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Ramagrama Excavation II

- Sukra Sagar Shrestha

Actually the initiation of Ramagrama Excavation started when LDT/DOA filed an application to the UNESCO for the nomination of Lumbini, Tilaurakot and Ramagrama Stupa in the World Heritage List. UNESCO enlisted Lumbini immediately in World Heritage List but sent a team of archaeologists, geophysical surveyors to investigate further on the subject for the qualification of Tilaurakot and Ramagrama Stupa to be enlisted in the World Heritage list.

The team arrived in Nepal in 1997 and investigated the candidate sites of Tilaurakot and Ramagrama Stupa area and conducted the geophysical surveys. On the following year the team even conducted an archaeological excavation in Tilaurakot. The report of excavation is still awaited.

While conducting the geophysical investigation with Resistivity survey (Earth Resistance) and Magnetometer survey (Fluxgate Gradiometer), Magnetometer survey showed some very distinctive anomalous picture of a monastic complex on the North West of the main stupa. Then DOA planned for an excavation in order to check the result of geophysical survey. The first excavation in 1997 was conducted merely as a trial trenching.

The first season’s result brought out some very interesting result but very short period of forty five days and five trenches of four by four meters digging brought more questions than the straight answer. Therefore the excavation was lengthened year after year. The first year’s excavation brought out the result of the site to be occupied from very early historical period but the monastery could not be opened fully. Therefore second year’s fieldwork is planned and excavation this time was conducted for seventy five days. It could open the monastery in maximum exposure but it also brought further question about the new structures seen in the south of the monastic complex. Therefore third season’s field work was planned for three months long period. This is in total, the result of three season’s field work which is presented here with.

Site Description

The site of Ramagrama is stretched North South after the river Jharahi was diverted from east of the
stupas in 1986/87. Before that the stupa was surrounded by that river from three sides e.g. North, West and South. Once the river was diverted, the stupa complex then changed into an island topography. The running river Jharahi flows in the east and dried old course of the same river on all three remaining sides. But still a small strip of land is left on North as a land bridge. (Pl. I)

The whole area inside the island is cultivated except the area occupied by the stupa and south of it which is fenced with barbed wire. The area south of the stupa is planted with different trees and further beyond after the fence is left fallow which extends down to the old river course. The new trees were transplanted by Lumbini Development Trust in collaboration with Bussi-No-Kai Japan who also donated to erect a temple site in 1998/1999 to the south west of the stupa complex at a distance of nearly hundred fifty meters away.

Relief Of The Stupa

Ramagrama stupa is located almost at the middle of the island area. The relief of the stupa is not evenly raised now. The south and eastern sides of the stupa is raised evenly to the top where as north and west have more falls. The contour of the westside falls are more steeper than north side. They were sculpted out by the trees grown on those sides. Once the trees fell down the roots of them made holes and cracks.

The position of the stupa does not seem centrally located inside present barbed fence. It rather goes north from the fence in north and north west corner. The fence is considered as the boundary of the stupa complex and area beyond that is private land. Therefore the northern plinth of the stupa may go out of the fence and fall in the private land. Contrary to the north, the southern fence rather goes away from the plinth. The geophysical survey conducted in 1997 did not record any archaeological remains up to ten meters inside the fence in south.

The total height of the stupa at present from surrounding cultivated surface is 6.85 mtr. (Fig. 3)

The destruction features are noted in north and western side of the stupa. The cutting of the trenches in unlucky field to the north west of the stupa showed big concentration of brickbats with some distinctive bricks which were definitely used in the stupa plinths.

There were many trees grown on the stupa till few years back (Pl. II). The last and tallest tree still survives on south western side of the stupa. The tree is known in Nepali as Karna (botanical name: Albizia odoratissima) This tree also needs to be cut down at an earliest so that there will not be further destruction of the stupa by its roots (Pl. IIIc, d)

In my previous report of Ramagrama excavation, the historical account of the site has been already presented with finds encountered during first trial trench excavation. In second year the excavation was conducted in full scale and the area was extended further south. Similarly in third year the excavation was extended towards the stupa also.

For the scientific record and to correlate different structures and findings, the whole site is divided into different squares. Keeping in view the size of the main stupa, the first square is made accordingly and the stupa is encased into a fifty meters square (50x50 m.). Then same size of the squares are extended in all four cardinal directions. In relation to the shape and size of the land and distribution of the subsurfracial archaeological remains, the area is planned to be covered by 88 squares of fifty meters by fifty meters. They are eight in west east and eleven in north south directions. The squares are numbered from top left to down right. The main square encasing the stupa falls on the square number 44. Other archaeological remains fall on the squares 27, 35, 36, 39, 43, 44, and 67. The present excavation site with the monastic complex,
praying platform and the stupa falls on the square number 35, 43, and 44 respectively. Only known sites are noted in the particular squares. There could be other monuments unnoticed underground. They could be marked easily once they are traced.

Each squares of fifty meters are divided again into four quadrants of 25 x 25 m. and marked alphabetically into ABCD in clockwise direction from top left. These quadrants are further divided into twenty five trenches of four meters by four meters leaving one meter bealk in between. Thus each square of fifty meters block has hundred trenches. This makes the digging manageable and scientific (Fig 1.)

Twenty-five trenches of ABCD quadrants are marked alphabetically from top left in small letters a, b, c, d, to z except one letter 'O'. The letter 'O' is thought to be misleading with zero. Therefore it is taken out. (Fig 1)

All the findings and correlations are recorded in relation to bigger grids, quadrants, trenches and layer numbers.

Thus first number represents the big square (50 x 50 m) followed by a capital letter ABC or D for quadrants. Then comes the small alphabet which gives the particular trench and lastly the layer number in roman numeral. Therefore (for example) 35 Bd II means second layer of the trench d from quadrant B of the square number 35.

The trench plan printed in my previous report in Ancient Nepal-142 Pl 7 therefore is slightly changed. The writer regrets the inconvenience caused to the readers.

**Main Monastic Complex**

After the excavation work of two years, it is now clear that the big complex coming out with huge walls turned out to be a modest monastic complex.

The monastic complex measures 13.5 x 13.5 m. having 2.4 m. wide rooms and courtyard of 4.8 m square. The size of the wall varies from 1.15 to 1.25 m thick and the bricks have only 6 x 19 x 30 cms. and 6 x 23 x 36 cms. in size. Surprisingly no evidence of roof tiles are recovered showing the roofs to be covered by organic materials most probably the thatch.

All the outer walls of the monastery remain intact at least in foundation level with some bits of bricks robbing mostly in probable door locations. In southern facade of the monastery, there are as many as 32 courses of brick left and in eastern part there are 23-28 layers still remained in situ. But tops of them are uneven and also no door frames are encountered. They might have been robbed away or destroyed in course of time due to being organic material.

The depth of the foundation trench while laying first bricks are also not in even level. In trench 35 Cp in east the lowest layer of the bricks is 220 cm. in north (tr. no. 35 Ch) 195 cm and in west and south are 215 (tr. 35 Cm) and 220 cm (tr. 35 Cc) respectively.

The inner room size of the compartment ranges from 205 cms to 240 cm, without any dividing walls. Probably the rooms were also divided by wooden materials.

The location of the doors are not found with any tangible objects like door jambs and door frames. But a door hook is found from the trench (pl IX d)

One door is surely in SW. corner (tr 35 Cs) and another probably two in the east (tr 35 Cu and 35 Cp) where same type of wall destruction above the foundation level is noticed. In north may be two in trenches (tr 35 Ca and 35 Cc) and in western part, since the wall is not exposed fully can not be said and could not be detected.

Unlike in outer walls, the inner walls of the monastic complex is nearly all robbed away leaving only seven courses of bricks in western side (Pl. VI e) where as in north three layers of the bricks are left in sporadic condition (tr. 35 Cg) and in south also
same condition prevails. The eastern side is left with only ghost walls filled in with brickbats after the bricks from the wall were robbed away. The remains of the ghost wall could easily be detected in sections. The exit to the courtyard is in southeast corner of the complex.

**Discard Of The Monastic Complex**

The monastic complex seems collapsed and discarded well before the last flood occurred. This is shown by the brickbats concentration in almost all the trenches laid over the monastic complex. The brickbats concentration goes below and is well overlaid by yellow floody deposit. When did the flood occurred is unknown because of the lack of C14 dating facility.

There is a votive stupa erected at the centre of the courtyard. The placement of this stupa is little deviated towards southwest by 20 cms. The size of the courtyard is 4.80m square, exactly double the breadth of the monastic room-size. The stupa does not seem contemporary to monastic complex because the last flood occurred after the abandonment of the monastery and this votive stupa is found constructed on top of that last flood layer. The placement of the stupa seems chance placement at the center of the monastic courtyard. The stupa has six courses of bricks and seems erected from the salvaged bricks from surrounding. (See PL XI and Fig 5)

**Trenching In Riverbed On South**

A long trench of one meter by twenty meters was laid down a meter away from the alignment exposed in the riverbed to the south of the main stupa. The trench runs from west to east starting from the exposed brick alignment. The trenches are cut in the size of one meter by four meters at the interval of one meter to the north where either bricks are exposed or alignments could be traced (Fig 10).

The trenches are cut in order to see if the structure seen in the riverbed extends towards north under the dry river. The structure was believed by the archaeologist to be the monastic complex described by the Chinese pilgrims Fa-hien and Hieun Tsang in fourth and seventh century respectively.

The geophysical survey conducted by Bradford University Group on the south of the brick alignment also guessed the brick structures deep below the cultivated surface. The local people also talks about a big foundation wall and wide brick pavements few feet below the cultivated surface. They saw them while digging a grave for a Sadhu in 1985/86.

After going down for one and half meters, it was found only fallen bricks in two of the eastern trenches while in western trench a clear alignment of brick wall is traced. Therefore this trench is extended towards north again with the size of one and half by two meters. It falls due north of exposed wall in the river bed. The wall is found one meter sixty centimeters extended further north from the alignments which is below eighty centimeters from the present river surface. At the depth of two meters and ten centimeters the water table came up and further digging is stopped. (PL VII C)

From this cutting it is found that this part of the structure is found to be cut and buried by the river at least 2.5 meters. Since the river is already diverted now, there is no threat of being further destruction any more.

**Wall Exposed On The Left Bank Of River Jharahi**

A small piece of the wall is found exposed in the left bank of river Jharahi to the east of the stupa. The alignment of it runs nearly for two meters in north south direction. The structure was unnoticed or neglected during the diversion act of the river in 1986/87. Archaeological value was underestimated, then.
Ramagrama

The site was thoroughly checked this year and found that the alignment has six courses of the bricks left. To the right angle of it in south, a wall of 50 cm thickness runs towards west. This portion of the wall is found cut and thrown away during the diversion act of the river.

From the northern end of the alignment a single course of the brick further runs for more than 35 meters showing as if the road pavement or a courtyard complex.

The brick size in this site is 5 x 19 x 28 cms which shows the site to be younger in age than Sunga Kushan period.

A further dig to the east of the same spot would be fruitful to reveal the full structure in order to understand about the site. (PI IV d)

**Trial Trenches In Garden Area**

UNESCO team who conducted the geophysical survey strongly recommended the trees on the south of the stupa to be cut down and clear the land in order to save the probable archaeological remains underneath. Those trees are already five years old and grown fully and has been part of the landscape now. The trees were transplanted by LDT in collaboration with Bussi-no-Kai a Buddhist Organisation of Japan who also made a garden and a monument across the river in three Katha Land.

When talked about the octogenarians, there is a rare chance of finding any archeological remains underneath because the river has travelled many times to and forth in North South direction during their life time. The remains, if any, should have been washed away by the river and if left in pieces they will be well below the ground where a root action of a general tree can not reach there. Therefore it was decided to check the area anyway and cut some trenches in garden area in order to see the remains. The area was thoroughly checked and the trenches laid in different parts of the garden. Two trenches of one and half meter by ten meters in west, two one by ten meters and one two by five meters at the center was laid down. On the east of the garden again, one two by five meters and one by thirty meters trenches were cut down. The depth in all the trenches were achieved to two meters down. Nothing except the reverse side soil is encountered. This part of the land is found to be sterile of the monuments underneath (PI VII d).

Therefore it is strongly recommended now not to clear away the trees from the area. There is very little chance of archaeological remains in this part of Ramagrama complex the transplantation is well done and luckily well placed.

**Opening Of The Central Stupa Structure**

The central square structure seen, in the magnetometer survey, measures 115 cms by 115 cms with six layer of the bricks. The structure extends up from 40 cms below the present surface of the land with two one and three courses of the bricks.

The aim of opening this structure is to understand about the purpose of this monument. Since it looks like a stupa and foreign deposit seen below it in western section of it has been decided to cut down in order to check that deposit and fully understand about the structure. The structure is removed layer by layer with photographing and drawing each layer before it is removed. The drawing is done with superimposed central point fixed each time vertically in the same spot with the help of a thread marked red in central point.

Surprisingly the deposit thought to be the foreign materials turned out to be the rain penetration which carried down the surface composition, and it was seen only in western section. The whole structure is cut down to the bottom and found the surface below the structure merely a flood deposit. Half of the
bricks at last layer are left in situ after seeing all the structure. The result is late erection of the structure which was raised only after the last flood occurred in the area. The flood deposition itself is after the abandonment of the monastic complex.

All the bricks used in this structure is found to be the size of 5 x 19 x 29 cms. The bricks are laid one upon the other in the pattern as shown in the drawing (Fig 5). The structure was laid collecting the full size bricks around the stupa well after the abandonment of the monastic complex. (see also p 4)

**Copper Coin**

A copper coin is found from Northwest Corner of the monastery from the depth of 15 cms from top (trench 35 Ch). The coin is fairly preserved.

The size of the coin is 2.4 to 2.5 cms in diameter showing not in perfect circular shape. Similarly the thickness also varies from 2.4 mm to 4.2 mm. The weight is 13.010 grams.

The coin is of Kushana period. There is a figure of a king wearing long coat down to the knee. The posture seems in walking with the feet apart. The right hand holds a lantern (?) in bent posture as if raising little up and left hand is raised up to elbow holding arrow or something type of club. The head seems wearing a pointed cap.

There are four letters embossed to the right of the figure. The legend reads कु न य कु, The letters are of Brahmi from the periodic phase of Sunga Kushana.

On the reverse of the coin, there is a figure standing at the center and few letters in unintelligible condition. This side is much rusted therefore could not be deciphered properly. Such coin type was also reported from Tilaurakot coin hoards excavated by Risso University. Babukrishna Rijal has classified that under Buddha type copper coin of Kaniska.

**Greyware**

The greyware potsherds are found from the level below the long occupation layer of the monastic complex from inside the room part. The potsherds are collected from the depth of 275. cms down to the natural layer. The grey wares are coming along with the black and red wares.

The greyware potsherds are seen mostly from utensils than from other big pots. The edges of the grey ware are found bevelled either from inside or from outside. Knife edge bowls also are noticed. (Fig 8)

Unlike the other grey wares, the specimen from Ramagrama greywares are found dotted with some red spots showing some presence of brick grits. Therefore could be surmised that the Ramagrama grey wares may be of latter date (5-3rd century B.C.)

This year's excavation (2001 AD) brought to light the Mouryan structure of the stupa. The structure was touched at the end of the excavation season. Therefore could not be gone down to foundation level. However the plinth could be exposed in west and East showing the Mouryan structure to be little more than thirty three meters in diameters.

From the exposed structures in trench no 44 Ak and 44 Bm we can locate different phases of the stupa. The Mouryan structure is found to be tilted outwards and the second phase gave the supporting wall in west of which a piece is also found exposed in the trench 44 Aa. This phase could be from Sunga Kushan or even Gupta period. (PL V ab) The size of the Mouryan bricks are found to be 7 x 27 x 38 cms quite identical to the same phase of construction in Mayadevi temple of Lumbini. The size of the wall is still unidentified within stupa because it goes towards the centre. Only next seasons digging will give this picture.

The size of the bricks in second phase are 5 x 19 x 29 cms. Since no datable objects are unearthed, we
are not in a position to give definite date for the structures until the further evidence is at hand. Further on we also have to see the relation between the structures in the west with the main stupa complex. This will have to be checked in the next excavation.

There is an entrance like structure exposed partially in south of main stupa in the trench 44 Dp. Once went down to average 45 cms from the surface, a skeleton is exposed which attracted hundreds and thousands of visitors to the site making it impossible to dig further on. Therefore the digging was stopped and the skeleton is reburied in situ for future digging.

From the study of skeleton, we can somehow make a presumption that the dead is not a ritual burial because it is not followed with any burial objects like any coins, pots and rings. The skeleton is also not adorned with any necklace, rings and so on. A ritual burial is always followed by dead objects. The dead is simply lain down with face upside and mouth wide open. Even there are brickbats inserted forcibly inside the mouth and the bone just below the knee is broken. It shows rather forceful murder. The dead is placed almost at the entrance from south and buried less than half a meter below the surface and further covered by rolled down brickbats from the stupa. (PL VII, Fig. 3)

Covering of the trenches and conservation notes for future renovation and conservation works.

Since the monastic complex in unlucky field is adequately excavated and well understood, only renovation and conservation works remain now to be undertaken in order to put the monument in exhibition. When this conservation work starts is unknown. Therefore the trenches have been refilled.

While refilling work was done, the excavated surface of the trenches were covered with the plastic sheets and put the earth on top. The walls of the monastic complex were also covered accordingly with tarpoline sheets but only on tops. The tops of the walls varies from the surface which falls from fifty to hundred twenty centimeters below present surface. Once the digging work for conservation and renovation starts one has to wait for blue tarpoline to be seen then follow that to expose the monastic walls but he/she should not leave to consult the map of the excavation report.

The balk lines are left unexcavated. Therefore there is still a chance to understand more about the stratigraphic situation if one intends to.

For more details of the composition the eastern facade of the inner wall in the monastery is refilled with brickbats again because not a single brick was left in this part of the wall. All the bricks were taken out and filled with brickbats when the wall was robbed. The northern and southern part of the inner wall has partly original bricks up to five courses but that is also in western half only. Eastern halves of the walls were totally robbed away and remains in the form of ghostwall only. The western wing has complete wall still with seven courses of bricks left. This is the original part of the wall and bricks used on that part has more of the complete bricks. No brickbats are found used on that part of monastic wall (PI VIc)

The outer walls of the monastic complex is found complete surrounding on all four sides. There is no difficulty to recognize, they are all in alignment. The top of the walls are, as mentioned above, only half a meter to hundred twenty centimeters below the present surface of the land. The thickness of the monastic wall is nearly similar to Mayadevi temple. The thickness varies from a meter to hundred and fifteen centimeters. The southwest corner of the wall is slightly tilted outwards.

The east and south foreground of the complex is found paved with brickbats up to three meters wide. The pavement may be in west and north as well, but since they are not opened can not be said precisely. The level of the pavement is hundred and thirty centimeters below present surface.

The central structure (stupa) has been found
latter addition. Although late in origin, it also should be incorporated in the renovation. Therefore should not be discarded. The details of the cutting is described in this report itself. (p 4 and 5)

A further study before renovation work if wanted would be more rewarding. The study could be made again after opening all the filled-in trenches by rechecking the stratigraphy from the baulk left.

At last I should thank my colleagues Pravin Shrestha -Photographer, Purna Bahadur Shrestha- Draftsman, and Mahesh Sharma office assistant who worked very hard and sincerely to accomplish the result of this important excavation. Despite their office duty I found them ever untiring to accomplish additional duties conferred on them during whole excavation season.

I should not miss to thank and mention the names of Mr. Krishna Bahadur K.C archaeologist deputed from LDT, and Narad Yadav who cooperated very much during the entire period of excavation. Mr. Yadav remained all time cooperative even before and after the excavation by keeping an eye on excavated sites.

Reference:
1. Shrestha Sukra Sagar, Ramagrama Excavation Ancient Nepal Nr. 146, March 1999, P-4
2. ibid. P-5
3. ibid Pl III pic. 4
4. Coningham Robin and Armin Schmidt, Nomination of Tilurakot and RAMAGRAM (as part of a serial nomination of world Heritage sites associated with the life of the Lord Buddha), Report and Recommendations of a UNESCO Mission-1997, P-57
5. On personal consultation with Dayaram Dhobi and Babaji from the Village Deorea and Ujjani respectively.
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Cultural, Religious And Archaeological Heritage Of Lomanthang And Their Restoration

Prakash Darnal

Lo Mustang is situated between 28° 36' N to 29° 19' N (Lat.) and 83° 28'3" E to 84° 3' E (Long.) in North-Western Nepal at the altitude of 3781 m. The word Mustang is derived from the name Manthang. It is called Lo by its inhabitants - Lobas. It is surrounded by Tibet from three sides. It has snow capped mountains in east and west. The climate is arid here. It has very few arable land and most of the soil is composed of a loose conglomerate of rounded pebbles and sand. Agriculture, animal husbandry and trade have been the main sources of livelihood in Lo since ancient times. But now tourism is also becoming a major source of livelihood.

Lomanthang's early history is correlated to the western province of Ngari in Tibet. It is mentioned in the chronicles of Ladakh of the time of Srong btsan sgam po in the seventh century. Several monuments like Ghami mane wall (240 meter long), Dakmar and Ghar Gonpa of Lo Gekar in Upper Mustang have still enlivened the legendary history of Padmasambhava. Ghar Gonpa of Lo Gekar is believed to be the monastery built at the same time as Samye Gonpa of Tibet in the eighth century. Likewise, the famous Indian teacher Atisa had visited Lo enroute to Tibet in the tenth century.

The first King of Lomanthang was Amadpal, who was born in 1387 A.D. He built the wall around the settlement of Lo in the second half of the fifteenth century. He also built the four storey palace in 1440 A.D. The oldest monastery in Lomanthang is Jhyampa, built by Angon Byyang po in 1447 A.D. He was the son of Amadpal, born in 1419 A.D. It was later restored by Bsam grub dpal bar in 1663 A.D. The other most important monastery in Lomanthang is Thubchen. It was built by Tashi Gyan in 1472 A.D. Mustang was under the influence of Jumla in sixteenth and eighteenth century. Jumla was annexed to Nepal in 1789 A.D. and Mustang became an integral part of Nepal. But its king is still recognized as a local king. The present king Jigme Palbar Bista is believed to be the 24th descendant of king Amadpal.

Father Guiseppe Maria the Gargano, Kirkpatrick, Hamilton, Smith, Oldfield, Tucei (1952 A.D.) and Snellgrove (1961 A.D.) had written an account of Mustang. Michael Peissel was perhaps the first person who tried to collect the history of Mustang from
Molla in 1964 A.D. Dr. Harka Gurung has also described Lo in 1980 A.D. But it was D.P. Jackson (1984 A.D.) who analyzed three generations before Amadpal and sixteenth generation after him by different Mollas.

Jhyampa Gonpa

It is the oldest monastery inside the wall settlement built by Angon Baang po in 1447 A.D. It was later restored by Bsam grub dpal bar in 1663 A.D. It is 42 m long, 24 m wide and 16 m high. The main entrance is in the East. Its courtyard has open gallery supported by wooden pillars. The Metu of the pillars are beautifully carved with Ranjana script. Most of the pillars are cracked and out of the plumb. The rafters and joists of the gallery are not in good condition. It is the three storey monastery made of mud, stone and wood. There is a circumambulation path around the sanctum. The surrounding walls of the circumambulation have wall paintings. But due to the water leakage from the wall, most of the paintings have been damaged specially on west and north wall. The rafters and joists are broken in the West and South of circumambulation. There are cracks in the northern wall. The doorframe of the sanctum is carved with Chhepu above it. The sanctum has ten wooden pillars. The pedestal made of mud with the Ranjana script is attractive. The huge figure of Jhyampa or Maitraya or the future Buddha is the most attractive and beautiful. The sculpture is in the second storey. There are sculptures of Dorje Semba, Buddha and three wooden chortens. The interior walls of the second and third storey are full of Mandalas (more than 100 paintings). It is not an exaggeration to say that this monastery is the treasury of wall paintings. But the dripping of rain and snow has damaged the marvelous Mandalas as well as the monastery itself. The repairing work of the third roof has been started from this year, which is definitely laudable.

We came to know that the rafters and joists of the first storey on east, north and some of the parts of the top roof were repaired fifteen years ago.

The Pali of the second storey on east side has been restored from this year.

The repairing work of the third roof has also been started. The broad and awkward skylight is now given better shape, which is very practicable than previous one.

Thubchen Monastery-

It is one of the most important monastery in the wall settlement of Lomanthang. It is 37.20 m long, 24 m wide and 12 m high. It is constructed with stone, mud and wood. The main entrance is located in the East. The door is beautifully carved and the upper part of the doorframe has Ranjana script, and above it, stands the row of six lion heads. Inside the main entrance, there are huge earthen images of Chittra raj and Vina raj on the north and Khadga raj and Chaitya raj on the south. There is another carved door which leads to the entrance of the sanctum. The main pillar hall is astonishingly very large. There are only 35 pillars now, but evidence shows that there were 42 pillars originally. The northern wall was shifted inward which reduced the place of 7 pillars. The central ceiling is raised high for skylight which consists of 36 lion heads in the projecting joists. According to the available document it was rebuilt in 1815 A.D. by Padma Bhuti.

The walls of monastery have paintings of gold, depicting the peaceful postures of Buddha. It was noted that the wall was plastered first, with fine yellow mud with sand like grit, then gray mud with ingredients like cow-dung, grass etc. was applied in the second layer. Finally fine mud was again plastered for the original painting. The layer is found 4 cm thick but the later painted wall was found devoid of any grit layer. The eastern wall of the sanctum has six large peaceful postures of Buddha, with the thousand small
Buddha around it and the Vairochan Buddha with DHARMA CHAKRA PRAVARTAN mudra in the middle of it. Among them two has carried the script of Tibetan. There are eight paintings of Buddha on Southern wall and one on West wall behind the Namgyal Chorten. Two figures, which are lifting the Asama of Buddha, are quite interesting. It shows the influences of China. These paintings are original and dated to 15 century. But the paintings of north wall (rebuild) belong to the nineteenth century. One of the nineteenth century paintings of Mahankal was detached while repairing the wall of western side of Northeast corner. But the original wall of the north (5,40 m long) has still two wall paintings.

Each painting is 7 meter high and 3.40 meter wide. These are secco paintings made of mineral, malachite, azurite and gold color, which are beautiful and artistic. Most of the wall paintings are damaged due to damp and crack. About 1.40 meter area of the lower portion of the painting was destroyed because of raising the defective wall haphazardly over the paintings and also due to damp. But now these wall paintings are conserved by chemical treatment (cleaning, consolidating and conserving). Dr. Rodolfo Lujan and his team and trainees are doing wonderful restoration work of the wall paintings.

On the mud platform, at the western sanctum are Namgyal Chorten, Khadchheri Lokeshwor, Thubchen (Shukya Muni Buddha), Manjushree and Padmasambhav with his two consorts. In front of these sculptures are Vajradhara, Padmasambhav with his two consorts, Apamita and Hayagriva. All these sculptures are made of mud except Thubchen which is made of copper. This marvelous monastery was in state of disintegration. The planks and joists above the images were in such condition that they seemed to collapse any time. Some of the pillars and beams were also out of the plumb.

The main cause of the damaging monastery was due to water penetration from the wall and roof. But the restoration work since 1998 till now are as following:

- The whole roof structure was completely repaired. The deteriorated and damaged rafters and joists of the roof have been changed and covered again by stone and mud. The parapet around the roof was covered by stone.
- The skylight of the roof is modified. Before, there was light from the above section but now light enters from the south.
- The roof of the vestibule is repaired.
- The main entrance is also renovated including the six lions.
- The wall of the Khadga raj and Chaitya raj has been conserved. There are wall paintings in this room too.
- The staircase towards the north wall is maintained and a hole is made on the roof of the northeast corner for the sake of sky light.
- The space of southern side of entrance, which was a wasted land before is now going to be two-storey room. It will secure the wall paintings.
- The kitchen beside the entrance was hindrance of the grandeur of Gonpa, now demolished.

King Mahendra Trust for Nature Conservation (Annapurna Conservation Area Programme) and American Himalayan Foundation have been working together to conserve this significance monument as Thubchen Gonpa Conservation Project. So, it is indeed a matter of great pleasure that conservation work of Thubchen Gonpa (except chemical treatment of wall painting) has already been completed according to the norms of the archaeological conservation.

**Palace**

The four-storey palace was built by Amadpal in 1440 A.D. It is constructed by mud, stone and wood,
which has nine corners. The palace also consists of wall paintings and Ranjana script. The main entrance of the palace is in the east. It is painted white by lime mud. The palace has valuable and important Kanjur, Tanjur, Ashtasahasrika Prajnaparamita, Shtasahasrika Prajnaparamita etc.

Chhoedye Monastery-
It is also built by Tashi Goyen in fifteenth century. The monastery is now running a school for monks. The valuable sculptures, books, thangkas and masks belonging to the Jhyampa and Thubchen monasteries are kept here for security. The famous traditional Tiji festival is conducted every year by the monks of Chhoedye monastery.

Lomanthang wall-
The wall was built by Amadpal, the first king of Lomanthang in 1440 A.D. It is 1.5 m at the base. The base is built of boulder stone without mortar. On this boulder, Gyang (beaten mud, 40 cm wide, 50 cm high and 3 m long) has been put making it tapered at the top. Pop (mud brick 42 cm x 13 cm x 21 cm) is found in later repairing work. The height of the wall is 8.55 m. It has stone paving walkway (60-70 cm wide) below the top of the wall and the height of the top from the stone is 75-80 cm. The wall of Lomanthang has five corners which consists of several bastions (Zhong). The average height of Bastion is 10 m. The wall is 270 m long in the west and 153 m wide in the south. It is 59 m less in north comparing to the south. The wall occupies 3.51 hectare (68.87 Ropani). The main entrance of the wall lies in the north. It is 3 m wide and 5 m high. It is the only entrance of the fortress but now there can be seen many openings in the wall.

Importance of the wall-
It is the only walled city of Nepal. The first ruler of Lomanthang had built the wall and his palace in 1440 A.D. The wall is like a fortress protecting the inhabitants of Lomanthang from the beginning. There are 175 habitants and 1009 inhabitants living within this walled city. The most significant monuments inside the wall are three red painted monasteries, the white palace, twelve shortens and a Mane wall.

Lomanthang settlement is divided into two parts: the southern part known for palace and habitants of white painted and the northern part, known for Gonpas painted red. The settlement is also divided into four area; each area named after the God and Goddess. Isana direction is named after Vajra Sadhu Mahankal, which is called Gunthang. Agneya direction is named after the Dolma which is called Dolma Lakhang. Nairitya direction is named after Cherenji which is called Potaling and Vayabya direction is named after Jhyampa which is called Jhythang. Actually Lomanthang has only one entrance in the north but now people have misconceived the wall as hindrance to the free access to their plots and fields outside the wall.

There are altogether 60 spouts and 25 openings in the wall. These spouts are used as their roof drainage which is in fact the main reason for deteriorating the mud wall. The lack of proper drainage inside the wall seems a big problem. Last year the eastern wall portion of Chhoedye Gonpa collapsed completely which is now being restored from this year by ACAP. Surendra Bista pulled down the dilapidated portion of the wall which was against the Ancient Monument Preservation Act of 2013. Later he constructed it with Pop brick which is an alien of Gyang. The other portion near the dismantled wall was also collapsed naturally because of its worst condition. DOA had contributed Rs. 12,16,756.09 in 1987/88, 1988/89 and 1989/90 for the conservation of the wall.

Stone foundation of Zhong was located when digging at North west Bastion, North Wall where the opening is made near Health Post and western wall near the cracking.
Each and every monument of the Lomanthang has been listed in the map.

1. Mane (near the main gate) - Prayer wheel. It is believed the number of Mantras consist inside, would be prayed when rotating it.
2. Mane (above the gate) - Prayer wheel
3. Avalokiteswor, Padmapani and Cherenji - Bodhisatwas and symbol of knowledge
4. Palace - built by Amadpal in 1440 A.D.
5. Dharsing (in front of the palace) - It is believed that fluttering of the flags bring good luck to the people throughout the year
6. Dhye (Dubali) - where Tiji festivals are celebrated for three days
7. Thubchen Gonpa - built by Tashi Goen in the 15th century
8. Dharsing (in front of Thubchen Gonpa) - victory of Buddhism
9. Niwa Mane - two prayer wheels
10. Dhesidhunpa (8 chorten) - chaitya
11. Achhuluma (4 chorten) - chaitya
12. Kulo (water channel) - for whole settlement of Lomanthang
13. Jyampa Gonpa - built by Ajeon Sangpo in 1447 A.D.
14. Mane - prayer wheel
15. Sangu Mendang - Mane wall
16. Chhoeeye Gonpa - built by Tashi Goen in the 15th century
17. Dhara - the game of bow and arrow
18. Dharsing (in front of the main gate) - flag
19. Kyangniwa (two chorten) - chaitya
20. Mendang and chorten - Mane wall and chaitya
21. Jhiwa chorten (3 big chorten, 5 small chorten and Riglung Gonpo
22. Mendang (in front of Day Care Centre)
23. Lukang (King’s garden) - dedicated to Serpent Deity
24. Rig Sung Gonpo - Avalokiteswor, Cherenji and Vajrapani
25. Chorten - Chaitya
26. Mendang - Mane wall
27. Circumambulation path for going around the wall fifteen times in full moon (Purnima)
28. Lukang - dedicated to Serpent deity
29. Serki Jangwa - tree of gold
30. Tibli (water reservoir)
31. Sukti (seat for the king for watching Yartung festival)
32. Chorten - Chaitya
33. Related to Tiji festival
34. Related to Horse racing (yartung) festival

Besides the above monuments the other important monuments are:
> Kagbeni - Fortress and gate of Lomanthang
> Mukinath - Confluence of flame, water and earth. Sacred place of both Hindu & Buddhist.
> Chu Ranju Cave (down below, on the way to Syangmochen)
> Ghiling Monastery and Chorten
> Ghemi Mane Wall, monastery and caves
> Logkar Monastery
> Charang Palace, Monastery and caves
> Luri Monastery
> Bonpo Chorten (on the entering way of Lomanthang)
> Ketcher Zhong (Ruined Palace)
> Kyakhyakhang (ruined settlement)
> Hot water spring
> Marchung caves
> Bonpo Chorten (near the Tibli and crematory)
> Sanduling Monastery and caves
> Namgyal Monastery
> Thinkar (palace of king)
> Choser Caves and monastery

**Festivals**

1. Tiji (religious) - on the occasion of happiness for killing the demons. The tradition of Lama’s dance.
2. Lhosar (historic)-New year at the month of Falgun still prevalent.
3. Yartung (historic)-The Lamas of Chhoedye take feast enjoying the ride of the horse at the month of Bhadra.
4. Phangi chajyang (religious)-for the digestive system. The coeval younger cats feast at rainy season.
5. Shaka Lhuka (religious)-for the sake of good harvest, they perform the puja before sowing the seed in the field.
6. Shaka Dhawa (cultural)-Surkhang V.D.C.(all the villagers)-painting on monasteries and chortens and puja of Nyune.

Kai Weise says “The identity of Lomanthang is primarily based on the fact that it is a medieval walled city which is still to a large degree intact. This should be seen as a cultural heritage of world value. Not only the settlement and cultural heritages of the walled city are important but also the path around the city wall are significant for religious purposes of procession and circumambulation. Therefore the whole walled city and the path around the Mendang has become integral part of culture, and archaeology of Lomanthang.” Actually, the people of Lomanthang need to understand that by preserving the unique identity of their settlement, they are securing their own future (Weise K., 1998.)”

Impacts on cultural heritage-

- The present alignment of road is within the chortens. Chortens are made of stone, mud and wood and they are in dilapidated state. So if the vehicles come, the chortens will collapse due to the vibration.
- The immediately threatened zones to the historic/religious structures of Lomanthang would be within 75 m area which means the northern wall, Mendang, two chorten, palace, northern gate, Lashing, three chortens, eastern wall and half of the southern wall are affected by the vibration. Likewise, the eventually threatened area are chhoedye, Jhyampa, Thubchen and the chortens which will destroy the monuments slowly.
- The mud town wall is highly vulnerable to vibrations. The stone and mud foundation which has not been checked in detail, is assumed built of rubble stones and mud mortar. It is particularly susceptible by virtue of poor adhesion of mud to stone. The mud upper structure will definitely shake with the vibration from the passage of loaded trucks along the wall. The vibration will pass into the earth and travel through sub surface and up the wall. The vibration will be greater due to the rough surface of an unpaved road and even greater in dump areas (every monsoon) and areas weakened by dampness. The eastern wall is in danger of collapsing at least in one section and is in very poor condition due to the following factors through out its length. The upper section has been broken by door, window and drain spout openings. The wall is out of the plumb in at least on section. It is no longer tied into the internal residential building fabric in this area nor in the other three sections of the eastern section of the town due to demolitions and one long interior walkway along the wall. Its base has been weakened in at least three sections by annual flooding and pounding at the internal side of the base of the wall. The external base has been weakened by deep surface erosion due to the urine acids from the corralled animals (SKA, 2000). The privatization of the area around the town wall has diminished the cultural status of it. The eastern section would have air and surface pollution. Circumambulation would be impeded.
- The diurnal passage of animals out of and back
into the town would be highly interrupted.

The primary attraction of Lomanthang is very much in its exterior appearance. The town wall defines the town. The town wall is already comprised of the corrales, exterior buildings and penetrations of the wall. Tourists make long trips to Lomanthang to get away from the degradation of the nature that they live with on a daily basis. Truck stops on the way to reach Lomanthang would reduce tourists desire to make an exciting trip.

Mitigation measures:
1. Lomanthang - a walled city should be thoroughly documented (detailed survey, drawing, mapping and inventory) and a master plan for its conservation should be prepared.
2. In order to stop the further encroachment and construction of the buildings around the wall and to keep the aesthetic and cultural value of Lomanthang, HMG-N should take immediate step to declare it as the protected Monument according to Ancient Monument Preservation Act 2013, Clause 3.
3. Lomanthang is unique by its architecture, art, history, culture, religion, festival and archaeology. It is the only intact medieval fort located in Nepal. So, it can be classified as an internationally important monument of Nepal.
4. According to the structure of the monuments any vehicular roads would be very harmful for Lomanthang. No vehicular roads should be constructed around the wall.
5. Lack of proper drainage is the main factor causing deterioration of Lomanthang wall and its important monuments. So proper drainage system is immediately needed to be built.

REFERENCES:
5. Jackson, D. P. - 1976 - The early history of Lo (Mustang) and Ngari - Contribution to Nepalese Studies vol. 4 , no. 1 December
1. Roof repairing work in Thubchen Gonpa

2. Roof of the Thubchen Gonpa after repair.

3. The famous Tiji dance of Lomanthang
4. Wall painting of Thubchen Gonpa

5. Wall painting of Thubchen Gonpa which shows influence of China

6. Mandala wall painting inside the Jhyampa Gonpa
Antiquity Of Manuscript Painting In Nepal

- Sabitree Mainali

Nepal is a small country in the map of Asia, but is very rich in art and culture. Like many parts of the world, this country was also inhabited by pre-historic people, as proved by Paleolithic and Neolithic tools found in and around the Kathmandu Valley and various other places in the country. The finding of a polished stone axe datable to Neolithic age in Kathmandu Valley proves the above mentioned fact. In the periphery of Kathmandu Valley and many regions at far distance, like Nawalparasi, Palpa, Chitwan, Dang and Bardiya in the western part and Kavre, Dolakha, Morang, Jhapa and Sankhuwasabha in the Eastern part of the country, the archaeologists have discovered many pre-historic tools. Since all the tools so far reported are surface findings, we are not in a position to write anything with authenticity until a proper scientific exploration and excavation is done. It has become a challenge to the scholars to date them. This applies even in Lichchhavi Period when we try to study the art works of that period.

The earliest historical documents of Kathmandu Valley which has come to light dates only from 185 AD. The pedestal caption inscription identifying the statue of king Jaya Varma is the earliest finding so far known up to the present date. There is a big gap of 279 years between the above mentioned finding and the Changu Narayan pillar inscription of Manadeva. 1st dated 464 AD. No scientific historical document has come to light, which fills the gap of these 279 years.

Though, there is no any evidence of art and architectural form belonging prior to the Christian Era has come to light but the artistic activities of the period can not be denied. Chronicles are the main sources to study the ancient Nepalese history and they have described in detail about Gopals, Mahishapalas, and Kiratas who ruled Kathmandu Valley long before the beginning of the Christian era. Gopal Raj Vamsavali provides the name and their reign of aforesaid dynasties. We have no any authentic evidences to prove the rule of Gopals and Mahishapalas but the Kiratas, who ruled over Nepal has been proved by several indirect evidences. The

use of several non-Sanskrit words, in Lichchhavī inscriptions; and the high appreciation of Nepalese blankets in Kautīyā's Arthasastra, indicate the rule of Kiratas in Nepal prior to the Christian era. The mound 'Patuko Don' located near Kwa-bahal Patan, now surmounted by a peepal tree considered to be the ruins of the palace of king Patuko, the Kirata ruler. According to Dhooswam Sayami in the two temples, Siddhīlakṣmi and Umasmaheśwara of Patan the Kirata family members celebrate their Diwali Puja every year.

Apart from the above mentioned facts, in the Amśuvarma's inscription of Hanumandhoka, the word 'Kirata' appears in connection to a ruined palace. Wright Vamasaivali also states that the area as the last abode of Kiratas, attacked by the Sannavamśi Rajputs from the west, left Gokara Darbar and transferred to a distance of four Kosh [a kosh is roughly two miles] to the south of Sankhamul where they built another palace. The findings in future or scientific studies [i.e. excavation and exploration] might be able to answer this properly, then the history of Nepalese art and architecture would start at least few centuries prior to the said period. The fact of flourishing state of Nepalese blankets, mention of non Sanskrit words in Lichchhavī inscriptions, practice of Diwali Puja by theKiratas in two temples at Patan hint us to forward a hypothesis that the art of painting was existed during the then period. The Kiratas even today use various colors to decorate their houses. Their houses are mostly white-washed or painted in two colors. They use mostly white color for the upper part and red for the lower about one quarter of the wall. They use lime or local white clay known as Kamero for white and red clay for red color in the rural areas or might use any other synthetic paints as used in the modern houses in the urban areas.

A detail study of the Lichchhavī inscriptions provides us several valuable information regarding the art of painting and drawing. The engravings of several deities, animals and other religious symbols, like conch, disc, fish, lotus flower, bull, sivalingas, kalasha, dharmachakra, with or without a pair of deer etc. the upper parts of the stele can be regarded as the first evidence of the practice of painting or drawing. The fifth century Chabāthīl inscription states that the Chaitya, which was made with great efforts, was beautified by different kinds of paintings depicting the stories of KinnariJātaka. It seems that the paintings referred in the inscriptions were executed in a Vihara next to the Chaitya known as Charumati vihara at present. The walls of this Vihara probably were decorated with various paintings, following the tradition like that of Ajanta paintings of Ancient India. The tradition of cleaning and whitewashing practice for the Chaityas continues even today.

Several names of Viharas, appeared in the Lichchhavī inscriptions like Gumi vihara, Kharjurika vihara, Shivadeva vihara, Na vihara etc. must have been decorated with colorful paintings. Though it has not been proved by any scientific evidence, but when we see the tradition today that all the existing Viharas and Shaiva temples of Kathmandu valley and outside could trace its antiquity up to the time of the Lichchhavis. The cultural and trade relation between Nepal and India since the time immemorial certainly

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5. Translated, Kesur Raj Aryal — Kautiyako Arthasastra—Royal Nepal Academy, 2024
6. Dhooswam Sayami-The Lotus and The Flame, Kathmandu, Department of Information, 1972, pp. 81-83 ibid, page 83
7. ibid, page 83
8. 'vivida sktuma posu...ngakritam...kiratavarsadharah...lichhahirajakaritam puratanairbritibhutanairope chitam.' Op. cit., ft. no. 4 page 374.
9. Wright Vamasaivali
11. 'kinnariJātakarim nana chitubhairajitam' op. cit., ft. no. 4, page 2
has influenced the art and culture of Nepal, and also the two countries could be the best examples of artist influx to each other. The trade relation has always been an unwitting vehicle for transporting the religious and artistic ideas to the neighboring countries.

Apart from the above mentioned facts, there are thousands of exquisite carved miniature stone chaityas of Lichhavi period, scattered in and around the Kathmandu Valley, in the periphery of several viharas, domestic courtyards, near the fountains and waysides decorated with ornamentation like dentils and foliage. 12 could be the best examples of Lichhavi paintings, arts and crafts. Mary S. Slusser believes that the painted representations were probably on the cloth banners, manuscripts and certainly on the walls during the then period. 13 Lichhavi King Narendra Dev at the last stage of his life bequeathed his crown and copy of Pragya paramita for his two daughters. 14

The Lichhavi palace, the Kailaskut Bhavan was highly appreciated by the Chinese traveler Wang-huen-tsche. The palace of Ansumarma and its description by the traveler could be the best example. As per his account, it was highly decorated and painted. 15

It is a known and proven fact that the Lichhavi rulers and the aristocrats of the society always encouraged the artists towards this field, so that the art and architecture of ancient Nepal became very famous in the history of Nepal. In Nepal the Lichhavi rulers like Manadeva, Ansumarma and Narendra Deva made their own palaces with different names as proved by the Lichchhavi inscriptions. No one can imagine those palaces without attractive decorations. Huien-tsang, another Chinese traveler had made a description of Kailaskut Bhavan as the wonderful palace. The temples, viharas and palaces of that period must have been decorated with different kinds of paintings.

Nepalese society has always followed its tradition and religious beliefs since the beginning. Various religious schools were developed in Nepal simultaneously so that all the schools like that of Saivism, Vaishnavism, Saktism and Buddhism flourished at the same time with their own religious beliefs, rituals and arts. The above mentioned evidences provide us some hint on the art of painting of ancient Nepal. The art objects produced by ancient artists that were delineated in a perishable material like clothes, palm-leaves cannot be preserved for a long period. The same is true for the wall-painting because they are bound to disappear along with the collapse of the building. This is our misfortune that our highly skilled ancestors dispersed their feelings in such perishable materials or we are to be blamed for not being able to preserve those. In future we might be able to explore by any scientific means, the artistic genius of our ancestors. The art and artifacts of medieval period, which we have inherited so far, leads us to believe on the above statement.

So far as concerned to the Nepalese manuscript paintings of ancient Nepal, not even a single evidence has come to light up to this day. It was Silvain Levi, who for the first time had brought to light the fact, that King Narendra Deva gave a copy of Pragya paramita to his two daughters and that manuscript might have been painted as the practice of later period, as the author of these lines has mentioned above. Pratapadiya Pal opines that the earliest palm leaf manuscript in Nepal is as old as the seventh century AD but he has not provided any document of the same. 16 Lain Singh Bangdel states that though the examples of Nepalese manuscript illustrations have been found since 11th century AD but some of the

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13. Ibid., page 280
paintings of Tun-Huang mentioned by Sir Aurel Stein dated 9th-10th century might have the productions of Nepalese artist, but this has to be studied properly in order to draw a conclusion like this. We know nothing of certainty of Lichhavvi manuscript paintings beyond documentary references but we can be optimistic that one day, in future the scholars will bring them to light. Most of the scholars believe that the illuminated manuscript and the painted book covers of Nepal are found beyond the 11th century AD. Several kings of this period are mentioned both in the colophons of manuscripts, as well as the traditional chronicle, as having built or renovated temples and viharas. Since the religion has become the principal motivation factor for artistic creation, there seems no doubt that the artists and craftsmen continued to depict their beliefs in various materials. Among these materials, palm leaves and papers were regarded as the common materials for manuscript writings and illustrations. The earliest illustrated manuscript of Nepal so far have been found represent both the religious schools, Hinduism and Buddhism which are written in rectangular shaped palm-leaves preserved with wooden book covers whether the manuscripts are Hindu or Buddhist. They were written in the same style of writing and in the same basic style of painting. In comparison with the Buddhist manuscript illuminations, fewer Hindu manuscripts were illustrated and mostly the representations were confined to the wooden book covers during the early three-four hundred years of early medieval period that is eleventh to fourteenth century AD. The majority, so far are on wood covers but there might be equal numbers as most of the manuscripts are in private collection and not easily available to the scholars.

Manabendra Bajracharya has mentioned a manuscript painting, Astasahasrika Pragyaparamita of NS 40, during the reign of Shankaradeva as the earliest example of manuscript painting in Nepal, but the painting of this manuscript seems controversial. The author will discuss about it in the concerning chapter.

The earliest surviving manuscript illumination of Nepal, so far has been found is the illustration of Astasahasrika Pragyaparamita of 1015 AD. [N.S. 135] Preserved in Cambridge University Library, the manuscript was written at the Hum Vihar, a monastery that has not been identified till the date. After this date we find several manuscript illuminations of both schools.

So far as concerns to the earliest illuminations of Hindu pantheon, there are two wooden book covers of Vishnuharmottara dated 1047 [N.S. 167], preserved in Bir Library Kathmandu, where ten avatars of Vishnu are delineated, including some elegant female figures engaged in adoring Vishnu. There are several examples of manuscript paintings onward this date. After fourteenth century, the pauna or scroll painting appeared in a mass scale but the practice of illuminating the manuscript continued in a small scale. This practice developed for religions as well as trade concern.

Thus, the practice of painting in various materials has developed in Nepalese society since the ancient period. Most of the ancient paintings are not available to us as they were painted or carved in a perishable material. Our wonderful medieval representations [examples] are compelling us to be sure as they prove the aforesaid statements, because the highly advanced fine art of our society could not flourish within a very short period. Definitely it took a long time to reach at that state of maturity and to be praised by the art lovers and art historians from all over the world.

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17. Lain Singh Bangdel-Prachin Nepali Chitrakala, Kathmandu, Royal Nepal Academy, 2034, page 9
19. op. cit., ft.no.20, page 39
20. ibid page 55
किसान जाति एक चिनारी

- केशव प्रसाद अधिकारी

ऐतिहासिक पृष्ठभूमि

नेपाल अधिराज्यभरमा सबै भन्दा बढी जनजातीय को प्रभावसम्पन्न भएको विस्तार भएको मिला भाषा हो । यो किल्लोको पूर्वभागमा भारतको परिप्रेक्षित बिंदु, दोलनगर भारतको विलास र उदय तथा पश्चिममा भने इतिहास र मार्गभर पर्दछौं। शुभमा जनताको रूपमा रहेको यो किल्लामा सर्व प्रथम बस्ती बसाइने कार्यको बालीको यहाँका आवासीय मानिस राजवंशी, हिमाल, सतारदौ, मेघ, किसान आदिको गरै । पिछले देखरेख यहाँको मकरसागर मानिसको कारण उन्नती बढी हुने देखाइ यहाँ पूर्वी नेपालको प्राचीन सबैको किल्लामा भागने क्षेत्रीय वर्गको सराई पर्ने आए। आत्महत्या सामान्य भएका पताका मानिसको उन्नत क्षेत्रीयस्तिको छात्रको अवस्थामा पर्ने । फलस्वरूप उनीहरू मुनिमहानी राम्रत बन्दा पुगे र आवासीय जातिको लोपहरूको अवस्थाको सम्बन्धित मिल्न भयो । यहाँबाट यहाँले लोप हुने अवस्थामा पुर्वको जाति भएको किसान जाति पनि एक हो ।

प्राचीन दुर्गोत्सवले नेपालको प्राचीन क्षेत्र प्रवेशित नेपालीहरूले किसान नपुगा मध्य पर्ने जातीय मिलोको दुर्गोत्सवले किसान जाति भएको स्वदेशमा एउटा नैनोले जाति हो । तबैले नेपालको यो जातिको भागीदारी रहेको तथ्य धेरैलाई झाला नहुन पनि सक्ल । नेपालको पूर्वलाई जस्ता रूपमा रहेको मानाको मैति नगरपालिका बासलाई रहेका पश्चिमित गर्ड, सतीपुत्र, भुटिङ्ग, चाले गर्ड, भारावारी, कालामुख, माहरमारी, तुकाबस्ती, कट्टाग, बुडाबारी, बाँडजंज र शालिनगर आदि नगरमा गरेर पनि निम्नलिखितको कृत जनसंख्या एजार तय नाइ । किसान जातिको बसीभावस यहाँ दालह नेपाल अधिराज्यभरमा कौंशिक पेन । क्षेत्रियता संख्यामा बढी हुने र निफाकुर भएको कारणले यहाँबाट पलायन हुँदा गरिने अवस्थाको रहेकाको बत्तामा सम्पर्कमा विशेषता का आदिवासी कार्यमा बैठी कर्मचारी बोधी र अनुसंधान भएको हुन । शास्त्र विषयक बाटौले सतारको, राजवंशी, हिमाल र मेघ, जातिलाई भाषाको आदिवासी मध्ये उल्लेख गर्नु, भयो तर वहाँले किसान जाति पनि यहाँको आवासीय हुनु गर्ने कुरा उल्लेख गर्नु भएको । यसै दौराहरू विस्तृत ले People of Nepal मा भाषाको राजबीरीबाट स्वातित दिन भयो, किसान जातिलाई तिनभयो पनि घटाउनु पर्ने । जनक लाल शासनको पनि हामी समयमा एक अवशय समूक्षक निर्माणमा किसान जातिको बारेमा एक अखबार पनि उल्लेख गर्ने आवशयक ढाँचा भएन । यसैले नेपालीहरूले, यहाँको आवासीय कार्यमा कस्तो चल्नेको भुनिएको भए तापनी प्रकाशित सामाधी कृपा पनि धेरै जानकीत्य नामका जानकारी हुन।
त्यसको अध्ययन मनो एक्षरको पाइएन। त्यसैले यो लेख स्थानमा दिनीहरुका विशेष लिगहरुको अवनतिसाहि आधारका तथा गरेको हो।

उत्पति:-

भन्नेका आधिकारिक भनिने राजबंग, ठिकाना, सारां, ई.स.केत्र, खिम्लाल आदि खेतीको भएको अध्याय स्थानहरूलाई नेपाली प्रथेक गरी बसोबास गरेको जाताको हुनु। यस महोत्सव मिलाउन जाने नेपालमा आकाश क्षेत्रमा बसोबास गरेको जाने एक जना दिनीहरुको बाएँ पक्ष र नेपालमा मुख्य धर्म प्रचारको अध्ययन तथा धर्मान्वयन हुन्छ। दोस्रोले जानेको वित्तीय सम्बन्धको साथ थिएको वातावरण र धर्मान्वयनका अन्तर्गत क्रिया परिचय गरेको जाने एक जना दिनीहरुको बाएँ पक्ष र नेपालमा मुख्य धर्म प्रचारको अध्ययन तथा धर्मान्वयन हुन्छ।

यस सम्बन्धमा यसो पहिले, जाने एक जना दिनीहरुको बाएँ पक्ष र नेपालमा मुख्य धर्म प्रचारको अध्ययन तथा धर्मान्वयन हुन्छ। दोस्रोले जानेको वित्तीय सम्बन्धको साथ थिएको वातावरण र धर्मान्वयनका अन्तर्गत क्रिया परिचय गरेको जाने एक जना दिनीहरुको बाएँ पक्ष र नेपालमा मुख्य धर्म प्रचारको अध्ययन तथा धर्मान्वयन हुन्छ।

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प्राचीन नेपाल
फिलिंग केन्द्रको शैक्षिक अवस्था जानाउनुहुन्छ। केरिनहरूको बोध राख्नुपर्ने एउटा उपलब्ध लागिन्छ। नयाँ लब्धिहरू र भवितका लागायतका जमानत फिलिङ कलेक्टि लागेको छ। यसलाई संस्कृतीकर्ता र वित्तीय धाराको भाग बनाउनु पर्ने योग्य प्रत्येक गरी तरीहरू र उपत्यका काठमाडौंको अन्यथा गरी राणाबाट नूतन तथली विकासिक संस्था कर्मचारीहरू।

शैक्षिक अवस्था:-
केरिनहरूको शैक्षिक अवस्था आदर गर्न सक्नुहोस्। फिलिङ स्नातक स्तरका शिक्षा प्रदान गर्नुका लागि एउटा उपलब्ध लागिन्छ। नयाँ लब्धिहरू र भवितका लागायतका जमानत फिलिङ कलेक्टि लागेको छ। यसलाई संस्कृतीकर्ता र वित्तीय धाराको भाग बनाउनु पर्ने योग्य प्रत्येक गरी तरीहरू र उपत्यका काठमाडौंको अन्यथा गरी राणाबाट नूतन तथली विकासिक संस्था कर्मचारीहरू।

राजनैतिक अवस्था:-
fisam जानिन्छ। राष्ट्रीय तथा अन्तराष्ट्रीय
राजनैतिक संबंध पूर्वकरण छ। फिलिङ राष्ट्रिय गणतन्त्र र जानाउनुका लागि एउटा उपलब्ध लागिन्छ। नयाँ लब्धिहरू र भवितका लागायतका जमानत फिलिङ कलेक्टि लागेको छ। यसलाई संस्कृतीकर्ता र वित्तीय धाराको भाग बनाउनु पर्ने योग्य प्रत्येक गरी तरीहरू र उपत्यका काठमाडौंको अन्यथा गरी राणाबाट नूतन तथली विकासिक संस्था कर्मचारीहरू।

थामा अवस्था:-
केरिनहरूको शैक्षिक अवस्था आदर गर्न सक्नुहोस्। केरिनहरूको बोध राख्नुपर्ने एउटा उपलब्ध लागिन्छ। नयाँ लब्धिहरू र भवितका लागायतका जमानत फिलिङ कलेक्टि लागेको छ। यसलाई संस्कृतीकर्ता र वित्तीय धाराको भाग बनाउनु पर्ने योग्य प्रत्येक गरी तरीहरू र उपत्यका काठमाडौंको अन्यथा गरी राणाबाट नूतन तथली विकासिक संस्था कर्मचारीहरू।
पति बिहारी रुद्र राजा समाज संचालन गर्ने आफ्नो नीतिविश्वास र लगायतको छन्। किसानहरू समाजमा आफ्नो भिक्षन सहयोगी बने कार्य गर्ने छन्। भ्रमण फूलाहोरा भनेर त्यसको निजी निवास गर्ने महाकाव्यको आफ्नो राजा राजा (आज्राह भोज), नंदी (हरिवर्धन) र सिंहको छुदाने रागाको मुख्य परमाणूको जोडहरू छोरो ने राजा हुन्छ। राजा बालक भएको उसकी आफ्नो वा परिवारको अन्य सहयोगी पनि राजाको कामामा सहयोग गर्ने पुनःस्थापन गर्न। हाल यहाँ विनोहिका राजा ३२ वर्षपूर्व भारत जीवन छ। तिनी बसो आफ्नो राजाको छोरी फिसानको भाई हुन्। दोहरी किसान (राजा) यस छोरो भात्रो महाकाव्य गर्ने भाभी किसानलाई राजा भएका हुन्छ। दोहरी किसान आफ्नो वृद्ध विशेषता भएका राजा छिकाइएका राजा डाँडै छिन। 

हलका राजा भाभी किसानलाई लाभान्तर समाजले ४० वर्षको समय किसानलाई पनि (विक्षित) फिसान गर्न। विवरण गर्नेछ। वर्षात मनी गोरखा किसानलाई आफ्नो समाजमा सहयोग गर्ने राजाको आफ्नो फिसानको नामको सहयोगमा लाई छोरी फिसानको समेत निविष्ट गर्नेछ। इसलिए राजा भाभी किसानलाई यस वर्ष सत्पुर्व विशेषता किसान र दुधार वर्षको भापू फिसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी फिसानलाई किसानलाई पनि छोरी
राजकी निर्णय सत्यपर्य हुनछ। राजकी निर्णय मान्य वास्तविक भए गर्ने अन्तर्विश्वासी बसोंको तथा अधिक वास्तवातै भूमिका आयोजना गर्ने उसाउने हालको पाटी बाहर समुदायमा विस्तारित भएका भएको फैलेका गर्ने सम्पर्कसँग छ। तस्ताती अयोजना र रू. ५ पारिश्रमिक पादरहुन। भारत र जनता पार्श्व दुई वर्ष बिस्त्र २ वर्ष फैलाला गरी ५ वर्ष धौनी पाटके। निविन्दको सम्बन्धमा प्रथम नैतिक विनम्रता परिपत्रिनाति चलाए बाहरिहरुको हुन। अधिक दुःख दिनेसु नेपालि मान्य निविन्दकले कमजोर: दण्डनीय रकम बढाउँदै समयका हुन।

हाल यहाँ तेलिया र संग्रहा गरेको दुई जात्राको निविन्दको मान्य बसोलाई रहेको हुन। भारत संयुक्त प्रभावित भूमिका जाताको नैतिक अवलोकन। यहाँ निविन्दक जाताले नैतिक जानकारी र दुर्भाग्य हाल तथा। नेपाल र संग्रहा गरेको फेक मानिसको र बिनम्न भएका र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै। नेपाल र संग्रहा गरेको फेक मानिसको र दुख कारण निविन्दक दिँदै।

धार्मिक अवस्था:-

धार्मिक अवस्था निविन्दक विनय स्मरण गर्नुहोस्। धार्मिक अवस्था निविन्दक विनय स्मरण गर्नुहोस्। धार्मिक अवस्था निविन्दक विनय स्मरण गर्नुहोस्। धार्मिक अवस्था निविन्दक विनय स्मरण गर्नुहोस्।
गुप्ता साधारण साधारण राजा वह कौशल गुप्त काजी क मन मील चार देने दर्शकार संबंधी माहिती, नवाज विद्वान देवदर्शन और नवजना देवदर्शन वेद मुद्रित क्रिया:1' नवाज देवदर्शन में पाठ गर्दे। धार्मिक देवदर्शन शीत में लेख तथा ग्रंथ क्रम माहिती जजस्ता दुनिया देवदर्शन में देवदर्शनि क्रिया:1' नवाज देवदर्शन शीत में पाठ गर्दे। धार्मिक देवदर्शन शीत में पाठ गर्दे।

वर्तमान गाईयाकर्षण ग्रामीणों की विभि क्रमसंख्या माहिती और उत्पत्ति धार्मिक देवदर्शन शीत में पाठ गर्दे।

धार्मिक देवदर्शन शीत में पाठ गर्दे।

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किसान:

जन्म:

किसान सम्पूर्णभन्दा एउटा बेहद जन्म लिदा दुई पटक न्याय गरी चलन रहेको छ। छोरा होस् वा छोरी होस् बज्या जन्मको ६ दिनहरू विन हामिर सेलाई विज्ञानी विवाहहरू कपल कावेस, पितृलो पटकलो शान्त सर्विंदा। यसैली विभिन्न त्यसलाई कार्यकर्ता पितृलो आयामालाई सरल ढुङ्गा सर्विंदा। विभिन्न त्यसलाई कार्यकर्ता न्याय गरी चलन वहाँको मैरे जात्मा पनि हा। यो भन्ना वस्तुहरु किसान जातिकोरहेको गरी कृपा संस्कार छैन। बज्या जन्मको ५२ दिनको जन्म अखो चलान गरी चलन छ। यो वात्स्यायन विनेकारकः बस्ती मन्द्वन। यो न्याय गरी छोरा जन्मको भएला राता राखो भने भने कुञ्जुरा र छोरी जन्मको भएला राता राखो भनेको पोष्यु कुञ्जुरा कार्यालय देवालो "सुर्य रेखा चन्द्रमामा दिन राखे गुरुत राखे माथा नसर राखे महाय सुन्दर विपाले हाथदारीको सम्बने राखीर घटीर बेली वक्ता भरुना माता हाम हामाबाल देवालको हात पर्नु छ।" भने मन्द गौर पर्ने दुईपन्छि बस्ती पुजा गर्न। यसैली विन देवाल्य र सुदेवलीको सत्सगा धारूर्व रतन जन्मको वर तथा घटनाको आधारमा सो वेयको नाम राखिः। यो न्याय गरी विस्तर शुभ रात्रि तुम्हाएको शरीरको तेज। तर प्रेमार देवा श्रीमती गर्न। यसैली तेने क्याय धकलाम गरी काम सर्विंदा कार्यकर्ता कुष्ठको रचालको स्वर्गको दिका घिरिया शान्त आयामाला लगाइदा। यसैली दिन लगाइसकेहिंदै न्यायालाई काम सर्विंदा विभिन्न त्यसलाई पनि छैन मल्ल छ। जुन सुकु ल सत्सगा मात्रा सुहानी हुन सकिंद।" बज्या बज्या न्यायाली एक एक जन्मा पार्दा पनि सुदेवलीको मा त्यसलाई नुटाया देन। यो सम्बन्ध विभिन्न त्यसलाई अन्य सचिवालय विभिन्न संस्कार विभिन्न संस्कार हो।

विवाह:

विवाह केंद्रा र केंद्राैला एकै सुग्राम जाने पनि विहन रुप भग्न हो भने धारा विवाह तजाता पनि छ। त्यसैली सवे जोतकल यो सरकारलाई सामने दिनस्य दिवकर पाइदा। किसान जातले यो संस्कर बशाने प्रखरा बुझीर सम्बन्ध बचाउ नुसा। विवाहहरू दुरो त्यसमा मफत ने मिलाउँदै। विवाहहरू दुरो मिलाउँदै केंद्रा पारबाट पताल गरिन्छ। लमिलाई केंद्रा दलमा पटपटिच केंद्रा बाबा आफ्नो उसलाई आफ्नो धर्मा नाहिंको करण सीख्न। कलिये लाई धर्मा एउटा रामी दुई पूर्त छोरी होस्, रामी दुई पौरा भएकर कै राजधानी मनाईले कुतारको धर्मा प्रचार पदार्थको भन्न। अभावी छोरी बो धर्मा दिन दुई कै मनाईले के बाबु आफ्नो पूर्त र नस्ल बन्दो चुन्छौ। भली दिन पाइदा भने पनि विवाही दुई दुई धारा अभावीको तर्कबाट बैठेको जनाई। रत्नाकर। केंद्रालाई धर्मा प्रचार केंद्रा दल र कर्म लिखे के आफ्नो के नास्तिक के धर्मा जनाई। यसैली धर्मा र कर्म रोशनी केंद्रा दल प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकरण प्रकर�
बेहुलालाई सेतो कर्डामा खेसार दरवर पहेलो पारिको धोरी 
र कोमज थपायुहुँनीलाई पनि त्यस गरी राराज्यको धोरी 
र उड्नाप्नो नहायुँदैर्ज विवाह मर्यादामा राखिन्। बेहुल 
बेहुलाको शरीरको चाँची खेसार धोरी बाँकिको हुन। यस्रू 
खेसार उन्नुको मात्र तर खोर विवाहमा जोडिन्छ ती गरी 
कोमजका जोड्ने हुनु हुन्छ। भ्रमण पछाड बेहुलालाई 
बेहुलालाई पुर्णी पनि बाँकि खेसारमा बसाउँदै। 
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पुरातत्व विभागको गतिविधि (आ. व. ०५७/५८)

-सरला मानन्द्धर

नेपाल अधिराज्यसम्म नेपाल अधिराज्यसम्म, ऐसाहित्य, तथा सांस्कृतिक सहयोग, स्थानीय विभागको सारला मानन्द्धर, समयमा सुधीर राम्रो स्थानीय, पुरातत्त्वको स्थानीय, कला सम्म तथा पुरातत्त्वको बस्ती, धार्मिक नाच तथा रीतिरिवाज तथा परंपरा खादीको संरक्षण, औषधिज्ञाल, उद्यम तथा प्रशिक्षण गरी देशको सम्भावना विभागको संस्कृतिको जन्म गर्न लागि यस पुरातत्व विभागको रचनाको छ।

पुरातत्व विभागले गन्तपने कार्य क्षेत्र बी ५ को सरकारको विभाग पोजिको प्राथमिकता प्राप्त हुने क्षेत्रमा नपर्ने हुँदा ज्यादा सीमित मात्रमा विभागको विनियोजन हुने हुँदा कायम देखि तुलनामा वर्गात रकम कम भएकोले विभागले यहाँ कठिनाइहरू सामान गरिनुहुने परेको छ। तर पनि कलाका रूपमा पुरातत्व क्षेत्रमा वर्गात रकमको अनुपातमा वही वृद्धि हुई गरेको छ। विभाग ४ वर्षको विभागको राष्ट्रिय बजेट र त्यसमाहित यस विभागातका विभागको कार्यक्षेत्रमा स्थानीय विभागको लागि विनियोजित रकमलाई तुलनात्मक अध्ययन गर्न निम्न तालिकामा दशैको विभिन्न विभागको राष्ट्रिय विभागको अनुपातमा वर्गात बजेटको प्रतिशत बतेका छ जस्तै हुन्छ।

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<th>आ. व.</th>
<th>विभागको ताल्पको राष्ट्रिय बजेट (रु. हजारमा)</th>
<th>वर्गात विभागको विभागको बजेट (रु. हजारमा)</th>
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यस विभागबाट हरेक आ. व. भा राष्ट्रिय वित्तविभागमा राखिएका कार्यक्रमहरूको बारेमा सम्बन्धित सूचनालाई जानकारी प्रदान होस् भने उद्देश्य राखी यस आयोज गर्न आ. व. २०५७/०५ स र विकास कार्यक्रमहरूको स्वितित विवरण प्रस्तुत गरिएको छ।

1. पुरातात्विक स्थल संरक्षण तथा सुधार आयोजना
   यस आयोजनामा अन्तर्गत पर्यावरण विकास श्रेणीमा रहेका सांस्कृतिक, धार्मिक तथा ऐतिहासिक स्थलहरू लगायतका जन्म सांस्कृतिक सम्पदादर्शको अध्यादेश, अन्वेषण, उल्लबन्ध, सरकारको डिप्युटी डिप्युटी, विभागको विभाग सहयोग अन्तर्गत रहेका विभिन्न संरक्षणहरू, राष्ट्रपति, राष्ट्रपति अभिलेखाद्वारा, केन्द्रीय सांस्कृतिक सम्पदा संरक्षण प्रयोगशालाका विकास कार्य तथा जन सहभागितामा सुन्निकालित कार्यक्रम परिवर्तन हुनेछ।

<table>
<thead>
<tr>
<th>क्र.सं.</th>
<th>कार्य विवरण</th>
<th>वार्षिक बजेट रु. हजारमा</th>
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<td>पुरातात्विक</td>
<td>२५० क्षेत्रनुसार कार्य</td>
<td>क्षेत्रनुसार माध्यमिक प्रारूपी प्रमाणाङ्क</td>
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<td>१.</td>
<td>श्रेयसीय संरक्षण, धर्मकुटा</td>
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<td>क्षेत्रनुसार माध्यमिक प्रारूपी प्रमाणाङ्क</td>
<td>कार्यक्रम संशोधन गरी मान्त्रिक परिसरमा रहेको विभागीय सहयोगप्राप्ती प्राप्ती।</td>
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<td>कार्यक्रम संशोधन गरी मान्त्रिक परिसरमा रहेको विभागीय सहयोगप्राप्ती प्राप्ती।</td>
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<td>लेखाकार नागरिक सहयोगका जीणाऽ जीलीमा विवरण</td>
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<td>क्षेत्रनुसार माध्यमिक प्रारूपी प्रमाणाङ्क</td>
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<td>(ख)</td>
<td>माध्यमावल</td>
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<td>राष्ट्रपति अभिलेखाद्वारा</td>
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<td>कार्यक्रम संशोधन गरी मान्त्रिक परिसरमा रहेको विभागीय सहयोगप्राप्ती प्राप्ती।</td>
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५४ - प्रारूपी प्रमाणाङ्क
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<th>নং.</th>
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<td>20. पश्चिमांतर बिक्रेतांकी अभिलेखहरूलाई संरक्षण गर्ने कार्य पूरा गर्ने</td>
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<td>22. रक्षकाली मंदिर जीविषाण्ड्रार कार्य संमान गर्ने</td>
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<td>23. हिन्दू धर्मको राष्ट्र भारतविश्वविद्यालय मंदिरको ४२३% जीविषाण्ड्रार कार्य संमान गर्ने रहेको र प्रि.ले अभिलेखहरू पूरा गर्ने बन्ने निर्णय माणिकमा प्रस्ताव प्रकट क्षमता माणिकमा प्रस्ताव प्रकट क्षमता</td>
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<td>25. बौद्ध धर्मको राष्ट्र भारतविश्वविद्यालय मंदिरको ४२३% जीविषाण्ड्रार कार्य संमान गर्ने रहेको र प्रि.ले अभिलेखहरू पूरा गर्ने बन्ने निर्णय माणिकमा प्रस्ताव प्रकट क्षमता माणिकमा प्रस्ताव प्रकट क्षमता</td>
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<td>500</td>
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| क्र.सं | कार्य विवरण | यादीक वर्जेट रु. हजारा | लक्ष्य परिवर्तन गुणत: परिमाण | वैज्ञानिक
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<td>६२२</td>
<td>सम्मन भएको</td>
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<td>२९.२ परिवहनको व्यवस्था, व्यापारको सुरक्षा राख्ने दराज बालिका गरी संपन्नताको टिकट, धारको वातावरण सुधार गर्ने कार्य पूरा गर्ने</td>
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<td>कामको नवाबहुल उदार गर्ने कार्य पूरा गर्ने (९०%)</td>
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<td>मालिकाको भौन्न (अलाहम) राई जीर्णाङ्कर गर्ने अनुमान दिने।</td>
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### पूर्वात्त्मक स्मारकहरूको सालिक्याली आपटकालीन संरक्षण कार्य अन्तर्गत भएका कामहरूको लागि

र. १०,६६,०००/-( विनियोजित भएको निर्माण वयोगिता खस्ता गरिएको)

- **(क) भक्तपुर स्पिन्ड क्रमदारीको** १,४३,३३९/४४
- **(ख) भोगोसोन सड़क, राइखा** १,००,०००/-(
- **(ग) रामदेव संग्रहालय स्पिन्ड बॉडी स्यालिकीको छाना मम्बत** २,६३,६१७/-(
- **(घ) गोत्मिदार, नागाखोट** ५,३५,५५१/-(
- **(ङ) मनमैजु निन्द्रा जीर्णादर** ४,००,०००/-(
- **(च) माइक्रोफिलम भवनको छाना मम्बत** ६५,३३०/-(
- **(छ) मुस्ताफ़िबाद प्राप्त उद्योग विभाग राज्य**
  - Air Condition Humidifier २,३२,९५६/-(
- **(ज) भक्तपुर मेढाका अनुमुदित अनिलेखहरूको संरक्षण कार्य** ४६,०९४/-(
- **(क) बनारस सामान्येवर योग्यता पालनको व्यवस्था सम्बन्धी कार्य गरिएको** २०,०००/-(

### 2. गोरखा दरबार क्षेत्र संरक्षण परियोजना

गोरखाको ऐतिहासिक रूपमा परिवर्तित हराइने कार्यक्रमको उद्योगको दृष्टि रूपमा परिवर्तन गरिएका राखिएको हुन्छ। विवरण आ.व. २०७४/०२४ देखि यस परियोजना सम्बन्धमा हुई आएको हुन्छ।

#### गोरखा दरबार क्षेत्र संरक्षण परियोजना

<table>
<thead>
<tr>
<th>क्र.सं.</th>
<th>कार्य विवरण</th>
<th>वार्षिक बजेट र. हज़ारा</th>
<th>लश्य परिमाण</th>
<th>प्रगति परिमाण</th>
<th>सूचना</th>
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<tbody>
<tr>
<td>१.</td>
<td>तल्ला दरबार संगीको धर्माण्य अधिकार जस्ता तीनवीर र ११ दाँव दाना जर्ना</td>
<td>४,०००</td>
<td>लश्य अनुसार कार्य सम्पन्न भएको</td>
<td></td>
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<td>२.</td>
<td>दोबाटी धरातलको शिल्पिका निकोले खोल्लीमा पृथ्वी द्रव्य गरी पट्टिको वाताको नालामा (१५५ मि. लाई)</td>
<td>२,१३०</td>
<td>&quot;</td>
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<td>३.</td>
<td>पृथ्वी प्रतिमा लगाएका पूल विस्तृत गोडबेल र हरिचाअ गर्ने</td>
<td>४५०</td>
<td>&quot;</td>
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<td>४.</td>
<td>श्री ५. बडामोरजाहिरजापृथ्वीराजण शाह लाई एकोक्त्रक्रम अभियानको दा सङ्ग्राह गर्ने फक्तिहरू स्थापनको निर्माणको लेखक कार्य धारणा</td>
<td>४०</td>
<td>सम्बन्धित निर्माणवाद नामांको प्राप्त नम्बरको कार्य सम्पन्न भएको।</td>
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<tr>
<td>क्र.स.</td>
<td>कार्य विवरण</td>
<td>वार्षिक बजेट रु. हजारामा</td>
<td>लक्ष्य परिमाण</td>
<td>प्रगति परिमाण</td>
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<td>१.</td>
<td>अनुसरण कार्य पोखरीको गर्मप्राप्ति र कर्म कार्य समेत गर्न।</td>
<td>९००</td>
<td>लक्ष्य अनुसार कार्य सम्पन्न भएको</td>
<td></td>
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<td>२.</td>
<td>गोरखा दरबार परिसर (हाता) भिक्षाका स्थानकल्पना र उद्घोषणा गर्न र स्थापत्य उपचार गर्न कार्यको लागि</td>
<td>३९२</td>
<td>&quot; &quot;</td>
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3. काठमाडौं उपत्यका सांस्कृतिक सम्पदा संरक्षण गुरुङाङ्गन

काठमाडौं उपत्यका सांस्कृतिक सम्पदाहरूको संरक्षणको लागि युनेस्कोबाट तथापि भएको गुरुङाङ्गना अनुसार काठमाडौं उपत्यकामा रहेका विभिन्न सांस्कृतिक सम्पदाहरूलाई संरक्षण गर्न उद्देश्यमा विभिन्न आवेदन, २०३६/२०३७ तिथि पर्योग अनुसार कार्य सम्पन्न भएको छ।

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<thead>
<tr>
<th>क्र.स.</th>
<th>कार्य विवरण</th>
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<th>केफियत</th>
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<tbody>
<tr>
<td>१.</td>
<td>श्रीकुमारी निवास भागुण्डा मन्दिर क्षेत्रको जीवनाधार कार्य शुरू गर्न। (६६.७२६)</td>
<td>५००</td>
<td>लक्ष्य अनुसार कार्य सम्पन्न भएको</td>
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<td>२.</td>
<td>भागुण्डा मन्दिरको बाँकी काम सम्पन्न गर्न। (४५३)</td>
<td>२००</td>
<td>&quot; &quot;</td>
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<tr>
<td>३.</td>
<td>अन्तर्गति कार्य अनावश्यक पाठांमा दरबार रियलिस्ट कृषी चौको पूर्वी गाडियों परिचय तथा रेखाको दरबार रस्तामा भिडी वर्तमान कृषी चौको पूर्वी गाडियों परिचय तथा फर्मको पाखा छाना सम्बन्धको कार्य भएको र साही पाखा छाना सुनिश्चित र तल्लुकुँ एका शाखाको कार्यकाल गदाको पानी बढियर निकासा हुन (पोशिक) पाइने जडान गर्नेका। कृत्तिको उसर तल्लुको कृषी चौकिमा फर्मको पाखाको छानाको सूनी, डेस्क, टाइल, योर्डी फेनेका काम भएको</td>
<td>२००</td>
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(लेखक दरबार रोप)
4. स्वयम्भू सरकारण योजना
स्वयम्भू मुहूँहुको अनुसार स्वयम्भू क्षेत्रको सरकारण गर्न लागे उद्देश्य अनुसार विवाह आ.ब. २०४६/०४७ देखि यस योजनाले कार्य गर्दै आएको छ।

| क्र.स. | कार्य विवरण | वार्षिक बजेट रु. हजारमा | लक्ष्य परिमाण | कैफियत
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<td>१.</td>
<td>हारती माता परिवर्तन जीविताधार कार्य पुरा गर्न</td>
<td>२००</td>
<td>लक्ष्य अनुसार कार्य सम्पन्न भएको</td>
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<td>२.</td>
<td>पुरातन मुहुँ मोहुँ सम्मान सम्पन्न गर्न</td>
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<td>३.</td>
<td>एक जनाको मोहुँ मुहुँ कार्य सम्पन्न गर्न</td>
<td>५००</td>
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<td>४.</td>
<td>सास्त्रज्ञ सास्त्राधिकारी सरकारण कार्य</td>
<td>३५०</td>
<td>भू-भू मर्यादा बजन सल्वको पुछ्छिन्छि</td>
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5. स्वारक्षक सरकारण तथा वर्तमान देखाइलो कार्यालय, महतेपुर
यस अलार्म्र चारखानाराधन सरकारण स्वारक्षक क्षेत्र तथा महतेपुर सरकारण स्वारक्षक क्षेत्र रिच्यु स्वारक्षकलाई सरकारण तथा सुरक्षा गर्ने कार्य रहेको छ। सामूहिक महतेपुर विकास परियोजनालाई जीविताधार निर्माणको स्वारक्षकलाई अनुसार गर्ने गर्न तथा जन स्वारक्षकलाई स्वारक्षकलाई सरकारण गर्ने कार्य पनि संचालित हुँदै आएको छ।

| क्र.स. | कार्य विवरण | वार्षिक बजेट रु. हजारमा | लक्ष्य परिमाण | कैफियत
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<td>१.</td>
<td>क्षेत्रीयको शक्ति दुरा नया सत्ताको कार्य सम्पन्न गर्न</td>
<td>६००</td>
<td>लक्ष्य अनुसार कार्य सम्पन्न भएको</td>
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<td>२.</td>
<td>महतेपुर रिच्यु स्वारक्षकलाई लागि अनुसार गर्ने कार्यक्रम अतिरिक्त तथा सत्ताको परिचय पात्रांको छानाको काम सम्पन्न गर्न</td>
<td>५००</td>
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6. कायये एकीकृत आयोजना
कैये स्वारक्षकलाई एकीकृत औपचारिक र २००६-२००७, वन्यंग, युमिन्द, नेपालबंग, सागर, नवराज र सड़कपुरा रहेका धार्मिक स्वारक्षकलाई सरकारण सम्मान गरी उक्त स्वारक्षकलाई सार्धारित पनि सत्ताको नेपाल विवाहित गर्न यस आयोजनाको उद्देश्य रहेको छ। कैये स्वारक्षकलाई वन्यंग क्षेत्रको विकासमा विबुधित महर्याझु भुमिका नुसार रहेका विवाहित महतेपुरलाई पुनर्विवाहित गरी समर्थ यस आयोजनाको लक्ष्य रहेको छ।
| क्र.सं. | कार्य विवरण | वार्षिक बजट क. हजारामा | लक्ष्य परिमाण प्रागत परिमाण | केन्द्रित
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<tr>
<td>1.</td>
<td>सामाजिक कार्य- नाला भण्डाती मिलिक, युविकव नासिक मिलिक, वनस्पति भीमसेन पाटी, पनती लाहीपाटी तथा रन्जुदेखि विनाशि तारा।</td>
<td>9,050</td>
<td>लक्ष्य अनुसार कार्य सम्पन्न भएको।</td>
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<td>2.</td>
<td>वृद्धि विकास कार्य- माहिरी पालन कार्यक्रम, बाबा पालन तथा कैल कार्यक्रम गरिएको।</td>
<td>2,300</td>
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<td>3.</td>
<td>प्रशासनिक कार्य</td>
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दिनाजपाल सामग्री अन्य कार्यहरू:

सामग्री उल्लिखित गरिएको कार्यक्रम सहभागीलो लागि महत्त्वपूर्ण पालिका दिग्दिग्द निवासी अनुभवको साथै पार्सान र नाचहारक

परस्पर अभावन चैन्स आएको यसै नृत्य एवं पूजाहरू निरूपित संस्कृति विविधता महत्त्वपूर्ण काफी हराम्राम र अन्य अभिव्यक्ति अनुभूत यस विभागले सम्बन्धी पृथ्वी विविध अनुमान दिदी आएका हुन। सौंदर्य अनुभूत आ व. २०७२/०२५ मा तिथिलायक नाच, जागरूकता विकास तथा अनुसारको अधिक अनुमान उत्तराधिकारी हुनै।

साल व्यस्तत नसकेको विभागबाट अनुमान पाइएका नाच जानाङ्क: रकम

1. महाकाशी नाच भक्तपुर ५ दिन | ५,३२० |
2. रामचन्द्र नाच | ५,३२० |
3. दश अभियान नाच, विपुलरेख | १०,५२० |
4. भैरवनाथ, हल्मीक | ६,०५० |
5. लाङ नाच, मारम्पाट | ६,०५० |
6. गाँव ठाक, यमका | १,५८२ |
7. कालिक नाच, ललितपुर | २३,५१० |
8. माध जाना, बूट | ४,५६० |
9. हासी नाच, किलागाल | ३,५२५ |
10. भीमसेन जाना, ललितपुर | ३,३०० |
11. कृष्ण पुल्ला, ललितपुर | ३,३०० |
12. नानकसाहब मंदिर, ल पु. | ६,३०० |
13. अभ्यवाद (गोविन्दानी), ल पु. | २२,००० |

इतिहास- सम्पूर्ण नाच र जागरूकताका प्रयोग दुई वर्षमा अनुमान रकममा ५० प्रतिशत राखी मा पु. को निर्माण नएका अनुसार गरी गरिएको हुन।

विभागबाट पत्रको अनुसार प्राधिक नाच तथा जागरूकता:

1. दश अभियान नाच, प्रकुल्पक | १,००० |
2. फाँसी कालिक नाच, फाँसी | १०,५०० |
3. निरस्त भवनी जाना, नुवालोट | ६,००० |

व्यावसायिक सहभागी:

सरकार स्तराङ्क श्रेष्ठ भित्र चलन्त, टेलिविजन, वृद्धिकार्यक दिवसको अन्य अभियान गर्न चाहने स्थापी तथा विदेशी व्यक्तिहरूले निर्देशित दृश्य तिरीहुन यस विभागको पूर्ण स्वीकृति भिन्नवर्गीय प्रवाह कर्म अधिक आफ्नो व. २०७२/०२५ मा दिन्तै स्वायत्त सहभागी प्रदान गरीको संयोग ८३ वटा माध्यम स्थापी १ र विदेशी २४ रेखाका छ।
খ্যাতি: সামাজিক জীবনের প্রাথমিক ক্ষেত্রগুলো একাধিক সহকারী হয়ে পৃথিবীর উপর তাদের সমর্থন দেয় সারাদিন।

শ্রেণী: প্রতিষ্ঠাতার অধিকারীর ক্ষেত্রগুলো পরিচালিত হয়।

ধর্ম: সাক্ষরতার ক্ষেত্রগুলো পরিচালিত হয়।

শিক্ষা: শিক্ষার ক্ষেত্রগুলো পরিচালিত হয়।

ন্যায়: ন্যায় ক্ষেত্রগুলো পরিচালিত হয়।

সারাদিন সমর্থন দেয় সারাদিন।
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"प्राचीन नेपाल" का निमित्त प्रागृ-विश्लेषण तथा पुरातत्त्व, लिपिविज्ञान, इतिहासिक गुण्य, मुद्राशास्त्र, अविलेख, संग्रहालय तथा ललितकलासांग सम्बन्धित नैतिक रचनाको माग रहेको हुन्छ ।

रचना संक्षिप्त तर प्राचार्यक हनुमान साथे अविलेख अविकल्पित हुनेको हुनुहुनु तर कुनै अविकल्पित विषयको सम्बन्धमा तथा विद्वानक र प्रमाण प्रस्तुत गरिएको गरेको साथै निकसो व्याख्या गरिएको हो ।

रचनाको सम्बन्धित विषयक परिचय घोषित गरिएको ले रचना पुस्तकबाट अभिज्ञान गर्न सकिएको छ । रचना पृष्ठबाट अभिज्ञान गर्ने ले विद्वानको हनुमानहरू प्रकाशित लेखहरूमा व्याख्या गरिएको माननेमा ब्रह्म ब्रह्म अविलेखको हुनेको हो ।

महानिवेशक
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