको प्रसंग कल्पना, अविता, कैथित, कृत्तिक, कैराल, ककोटक, वीरक, प्रस्त, सिन्धुसीवीर, अर्था, वसाव, मद, गाछारू र खस देशमा नजान मन्नाका छ। उल्लेख केही कर्नले कार्नक, मद, ककोटक, वीरक, प्रस्त, सिन्धुसीवीर, अर्था, वसाव, मद, गाछारू र खस देशमा नजान मन्नाका छ। उल्लेख केही कर्नले कार्नक, कुनै त्यसै कर्नले त्यसै योजनाको केही पापु वा धर्मस्तिकृत पापु वा हुनु हुनु।

मनुस्मृतिको माध्य उल्लेखित यस्तो पान यस्तो केही मनुस्मृतिको उपज थियो। ब्राह्मण धर्मको पुनरुज्जीवन कालमा अपना समुदायकाल दूरा र शुद्ध सिद्धर गर्न र रीस उठेको अन्य समुदाय एवं प्रत्येक देशका वासिन्दाको सानो र पतित सिद्ध गर्न मल्लच, ब्राह्मण, दूर, शुद्ध आदि विशेषण दिनु सामान्य कृपाथिकृ थियो। महाभारतको प्रसंगको पनि यस्तो त्यसै यस्तो भएका छ। मद्र र बाहुकी जनलाई कर्नले केही मनु वाहकी राखिनु प्रसो जबकि मनुस्मृतिको यस्तो पान यस्तो केही मनुस्मृतिको उपज थियो।
নীপ সংঘাতসক।

কিন্তু নিসনি গণ আফ্নো এটা জাতি হোদেন, যে বিভিন্ন জাতিজাতিকি সমূহ হো, সমুদয় বা বর্গবিশেষ হো। যাই গানহরুকি সংগঠন শিবিন ভাপা প্রতিচ্ছুলি কালমাদে মাত্র ফিলাই তথ্যসংগঠন বাহিনি পান এবং তাই জাতিকি সীমিত গড়ে আনন্দ প্রায় গরিয়েছে।

নীপ গণজাতিকি সংঘাতসনি নিরাধার ছ

আজ সবু প্রচীন গণ বা সমুদয় বিগত ভাসকে ছিন এবং তাই সমুদয় বনে ছিন। লিখিতী, আরীর, কোল, মল, শাখা, ভূপী কৃষি কৃষি সমূহ নেপালে নাট স্থলের গণজাতিকি আজ আফ্নো অলগ অস্তিত্ব ছেন এবং আরীর ঘটনা নেলায় সমুদয়কা সংঘটক তত্ত্ব বাসকে ছিন। যো সবু জাতি নসেই সমুদয় ভাসকে নানা নয়। লিখিতী জাতি বা কৃষি অবশেষ ভালুকী। যো এটা সমুদয় (গণ) বিচ্ছিন্ন, বিঘটিত বিচ্ছিন্ন বিচ্ছিন্ন, যা পদ্মীকরণ সংস্কারকে অলগ পাকান সমাপ্ত মুক্তি বহুল ব্যাঙ্গাল জাতিীয় পাকান সীমিত হন এবং অন্য সমুদয়কা মিশন পুন।

নীপ পান যাদে এটা গণ সংঘাতি বিচার এবং যাদে বাসিন্দা পান সবু জাতিতে পুন। পরে জাতিীয় নেপালে পাত্রজ্ঞ মহামায়ে এটা সংস্কারকা মূল প্রভাব মানী থাকার আদারমারা নীপহৃৎ সংঘাতসনি গণজাতি ভাকে সীমিত মিলের ধরী গরিয়েছ।

বাস্তবতা, পাত্রজ্ঞ মহামায়ে সংস্কারকা সংঘাতসনি মানী থাকার আদারমারা নীপহৃৎ সংঘাতসনি গণজাতি ভাকে সীমিত মিলের ধরী গরিয়েছ। বস্তিতেল মহামায়ে উক্ত সংস্কারকা দেশে হোন এবং আদর্শ বেঁধাও যে হোর এই ধরী গরিয়েছ। প্রাজ নেপালে উক্ত সংস্কারকা যাদে অন্য আশ্চর্য মতিকা ছিন।

নীপ পান এই এটা গণ যোগ গণজাতি বিচার এবং যাদে বাসিন্দা পান সবু জাতিতে পুন। পরে জাতিীয় নেপালে পাত্রজ্ঞ মহামায়ে এটা সংস্কারকা মূল প্রভাব মানী থাকার আদারমারা নীপহৃৎ সংঘাতসনি গণজাতি ভাকে সীমিত মিলের ধরী গরিয়েছ।}

কিন্তু নিসনি গণ আফ্নো এটা জাতি হোদেন, যে বিভিন্ন জাতিজাতিকি সমূহ হো, সমুদয় বা বর্গবিশেষ হো। যাই গানহরুকি সংগঠন শিবিন ভাপা প্রতিচ্ছুলি কালমাদে মাত্র ফিলাই তথ্যসংগঠন বাহিনি পান এবং তাই জাতিকি সীমিত গড়ে আনন্দ প্রায় গরিয়েছে।

নীপ গণজাতিকি সংঘাতসনি নিরাধার ছ

আজ সবু প্রচীন গণ বা সমুদয় বিগত ভাসকে ছিন এবং তাই সমুদয় বনে ছিন। লিখিতী, আরীর, কোল, মল, শাখা, ভূপী কৃষি কৃষি সমূহ নেপালে নাট স্থলের গণজাতিকি আজ আফ্নো অলগ অস্তিত্ব ছেন এবং আরীর ঘটনা নেলায় সমুদয়কা সংঘটক তত্ত্ব বাসকে ছিন। যো সবু জাতি নসেই সমুদয় ভাসকে নানা নয়। লিখিতী জাতি বা কৃষি অবশেষ ভালুকী। যো এটা সমুদয় (গণ) বিচ্ছিন্ন, বিঘটিত বিচ্ছিন্ন বিচ্ছিন্ন, যা পদ্মীকরণ সংস্কারকে অলগ পাকান সমাপ্ত মুক্তি বহুল ব্যাঙ্গাল জাতিীয় পাকান সীমিত হন এবং অন্য সমুদয়কা মিশন পুন।

নীপ পান যাদে এটা গণ সংঘাতি বিচার এবং যাদে বাসিন্দা পান সবু জাতিতে পুন। পরে জাতিীয় নেপালে পাত্রজ্ঞ মহামায়ে এটা সংস্কারকা মূল প্রভাব মানী থাকার আদারমারা নীপহৃৎ সংঘাতসনি গণজাতি ভাকে সীমিত মিলের ধরী গরিয়েছ।

বাস্তবতা, পাত্রজ্ঞ মহামায়ে সংস্কারকা সংঘাতসনি মানী থাকার আদারমারা নীপহৃৎ সংঘাতসনি গণজাতি ভাকে সীমিত মিলের ধরী গরিয়েছ। বস্তিতেল মহামায়ে উক্ত সংস্কারকা দেশে হোন এবং আদর্শ বেঁধাও যে হোর এই ধরী গরিয়েছ। প্রাজ নেপালে উক্ত সংস্কারকা দেশে হোন এবং আদর্শ বেঁধাও যে হোর এই ধরী গরিয়েছ। প্রাজ নেপালে উক্ত সংস্কারকা দেশে হোন এবং আদর্শ বেঁধাও যে হোর এই ধরী গরিয়েছ।
प्राचीन नेपाल

हुन सबैन (र ‘पन्चाला’ रुप बनेन)।
यसरी बाटि को खण्डन गर्नु अघि पत्तनीले पूर्वपश्चिमा रुपमा बाटिको विवेचन गरेका छ। 

यससै बाटिको खण्डन गर्नु अघि पत्तनीले पूर्वपश्चिमा रुपमा बाटिको विवेचन गरेका छ। 

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झ्यानमणि नेपाल (१९८३: १५, ४३ दिखाई १०१) ने मार्क्सिज़म पूर्ण तथा वृहत विद्वान उदरण लिदे "नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल झ्यानमणि नेपाल
नीप जनपदको उल्लेख-
मूपका: स्तनबालाश्रय सनीपा घटसृजया।
महा. भौम. १६३

१०. हेनुहोसु- लाहाँ १९६२:६९-७०

११. सात्य गण र स्वस्का अवयव अन्य गणहस्तको उल्लेख पात्मिको अव्याहारिया परर्नेको छ।
हेनुहोसु पा. ४१९/७३
उद्देश्यार्थिलबला सदरकारा युँगापरा।
भूलिणा: श्यादरकथा सात्यवादवसिंहिता।
कामिका: पा. ४१९/७३

१२. सर्वत्र ब्राह्मण: सन्ति सन्ति सर्वत्र शैलामा।
वेश्या: शुद्धस्तहा कण शिव: साध्यशच सुत्राना।
महा.कण. ४९/६२

१३. जनको है वेरेनो बहुविशेषण योकरे तत्र कृपा-पञ्चातानां ब्राह्मणं अभिममताम वभुः।

१४. ...दिग्मर्कोपिष्ठयापिदयकी कौन्याकः...।

१५. अथ हैन भूमुकुलाभ्यानि: प्रचण्ड यज्ञवल्लित

१६. हेनुहोसु-लाहाँ १९६३:६९

१७. शनकेस्तु कियालोपादिमा: श्रीयताजात्यान।

१८. प्रावत्य जात्येव बिनान्तु पापात्यास्ं भुजश्चकटो।

महा.कण. ४५७-५६

ब्रह्म भवप्रमाणिनि (पा. ३६१४२) र ग्रन्थ (पा. ३६१४२)
प्रत्यय भवने ब्राह्मणवाद यथा प्रत्यय (पा. ३६१४६) हूँदा ब्राह्मणशद्द वन्दृच। यहाँ ब्राह्मणको सन्तिको निर्मत्त रूपमा ब्राह्मणको देखिए। प्रचण्डविश्वा-ब्राह्मणमा ब्राह्मणको पालना गर्ने व्यक्तिको अर्थमा ब्राह्मणशद्द भवने प्रयुक्त छ। (प्रचण्डविश्वा. ५६६६१६६) र ऋवेदिकू यही अर्थमा ब्राह्मणशद्द आएको छ (सौ. ३६१४२६)। अर्थवेदि फोको परंस्थिको काण्डनामा आएको ब्राह्मण प्रशंसामा पनि यही व्याख्याति अर्थलाई आत्मसातू गरिएको छ। अर्थवेदि फोको उत्तर
нэпийн санхшашак

प्रसंगवारी ग्रामवारी घुमक्कड़ जीवन विताउन रुचाउँदै र गाडि विडुङ्खाले मानिसलाई प्रभावित पार्य भने अनुमान लगाउन सकिँच। यो प्रसंगवारि प्रारभ्मा ग्रामवारी ब्रतको पालनातीने व्यक्तिको अर्थमा प्रयुक्त भएको स्थपत हुन्छ। परन्तु ब्रत-महाब्रतको मार्ग पालनार गरी वैदिक याजिक कर्माकान्डबाट तटस्थित गर्ने धिनीहरुलाई हुने अरु मकरो दृढकोण बदलतदै गएको मान महसुल हुन्छ। पात्न्जलमहाभाष्यमा (पा. ५१२२) "कुनै निश्चित पेशा नभएको भारी बोकेनज्ञस्थक शास्त्रको काम गरी जीविका चलाउने बिम्बन्न जातिका मानिसको समूह" जाने ब्रत भएको छ। ब्रह्म शब्दको यस व्याख्या अनुरूप उत्कृष्टको समूहमा उपयुक्त हुने व्यक्तिलाई ब्रह्म स्वत मान दिइनेछ। परन्तु धर्मशास्त्र तथा कोशान्तरमा संस्कारीने व्यक्तिको अर्थमा यस शब्दको प्रयोग भएको छ। कार्यान्वण शून्यसमुद्रा पनि यस्तै रूढ अर्थमा ब्रह्म शब्दको प्रयोग भइसकेको भेटिन्छ। यसै ब्रह्म शब्दको विस्तारी अर्थसंकुल एवं अर्थसंधी समूहको विस्तार भएको दिइनेछ। अत: मैले यहाँ चर्चाघर ब्रह्म शब्दको प्रसंगको प्रचारनतालाई लक्ष्य गरी उत्कृष्ट शब्दको प्रारम्भिक शैलिक अर्थलाई समाधानदिइनेछ।

मनुस्मृतिमा हिमालयदेखि विन्यससम्म र वंगालमाफ्रण खाडीदेखि अरबको हार्दिकसम्मको क्षेत्रलाई आयार्थ भण्डाएको छ र जहाँ स्वभाविक रूपमा कृप्याकार मूर्तिमा रहेको छ, त्यो देश यज्ञ (अर्थय) देशियो भण्डाएको छ। परन्तु आर्यनाकोनको देशहरूलाई पनि एकै ब्रजमा राख्नेछ। मनुस्मृतिमा व्यवस्था अनुसार सरस्वती र दुधारी नदीको बीचको ब्रह्मावार देश अत्यन्त पवित्र क्षेत्र हो र यहाँ परिप्रेरित तत्वकार आचार नै सदाचार हो। यसै कृष्णक्षेत्र, मत्य, पञ्चाय र शूरसोन की चार जनपदको क्षेत्र ब्रह्माण्डको हो, यो ब्रह्मावार्तमन्त्रा केही कम पवित्र छ, तर पनि ब्रह्मावार्त र ब्रह्माण्डको

49. देशका ब्राह्मणहरूलाई सबैले आचार र चरित्रको शिकार लिनुप्रेरित भएको र सरस्वती नदी उपज्योतियो, कोष्ठको प्रयाससम्मको क्षेत्रलाई मध्यदेश भनेको छ मान यस प्रयाससम्म पुनःतर्कको आयार्थविरुतिको ध्यायहै। क्षेत्रको वारीमा केही उलेख गरिएको छ। नेपाल-सन २०७३, चौथी भाग, २३-३३ दिपणी २६। अयोध्येको पन्थ एक विद्वान नै ब्राह्मण र ब्राह्मण कोश्य गरिएको छ। यहाँ क्रममा ब्राह्मणहरूलाई देशविपन्न, महानायक, ब्राह्मण र शास्त्रको मूल तथा देशविपन्न जसता विशेष दिइएको छ। यस ब्राह्मणहरुलाई नायकको मान्यता र व्यवहारको स्थापत हुन्छ। दिपणीसंख्या २२ पनि हेनुसो।

नेपाल १९५५, १६-१६, २६-२५ दिपणी ६९।

एक चार राजा चैत विश्वास एकराज:।

एक चार राजा चैत विश्वास एकराज:।

तेजोकृतियवाचनका र देशविपन्नका नुह सूचक विश्वास, ब्राह्मण र आर्यवर्तीय विश्वासका स्थापना।

यहै वैदिक - वैश्विक, शैली: विचार: पञ्चायतसंबंधव, विचार: पञ्चायत त्यत्ति प्रतियत्समर्थ चतुरमुख।

प्रदेशी-पन चिन्ताल: पा. ५।२८

जानानहै नेपाल (१९५३-५४, दिपणी ९६) ले महानायकको उदयर लिए अरू परमा गन्नै।

यसै लागि अस्तुता र धर्म विकेको छ। अत: यसै नायको भएता यहाँ सम्बन्ध वातिकको नेपाललाई

उद्धृत पूर्वपञ्चायतको सहित बाँकी को न्यायान्वयनको पनि उपस्थितता गरिएको छ।

(पूर्वपञ्चायतको जनपदविवाह विश्वास, पा. ५।२८)

विश्वासाको भर्ती विश्वासका र विश्वविद्यालयात्मक र वार्तविद्यालयात्मक वार्ता विश्वासको बन्दरी, कोष्ठक, शास्त्रको बन्दरी विश्वासको बन्दरी।

(समाधानाध्यक्षको न बन्दरी। न बन्दरी। न बन्दरी। न बन्दरी केही बन्दरी।)

(समाधानाध्यक्षको न बन्दरी।)

युवपत्रकार चेतनसयुवकार नुकुल,
२२. संघानम् भून्त- पञ्चालानामपत्यम्, विदेहानामपत्यमि। पतन्नलि, पा. ४१/१६८
यसै लेखको दिखाएका छौ, उड्दल प्रदीप्वाय्याको सम्बन्ध अस्ति। पठनको तथा प्रस्ताविका आएको 'सघ' शब्दको अर्थ बुझ्न सँग सेतौ हो भने भलकोन्न।

२९. जनपदशस्त्रात् शक्तिमाध्य्याको पूजा, समयको विवेक-च्याथ-चर्चाको तथा साधनको उपयोग प्रस्ताविका आएको 'सघ' शब्दको अर्थ बुझ्न सँग सेतौ हो भने भलकोन्न।

काशिका, पा. ४४/१७०

३०. पतन्नलि, पा. ४१/१७०

३१. नेपाल १९८३: १५, पंक्ति ४-५

३२. पूर्वत २४, पंक्ति ३-५

३३. पूर्वत २५, पंक्ति ४-५

३४. सा दृष्टिकोषपति सुप्रस्थानपुढील शरीरको पूजा तथा गीतको रिमितम्।

आधार: ब्रह्मवंशवीरिको पुढील रिमितम्।
नैपार्थिक: पारित एस. बनाम... र. ६३/४५-४६

३५. वृक्षको श्रीश्री वृक्षको ती, छोडने गोकुलका पशुपति सम्बंधि साधनको प्रसार गोकुलका हुन्छ र गोकुलका श्रीश्रीको विषयको पोषण गोपहरमे गरेका हुन।

गोकुलका गोपहरु वृक्षको छोडने, अतिर: गोपहरूमा गोकुलका वृक्षको पशुपति विषयका प्रसारमा गोपहरुमा गोकुलका चीनानीर छैल।

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पुरातत्त्व विभागको गतिविधि (आ. व. ०५६/५७)

—शोभा श्रेष्ठ

नेपाली संस्कृतिको निधिको रूपमा रहेका हाम्रा ऐतिहासिक तथा धार्मिक स्मारकहरू पुरातत्त्वको स्थलहरू, कलात्मक तथा ऐतिहासिक वस्तुहरू, धार्मिक नाच तथा जात्रा रितिरिवाज तथा पर्वहरू सबैको संरक्षण गर्नु आजको चिन्तनको विषय हो। नेपालको भौतिक तथा सांस्कृतिक सम्पदाको रूपमा देखिने वास्तुकला, मूर्तिकला ऐतिहासिक तथा पुरातत्त्वको वस्तुहरू, स्मारक, घर भवनहरू तथा अभिलेखहरूले तत्कालीन जीवन शैली तथा संस्कृतिको अभिलेख गर्दछ।

यस प्रकारका वस्तुहरू नेपाल अधिराज्यमरिए छरिएर रहेका छन् र यी सम्पदाहरूको संरक्षण गर्नु हाम्री सबैको जिम्मेदारी हो तापनि श्री ५ को सरकार पुरातत्त्व विभागलाई यस सन्दर्भमा एउटा जिम्मेदार निकाय तोकेको हुन्छ। यस विभागले विशेष ध्यान दिनु परेको छ। पुरातत्त्व विभागको मुख्य उद्देश्य अधिराज्यमरिए छरिएर रहेका सांस्कृतिक सम्पदाहरूको सम्भेषण तथा संरक्षण गर्नुका साथै पुरातत्त्वको स्थल प्राचीन भगवानको ऐतिहासिक थलहरूको अन्वेषण, उत्खनन, विश्लेषण र संरक्षण गरी प्रदर्शन गर्नुका साथै सर्वसाधारणको जानकारीको लागि प्रकाशन गर्नु समेत रहेको छ। खासगरी प्राचीन स्मारकहरू (मठ, मन्दिर, पाटी पौरा, शिवालय, देवालय, सत्तल चपार टोटु) को संचालन तथा संरक्षण गर्न विभिन्न निकायहरु र खास गरी गुढी संस्थान, निज गुढी र दाताहरूको दायित्व भएर तापनि यी निकायहरू निष्कृत र उदाशीन हुनुका साथै आफ्नो दायित्वबाट अलगिदै जाने परम्पराको शुरुवात गर्न थालेको अधिराज्यको पत्रहरूले जिल्लामा रहेका स्मारकहरूको संरक्षण, सम्बद्धन गर्ने सम्पूर्ण दायित्व पुरातत्त्व विभागको हुन थालेको छ।

श्री ५ को सरकारको विकास योजनामा पुरातत्त्व विभागले गर्नु पूर्वक कार्य क्षेत्रहरूका लागि ज्ञात्रो छिमिल मात्रामा व्याप्त विद्युम्भेर हुने हुँदा कार्यक्षेत्रको तुलनामा लगानी रकम ज्ञात्रो कम भएकोले रकम र कार्यक्षेत्र सामाजिक स्थापित गर्न विभागले धेरै कथिनाइहरू भोगानु परेको छ। तर पानी प्राप्त सीमित श्रेष्ठ र साधनबाट सकेको सबै छ बढी कामहरू संचालन गर्न तर्फ पुरातत्त्व विभागको कोशिष रहेको छ।

यता केही वर्षदेखि सांस्कृतिक सम्पदा संरक्षण कार्यको लगानी रकमको अनुपातमा केही वृद्ध हुने गएको छ तर पानी विद्युत धारा वर्षको विकास तर्कको राष्ट्रिय वार्षिक व्याप्त र त्यसमध्ये यस विभागबाट अधिराज्यका
पचहतर जिल्लामा संचालित विकास कार्यक्रमहरू को लागि विभिन्न रकमलाई तुलनात्मक अध्ययन गर्दा निम्न तालिकाबाट राष्ट्रिय विकास बजेटको कार्यक्रम रकम यस क्षेत्रमा लगानी भएको छ प्रदेश हुनेछ।

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<th>आ.व.</th>
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<th>यस विभागको विकास बजेट (रु. हजारमा)</th>
<th>राष्ट्रिय विकास बजेटको अनुपातमा विभागको विकास बजेटको प्रतिशत</th>
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यस विभागबाट संचालित विभिन्न विकास आयोजनाको/ परियोजनाहरू सार्थक प्रयोग वर्ष राष्ट्रीय बजेट गरेको लगानी रकमबाट विभिन्न जिल्लाबाट गरिएका कामहरू बारेरा सर्वाधिक सैनिकीय जानकारी गराउने उद्देश्यले यस विभागले आफ्नो मुख्य प्राचीन नेपालमा एक आर्थिक वर्ष भित्र भएगरेको कामहरूको विवरण प्रकाश्रय गर्दै ते जाने नीति अनुसार यस अंकमा आर्थिक वर्ष २०५६/५७ को विकास कार्यक्रमहरूको संक्षिप्त विवरण प्रस्तुत गरिएको छ।

यस विभाग अन्तर्गत विभिन्न आयोजनाको परियोजनाहरू संचालित छन्। प्रत्येक आयोजनाको/ परियोजनाहरूबाट भएका कामहरूको विवरण निम्न अनुसार रहेको छ।

1. पुरातात्त्विक स्थल संरक्षण तथा सुधार आयोजना:

(क) पूर्वांचल

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<th>कामको विवरण</th>
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<th>लक्ष्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>कैफियत</th>
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<td>१. धनुकटा सितियों विशेष सांगोल्कालमा हाता परिसर निर्माण</td>
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<th>कैफियत</th>
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<td>प्रगति परिमाण</td>
<td>केफियत</td>
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<td>२१. नुबाकोट स्थित सात तले दरबारमा रसायन संरक्षण गर्न</td>
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(ग) पश्चिमाञ्चल

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<th>प्रगति परिमाण</th>
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<th>लक्ष्य</th>
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पुरातात्विक स्थल संरक्षण तथा सुधार आयोजनामा अधिराज्यभरि रहेका स्मार्कहरूको अपभ्रंश आइपैन आपत्तालीन काम गर्न समेत रकम व्यवस्था भएको छ। आ.व. ५५६/५७ मा आपत्तालीन संरक्षण अन्तर्गत निम्न अनुसार को कामहरू भएका छन्।
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<tr>
<th>कामको विवरण</th>
<th>वार्षिक बजेट रु. हजारमा</th>
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<th>प्रगति परिमाण</th>
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<td>८. सीमलिंगेश्वर मंदिर चांगुको रसायन संरक्षण गरिएको</td>
<td>संभाललय खोला आवश्यक थप कार्य गरिएको ।</td>
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<th>प्रगति परिमाण</th>
<th>कैफियत</th>
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<td>१. प्रतिमा स्थल भूमि पाटी, सूचना केन्द्र वर्तमा गर्न, सूचना सूधार र बाटो बनाउने</td>
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</tr>
<tr>
<td>४. प्रतिमा स्थल वर्तमा फूल बिरुङ्का लगाउने चौर बनाउने र स्थायित्व संरक्षण गर्न</td>
<td>५००</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>५. आवश्यक व्यवस्था मिलाई संग्रहालय खोले</td>
<td>४००</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>६. पोखरी थोकको सोन्च खुद्दे पाटी, गणेश मन्दिर र विरेन चौको विरामकाली मन्दिरको सर्वसम्म संरक्षण गर्न</td>
<td>५००</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>७. स्थान को हेलीप्डा पूर्वको रिटेनिंग वाल बनाउने</td>
<td>६५०</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>८. दिव्य उपदेश इवालको बाँकी काम सम्पन्न गर्न</td>
<td>१५०</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>९. छुंगरे बाहुदुरी मन्दिर जीणाउँदैर गर्न</td>
<td>२००</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
</tbody>
</table>

### ३. स्वयम्भू क्षेत्र संरक्षण योजना

<table>
<thead>
<tr>
<th>कामको विवरण</th>
<th>वार्षिक बजेट रु. हजारमा</th>
<th>लक्ष्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>कैफियत</th>
</tr>
</thead>
<tbody>
<tr>
<td>१. स्वयम्भू चैत्यको जीणाउँदैर गरी मोटर पार्किंग आनन्दकूटी बिहारसम्मको बाटोको काम गर्न</td>
<td>१२५०</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>२. स्वयम्भू बिहार जीणाउँदैर गर्न</td>
<td>१५००</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>३. आपतकालीन संरक्षण अन्तर्गत शामिलपुरको मिति चिन्ता संरक्षण गर्न काठको छेकवार लगाउने</td>
<td>५३</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
</tbody>
</table>
### ४. स्मारक संरक्षण तथा हरचाह कार्यालय, भक्तपुर

<table>
<thead>
<tr>
<th>कामको विवरण</th>
<th>वार्षिक बजेट रु. हजारमा</th>
<th>लक्ष्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>कैफियत</th>
</tr>
</thead>
<tbody>
<tr>
<td>१. भक्तपुर दरवार क्षेत्रमा रहेको कृष्ण मन्दिरको जीर्णांग्राह</td>
<td>११००</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>२. भक्तपुर नगरपालिका वागेश्वरी गाव.वि.स. स्थित तीनमुखे शिवलिङ्ग मन्दिर निर्माण</td>
<td>३५०</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>३. गणेश मन्दिर जीर्णांग्राह र दुरुमाला चैत्यको वातावरण सुधार तथा पाँचतले मन्दिरको कुलवाहुतको रसायनिक संरक्षण</td>
<td>२५०</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>४. भक्तपुर स्मारक श्रेणीको गुरुयोजनामा तयार गर्न भ.न.पा.लाई रकम उपलब्ध गराएको</td>
<td>१००</td>
<td>१००%</td>
<td>१००%</td>
<td>विभागबाट ४०% रकमको सहयोग उपलब्ध गराउने वापतको रकम</td>
</tr>
</tbody>
</table>

### ५. काठमाडौं उपत्यका सांस्कृतिक सम्पदा संरक्षण गुरुयोजना

<table>
<thead>
<tr>
<th>कामको विवरण</th>
<th>वार्षिक बजेट रु. हजारमा</th>
<th>लक्ष्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>कैफियत</th>
</tr>
</thead>
<tbody>
<tr>
<td>१. ललितपुर दरवार क्षेत्रमा रहेको भीमसेन मन्दिर जीर्णांग्राह</td>
<td>७५५</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
<tr>
<td>२. आयु गुढी सतलको मुआव्जा रकम दिने</td>
<td>४००</td>
<td>१००%</td>
<td>१००%</td>
<td>जिल्ला प्रशासन कार्यालय माफत रकम वितरणको कार्यालय माफत रकम वितरणको तर घर प्रमुखको विवाद भर्न रकम वितरण हुन विवादभित्र बहुला भएको।</td>
</tr>
<tr>
<td>३. आपूर्तिकालीन कार्य अन्तर्यंत्र इबालकुको शिव मन्दिर, दरवार स्वायत्तको सोहृंदू काठमाडौं पार्कको पैटी, न. टोलको गणेश मन्दिर, मूलचोकको छा नाथ कानृस ममत</td>
<td>३८५</td>
<td>१००%</td>
<td>१००%</td>
<td></td>
</tr>
</tbody>
</table>
6. कार्य प्राकृतिक आयोजना

<table>
<thead>
<tr>
<th>सामाजिक क्षेत्रको कार्यक्रम</th>
<th>वार्षिक बजेट (रु. हजारमा)</th>
<th>लक्ष्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>कैफियत</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. नाला स्थित करणामय मंदिर जीणौंदाङ</td>
<td>1,273</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>2. पनोती स्थित नरसिंह मठको जीणौंदाङ</td>
<td>99,30</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>3. पनोती स्थित भगवती मंदिरको जीणौंदाङ</td>
<td>13,68</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>4. बनेपामा बाटोमा ढुमा छाँझे</td>
<td>13,822</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>5. चक्रयोगि स्कूल भवन निर्माण</td>
<td>12,27</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>कृषि क्षेत्रको कार्यक्रम</th>
<th>वार्षिक बजेट (रु. हजारमा)</th>
<th>लक्ष्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>कैफियत</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. पाँच गा.वि.स.हर्मा मौरी पालन कार्यक्रम</td>
<td>47,577</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>2. 6 गा.वि.स. मा वार्षिक पालन कार्यक्रम</td>
<td>5,160</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>3. बनेपामा नमुना कृषि कार्यक्रम</td>
<td>1,491</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

माधि उत्तरेका गरिएका विकास कार्यक्रमम हारु बाहेक यस विभागाको भएका अन्य महत्त्वपूर्ण गतिविधिहरू निम्न अनुसार रहेको छन्। प्राचीनकालीन देखि काठमाडौं उपत्यकामा प्राचलनलाई रहेका विभिन्न नृत्य तथा जाता पर्वहरू निर्माण रूपमा विविध होस् भने उद्घोषण थिए प्राचलन गरेको छ। न्यून रूपमा दिने गरेको अनुदान रकममा २०५३ सालमा मन्त्रिपरिषदको निर्देशित पाइरको अनुदान रकममा परापत्र प्रतिस्थापन रूपमा तृषो गरिएको र प्रत्येक दुई वर्षमा सो रकममा दश प्रतिस्थापन चित्र गरेको छ। शुचि नाचको प्रकृति, कलाकारको संग्रह र धौलित्ब हरेक प्रत्येक पाँच वर्षमा नाचको लुभा फेर्नको लागि एक मुख्य रकम दिने निर्णय सक्छ। आ. व. २०५५ /५६ मा निर्मान नाच तथा जातहरुलाई निम्न अनुसारको आर्थिक अनुदान उपलब्ध गराइएको थियो।

क) नाचहरु

1. भक्तपुरको ६ वर्षको महाकाली नाचहरु

क) तोहला समूहको लागि रु. ६,६०० ।-
ख) फैजु समूहको लागि रु. ६,६०० ।-
ग) मुखाजु समूहको लागि रु. ६,६०० ।-
घ) खबरुजा समूहको लागि रु. ६,६०० ।-
ड) डुड़क्वाया समूहको लागि रु. ६,६०० ।-
च) देवज्ज समूहको लागि रु. ६,६०० ।-

2. भक्तपुरको रामचन्द्र नाचको लागि रु. ६,६०० ।-
3. लाखनाच, मजिराट रु. ५,५०० ।-
4. सर्वभक्तु नाच, हल्लोख रु. ५,५०० ।-
5. गाउने ठाडी, घाटका रु. ५,५०० ।-
परातत्त्व विभाग....

6. दैत्यनाथ, जोरगोपळ रु. 6,600 लि -
7. हासीनाथ, किलागाल रु. 2,690 लि -
8. अष्टमातृका नाच, ललितपुर रु. 25,000 लि -
9. कार्तिकनाथ, ललितपुर रु. 34,900 लि -
10. दश अर्थरात्मक नाच, बिपुलवर रु. 9,900 लि -
11. दश अर्थरात्मक नाच, बिपुलवर रु. 10,000 लि -
12. कार्तिकनाथ, फर्ङड रु. 15,000 लि -

ख) जानाहूँ
1. सिंजाता मया, ललितपुर रु. 16,900 लि -
2. माघजाता, बदु टोल रु. 4,000 लि -
3. भीमसेनजाता, ललितपुर रु. 3,100 लि -
4. श्री कृष्ण पुजा, ललितपुर रु. 3,100 लि -
5. निर्मला भागवती जाता, नुवाकोट रु. 6,000 लि -

पुरातत्त्व विभागले आर्थिक वर्ष ०५/०६/५७ मा विभिन्न किसिमका ६६०६६ घाट हस्तकलाको सामान्यहरू जाँच गरी नियांत गर्नको लागि जाँच पास प्रमाणपत्र ढिबएको थियो।

प्राविधिक सहयोग

पुरातत्त्व विभागले नगरपालिकाहरू, वडा कार्यालयहरू, संघ संस्था, स्थानीय निकाय तथा व्यक्ति र दाताहरूबाट गरिने स्मारहरूको जीर्णाधार कार्यमा आर्थिक अनुदानको साथै प्राविधिक सहयोग उपलब्ध गराउँदै आएको छ। आ.व. ०५/०६/५७ मा निम्न कार्यहरूको प्राविधिक

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प्रतिवेदन तयार गर्नका लागि स्थलगत निरीक्षण गरी आवश्यक प्राविधिक रूप सुकृत उपलब्ध गराएको थियो।

1. पतलाबैक भागवती मन्दिरको जीर्णाधार तथा त्यस परिसरमा रहेको पाठ्यहरूको सम्मत गर्न आवश्यक पुरातत्त्विक प्रतिवेदन तयार गरी गुढी संस्थानलाई उपलब्ध गराई दिएको।

2. भक्तिपुर नगरपालिकाने कटुन्ने ग.वि.स. वडा नं. ८ रहेको प्राविधिक दुरोधारको पाठ्यको सम्बन्धमा प्रतिवेदन तयार गरी आवास तथा भौतिक योजना मन्त्रालयलाई उपलब्ध गराई दिएको।

3. जिल्ला प्रशासन कार्यालय अधिकारको सिफारिशका अधिकार जिल्लाको कर्मचारी संस्थानलाई गा.वि.स. वडा नं. ७ रहेको श्री मालिका देवी मन्दिरको जीर्णाधार कार्य गर्न कार्यक्रममा प्रस्तावित गरिएको।

4. समाज सेवी टंकेश्वर सुबेरीको अनुरोधमा रूपन्देही रुद्रपुर गा.वि.स. वडा नं. ७ हेतुरामा रहेको शिवलिङ्गको स्थलगत निरीक्षण गरी प्रतिवेदन तयार गराइ दिएको।

5. चित्तांग गा.वि.स. वडा नं. ५ बस्ने सन्तत गराइ समेतको अनुरोधमा मकवानपुर जिल्ला चित्तांग गा.वि.स. वडा नं. ५ रहेको लिच्छविकालि अभिवेदन संस्करणको लागि स्थलगत निरीक्षण गरी प्रतिवेदन तयार गरिएको। साथै उत्क अभिवेदन संस्करण गर्न आ.व. ०५/०६/५७ को कार्यक्रममा समाबेश गरिएको।

6. सडक विभाग डिजाइन महाशाखाको अनुरोधमा लेखनाथ मर्गको सामाजिक सेवा समन्वय परिषद प्राप्त हुएको देवस्थलको प्रतिवेदन तयार गरी उपलब्ध गराई दिएको।

7. ने.वि.स. समापति नैनसिंह महरे, भागेश्वर वडा नं. ९ को सदस्यबाट उत्क भागेश्वर स्थलको संस्करण गर्न निर्देश दिनु भएको उत्क स्थलको स्थलगत निरीक्षण गरी प्रतिवेदन तयार ल.ई. तयार गरिएको।

8. युवा, खेलकूद तथा संस्कृति मन्त्रालयको निर्देशनामा
२६५

लीनधारा पाकेशाला उत्तर पूर्व रहेको महादेव मण्डिर भने कार्य गर्ने छ। त्यसैले धेरै स्थलको निरीक्षण गरी प्रतिवेदन तयार गरी मन्त्रालयलाई उपलब्ध गराई दिएको छ।

९. जिल्ला प्रशासन कार्यालय नवलपारसी र वैदिक सनातन धर्म कैलाश आश्रम मुकुटपुर गा.वि.स. ब्दा नं. ८ को अनुस्मरण सो स्थलको स्थल्गत निरीक्षण गरी प्राथितक प्रतिवेदन तयार गरी टोली खटाएको र टोलीवाड्र प्रतिवेदन पेश गरेको छ।

१०. पूर्णमान महर्जन, गुढीयार थकाली मन्मैजु गा.वि.स. ब्दा नं. ५ को अनुस्मरण मन्मैजु मन्दिरको जीर्णाठार गरन आवश्यक प्रतिवेदन तयार ल.ई. तयार गरी उपलब्ध गराई दिएको छ।

११. युवा, खेलकुट तथा संस्कृति मन्त्रालयको निर्देशन र बाल कक्ष विनायक महजन खा. टेकगालको अनुस्मरण म्याटकाली मन्दिरको जीर्णाठार गरन आब्दक ल.ई. तथा प्रतिवेदन तयार गरेको छ। चालु आ.व. मा जीर्णाठार गराइयो।

१२. विश्व हिन्दू महासंघ, नेपाल राष्ट्रिय समिति ललितपुर ब्दलको अनुस्मरण उत्तर स्थलको निरीक्षण गरी आवश्यक प्रतिवेदन तयार गरी सो महासंघलाई उपलब्ध गराई दिएको छ।

१३. गा.वि.स. बनौली दलाली र ग्रामिण विकास परिषदको अनुस्मरण विख्याती धी (गढ़) र सर्लाही जिल्ला स्थित महादेव मन्दिरको तथा स्थानी स्थित महादेव मन्दिरको स्थल्गत नीतिक गरी आवश्यक प्रतिवेदन तयार गरिएको छ।

१४. संस्कृति, पर्यटन र नागरिक उद्योग न्युएल २४ दिन बेलाली स्थित जगनाथ मन्दिर, भारतीय स्थित जंग विश्वविद्यालयको तथा शंकूलिय स्थित आएशा विकासलाई जीर्णाठारको लागि आवश्यक प्रतिवेदन तयार ल.ई. र तयार गरी उपलब्ध गराई दिएको। उक्त कार्यको प्राथितक रेखेदेख समेत गरी गरेको छ।

१५. ललितपुर जिल्ला वाजबाही गा.वि.स. मा रहेको वाजबाही मन्दिरको छाना मरम्मत गरन आवश्यक ल.ई. तयार गरी संस्कृति पर्यटन तथा नागरिक उद्योग न्युएल उपलब्ध गराई दिएको। श्री बैलाला उद्योग देवी योगेस्वरी को संघको अनुस्मरण र युवा, खेलकुट तथा संस्कृति मन्त्रालयको अदेशमा उद्योग देवी मन्दिरको जीर्णाठारको लागि आवश्यक प्रतिवेदन ल.ई. तयार गरी दुवी सनातनलाई उपलब्ध गराई दिएको।

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काठमाडौं महानगरपालिका व्यवस्था नं. ४ र व्यवस्था नं. २० को अनुस्मरण जानाचारस्थित नागरिक मन्दिर, भीमसेन स्थानको रहेको नागरिक मन्दिर तथा भद्रकाली मन्दिरसंगीको पाटी जीर्णाठार गरा प्रतिवेदन तयार गरी सम्पन्न व्यवहारलाई उपलब्ध गराईएको।

काठमाडौं महानगरपालिका व्यवस्था नं. १६ ले मानानी युवा खेलकुट तथा संस्कृति मन्नियोकु म्यान भएको निवेदन र मानानी मन्नियोकु अदेशमा व्यवस्था नं. १६ चौकुटुंड पाटी क्षेत्रमा स्थल्गत नीतिक गरी तयार गरीएको प्रतिवेदन अनुसार कारणही युवा गुढी सनातनलाई अनुसार गरी पत्र लेखेको।

इटाली स्थित ISIAO (Italian Institute Africa and Orient) र बेलाली स्थित विश्व विकाससंग सम्बंधित स्थलको संभाषण भएको मापदण्ड अनुसार उक्त संस्कृति र यस भवानीको प्राथितकहरूबाट सुपुक्त रूपमा गोदिहायो उत्तरन नयाः कार्य भएको र कोला क्षेत्रको उत्तरन कार्य शून्य गरिएको।

विश्व सम्बन्ध जीवनमा समावेश संरक्षित स्थानको क्षेत्रसम्लित लागू भएको मापदण्ड अनुकूल निजी घरहरू मरम्मत सुधार र नयाः निर्माण आधि कार्यको लागि आवश्यक प्राथितक सहयोग र ती क्षेत्रसम्लित टेलिफनल्स र चलचित्र आधि छायाखान गरी समेक आवश्यक सहयोग दिने कार्यको समेक भएरहेको।

श्री ५ सहेंद्र प्रकृति संरक्षण कोषको अनुस्मरण उक्त कोषको फर्भएको मापदण्ड गनित स्थित धुपेन गुप्तको प्राथितक रेखेदेख गरी र भन्ने विद्रहको रसायन संरक्षण काम गनित प्राथितक र तरसायन विद्रहलाई खटाइएको।
प्रधानमंत्री जन्मवाहादुर राणाको समयको नेपाल-भोट युद्धको ऐतिहासिक सामग्री
गतांको बाँकी

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यो मागभिता बाट नना अस्य्यङ्गी प्रथ-ओष्ठया उत्तरको कृपयाधरक र मञ्जानुसार दिनपादी आउनि-अन्वेषणीय पुर्ववादक निमिलाइ पनीरुषामा भए मागभिता नेपालका क्रान्तिवाचक को अर्थे पहाडी राज्यको देशको रोक्षक युद्धको रूपमा हकिन धाये ले अधिकांश भोट-नेपालका चिन्हिले धर्माले धर्माले धर्माले प्रवर्तनका: मागभिता पनीरुषामा क्रान्तिका लामेकी निमिलाइ निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीরुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो

पनीरुषामा भोट-नेपालको लागि रामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो निकेली पनीरुषामा क्रान्तिका लामेकी निकेली चलो

भोटको नाम आयाको दिनपादी आईसाथा धर्माले धर्माले धर्माले प्रवर्तनका को अर्थे धर्माले धर्माले प्रवर्तनका को अर्थे धर्माले धर्माले प्रवर्तनका को अर्थे धर्माले धर्माले प्रवर्तनका को अर्थे धर्माले धर्माले प्रवर्तनका को अर्थे धर्माले धर्माले प्रवर्तनका को अर्थे
नज़र मैं नज़र हो ली नुका कुकुलाककिता बुधसान

चिनी ना सोंक का चहरी बाट देवाका माखाला माइलो ने ग्याघे जवाप सिरु

dा नाम का चुभासामस्त उपनानिंधार ज्ञान राई चिकित्सारीय

dा अर्थ हामीलाई सालु मा नेछ गारी बाट चुप्पि निजभाका जगि आ

धिर करार रूप्याका आँचिका सत्य नुकालाई त्रुण चिनावारसाहका

जगा जगीनर का बारुरूत कितनी उन भूमको पर गण मुरल बाल्याप

tे निम्नो हामी नृजात्या हो हाम्य सुनासिवलेन यविहे गमाहमी तिन्का ने

अटन सफेद और जगा जगाका सिराना सातेकार हुरस्त विद्धानि अन्धापा

रि रक्षमवझ राकीर मानिसमारि घनलु दिप्राया नाका अर्थ जाहाजाहाबि

दुनगारा का जगा धार्मिक सत्य यग्नम्य तिनिंग प्रका री विद्धान माके

के सलायागरि अवपरि तपानी रुपित नग्नी गारी बन्दोवाल गण्यका

हामी हुलेपनी भोज़कि भगवा को हुजा मासाचौबकाई ज्ञाप प्राकार

उल्ला अंशदवरि देखि जुआ मुकाम सा हिरा अर्घम

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रग्न बोलाले गारी कांची को नकन

उपान चिनीका बिर्दा रग्न बोला म्यान्नर देन गारी के र तामासामा

नागर नेलेन देन नाई पिलाका का विसरहुने आहाराधारका चिनी के उ

नग हामी धारा का तालेब्युर्ध्व गरि दंगोज्जाटकिन नुमा जनव्याका

हजुरसा सामा लक्ष्मण कुम्भा चोकुग आउनसम्बलक फिस्ट हार वार

चिनी नुमा गरी पिलाका गारी का आननसकम्याकुलि साहिव नु मासायारः
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The contribution should be concise and well-documented and based on hitherto unpublished data, if not new interpretation of already known evidence.

The opinions expressed are those of the authors and do not necessarily reflect the views of the Editor or The Department of Archaeology.

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