Namoval Institute of Tibetology
Dagok, Sikkim
Sir Tashi Namoal Commemoration Lecture
1971
৬ষ্ঠ জুন বাংলা যুদ্ধীভূমিতে ২০০৪

PUBLISHED BY THE MANAGER, SIKKIM GOVERNMENT PRESS
AND PUBLISHED BY THE DIRECTOR, NAMGYAL
INSTITUTE OF TIBETOLOGY GANGTOK
SIR TASHI NAMGYAL MEMORIAL LECTURES
1974

BUDDHIST ART AND ARCHITECTURE IN INDIA
AND NEPAL

By

KRISHNA DEVA
ARCHAEOLOGICAL ADVISER
INDIAN COOPERATION MISSION
KATHMANDU (NEPAL)
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Buddhist Art in India</td>
<td>5</td>
</tr>
<tr>
<td>II. Buddhist Architecture in India</td>
<td>12</td>
</tr>
<tr>
<td>III. Buddhist Art in Nepal</td>
<td>29</td>
</tr>
<tr>
<td>IV. Buddhist Architecture in Nepal</td>
<td>46</td>
</tr>
</tbody>
</table>
I am indeed grateful to the Choegyal of Sikkim and Dr. A.M. D'Rosario, the President and Director respectively of the Namgyal Institute of Tibetology, for having invited me to deliver the 1974 Sir Tashi Namgyal Memorial Lectures.

I have been a student of Indian art and architecture including Buddhist art during my long service with the Archaeological Survey of India and have also studied the art and architecture of Nepal during the last ten years and more intensively during the last two years as Archaeological Adviser to His Majesty's Government of Nepal. Nepal has been open to the artistic and religious influences flowing from her great southern neighbour India and her great northern neighbour Tibet and has had the genius to absorb these influences into her art and culture. Sikkim has likewise been open to the cultural, religious and artistic impacts coming from not only India and Tibet but also from Nepal and has similarly had the genius to assimilate them into her culture. The late Denjong Choegyal Chempo Tashi Namgyal, who was a distinguished scholar, artist and a versatile personality, was a brilliant exponent of Buddhist art and culture. Since these lectures are organised in the memory of Sir Tashi, I have chosen to speak on the Buddhist Art and Architecture in India and Nepal which have so much to do with the art of Sikkim.

I am indebted to the Archaeological Survey of India for supplying some of the photographs accompanying the text. The Archaeological Survey of India retain their copyright.

KRISHNA DEVA.
BUDDHIST ART IN INDIA

Mauryan Art

The animal capitals of the Mauryan pillars mark the beginning of Buddhist art in India. The pillars are tapering monolithic shafts with an inverted lotus capital, crowned by an animal sculpture resting on an abacus, and are made of Chunar sandstone with a highly harhusi polish. The animal capitals are characterized by high finish, triumphant execution and symbolical significance. The best examples are provided by the Lion capital from Sarnath and the Bull and Lion capitals from Rampurwa. The Rampurwa Bull is outstanding for its quality of naturalism and nervous tension indicated by pen-up volumes following the anatomical details. The lion sculptures on the Mauryan capitals are more stylised than the figure of Rampurwa Bull, though they are more realistic as suggested by the tense muscles and the swelling veins. The capitals at Rampurwa, Vaishali and Lauriya-Nandangarh have each a single lion figure seated on the haunches in the conventional manner; and of all these the Rampurwa lion displays the most powerful modelling and developed feeling for form.

The quadripartite Lion capital from Sarnath, adopted as the national crest of India, is the best finished and most famous among the animal capitals, though its treatment is generally similar to the single lion figures from Rampurwa and Lauriya-Nandangarh. But it is its abacus, carved with a galloping horse, a striding elephant, a walking bull and a prancing lion which excels in modelling and feeling for form and expression the crowning figures of the four addressed lions. Compared to the animal figures on the abacus, the lion figures are more stylised and conventional and lack freshness. Although some influence from the Achaemenid art is not ruled out, the attribution of the Sarnath Lion capital to Persepolitan inspiration rests on very slender grounds. The Mauryan capital is entirely Indian in conception and spirit and is imbued with a lively naturalism and fullness of form which is in sharp contrast with the dry austerity of the Persian art tradition.

The affinity of the Mauryan pillar with the Persepolitan column is often stressed and the former is sometimes mistaken as imitated or adapted from the latter. The Persepolitan column, however, is different from the Mauryan one conceptually, functionally as well as stylistically. While the Persepolitan is made up of smaller aggregates and is intended as a true pillar to bear the weight of a superstructure, the Mauryan one is a monolithic animal standard and stands independently as a grand sculpture with no architectural function at all. The Mauryan pillar
is a plain tapering shaft with an inverted lotus capital supporting an animal sculpture, while the Perforated column is decorated with flutings and the bell-member forms its basal component. Thus the two are dissimilar not only in function and design but also in tradition and basic concept. The affinities between the two in form, finish and gloss are really due to the "inherence of common artistic tradition" in the words of Gomara Wamy, rather than to direct influence or adoption.

A rock-cut sculpture depicting the feet of an elephant at Dhanush in close proximity to the Arikian rock-edicts is imbued with quiet dynamism and shows a remarkable delineation of bulky volume and living flesh. This sculpture is in the indigenous tradition and is superior aesthetically to the animal standard which represents the Mauryan court art. The only animal standard which approaches it in aesthetic excellence is the Ranurupa Bull, and these two, constituting the finest specimens of the Mauryan art, carry on the indigenous plastic tradition initiated by the Bull seat of Harappa and convincingly bring out the nobility and the quiet dignity of the great animals, ancient known as the maha-arjuna-patra.

The plastic tradition of the Yaksha and Yakshi figures representing the indigenous folk-cult also flourished during the Mauryan period and continued late into the post-Mauryan times. The earliest stage which may have had its beginning in the pre-Mauryan epoch is represented by the Parkham Yaksha characterized by archaic stoicinity, massive frontality and a flattened treatment with no superimposition of parts. The Patna and Benaras Yakshas and Yakshis and similar figures found in many parts of north and central India share the restrained and the earth-bound weight with the Parkham Yaksha but show greater roundness of features and less harsh linear treatment, approximating in modelling and plasticity the Yaksha figures on the Sanchi gateways. The culmination is marked by the Dilwara Yakshis; which with its fully rounded form and fluid lines, its lively and sensitive modelling of limbs, its graceful stance and the almost sensuous touch of the folds, warm flesh anticipates the voluptuous Yakshi form on the Mathura railing.

SINGA AND SATAVAHANA ART

The post-Mauryan art which flourished during the Sunga and Andhra-Satavahana periods, was mainly narrative and related telling the stories sacred to Buddhism in bas-reliefs with a simple and direct diction. This art was truly regional and belonged to the people as opposed to the Mauryan art which was a court art and was eclectic and elitist and more sophisticated. The method of narration was synoptic and uni-local or topographical and the time-element was inconsequential. This which existed was real to the artist and the multi-dimension...
appeared as many times as required by the story. The figures in the reliefs were shown above and not behind each other and were generally depicted in entirety and seldom as partly hidden. Again, the problems of the perspective or depth and the third dimension were tackled in a peculiar way. Things were shown as large or small not according to their nearness or distance as the optical impression would demand but according to their importance in the story. The figures were shown not in depth but on the surface and the relief looked like a tray packed with forms, presenting a jumbled appearance.

This art belonged to the Hinayana phase of Buddhism when the presence of Buddha was indicated symbolically by means of footprints, empty throne, bodhi-tree, dharma-chakra or spira, etc. This art also effected a synthesis between the higher religion and the folk religion as represented by the popular divinities like the Yakshas, asuras and the virshakas, etc.

The earliest phase of the Sunga art is represented by the reliefs on the ground balustrade of Stupa 2 at Sanchi, which are executed in low and flat relief and look like sketched linear patterns. The next phase is provided by the reliefs on the gateways and the ground balustrade of the Bharhut Stupa which are accompanied by inscribed labels in Brahmi. The gateway posts are carved with figures of Yakshas, Yakshis and other semi-divine beings while the balustrade reliefs depict Jataka stories and scenes from the life of the Buddha in oblong, square, round and semi-round panels. The coping stone of the balustrade shows the flowing creeper design which binds together the dispersed reliefs in its endless meandering waves. A flowing linear rhythm inspired by vegetation enlivens majority of the figures and reliefs at Bharhut. This art, however, is primitive and is marked by rigid formalism and obsession for details which is carried to such extremes that an impression of the whole is difficult to get. Irrespective of anatomical accuracy, the folded hands and feet here are turned sideways and shown in their broadest parts.

The carvings on the Bodhigaya railings are in the Bharhut style but show an advance in technique and plastic effect. There is a more convincing grouping and the narrative reliefs are freed from unnecessary details. As a result, the compositions are less crowded and the figures move more naturally and freely and have softer contours and better animation. An advance is registered also in the representation of depth or the third dimension.

The carvings on the four gateways of the Great Stupa at Sanchi, executed around 50 B.C., mark the culmination of the Sunga-Satavahana art. The horizontal and vertical arrangement of the reliefs unfold its fullest possibilities at Sanchi and lead to variegated and bewildering
compositions of epic grandeur and quality. There is an increase in the depth of the relief and the figures are presented at various angles with an amazing variety of attitudes and poses. The forms appear to burst forth from the stone and spread over the surface in endless masses producing dramatic compositions surging with life to the point of boisterous frenzy. The scenes of the War of the Râjas best illustrate the dramatic quality of the reliefs. The human figures remain squat and sturdy but the contours are softer and mellifluous and the body appears as a lively, integrated union of simple parts with gliding sinuosity and sure movement. The guardian figures and the Yaksha, surging with pent-up energy, move freely and the Yaksha-dryads with full curves and charming female contours strike their limbs with easy grace. Equipped with an advanced technique and plastic vision, the Sanchi reliefs depict the contemporary life of India in all its variegated aspects and moods. There is a faithful and loving portrayal of the eroticism of life at the court, the exciting life in the town, the modest life of the country side and the haunt vegetation of the forest and against such a varied background the edifying Buddhist stories are narrated in the simplest and most direct language. Although the artists are actuated by religious impulse, their main concern is the depiction of the worldly life and existence in its various manifestations. This early Indian art is a popular art, free alike from artificialism and idealism and is characterized by simple naturalism and transparent sincerity with a wide and universal appeal.

VENGİ SCHOOL

The Buddhist art of the Vengi-School which started with Amravati and Jaggaiyapeta in the 2nd century B.C. developed into a strong regional school with prolific and sustained artistic activity that reaches its height in the 2nd century A.D. at centres like Amravati, Nagarjunakonda, Altura, Guntakal and Gollu. Commerce and industry have aptly described the Vengi art as "the most voluptuous and delicate flower of Indian sculpture". Delicate and alluring female forms with full breasts, heavy hips and serpentine suppleness are seen here to justify one another. Delicately modelled bodies exhibit heavy bearing torsos supported on legs of unearthly slenderness. Human figures in this art replace the inert and appear in all elasticity, exuberance and pliability. Scene after scene teems with tall and slender figures with sturdy torsos, all poses and attitudes, sitting, standing, beading, flying, dancing and looming with an amazing elasticity of movement. Although the purpose of this art is to narrate the legends of Buddhism in exhaustive details, "religion is being used as a pretext for singing a wildly voluptuous canticle of worldly life!" It is indeed the most voluptuous art. But compared to the unabashed lewdness of Mathura, the sensuousness of Amravati seems to be more refined and restrained. The Vengi art expresses innocent joy of existence and love of life. Here
we have the wildest transports of joy alternating with violent outbursts of passion. Everything is dramatic, agitated and dynamic, amounting almost to berserker frenzy. "It appears that Buddhist art had taken leave of this world with a tumultuous feast before deliberately entering the cold fields of spirituality".

Technically, each composition is knit together by rhythmic lines that portray the movements and direction of the figures. The movements slide from figure to figure and bind together the whole scene. The figures often entwine and intertwine in spirals or parallel movements. There is also a much greater mastery over depth and perspective and a greater command over rendering psychological states, ranging from passionate and ecstatic outbursts to benign and tender moods.

**Mathura Art**

Although Mathura was a reputed centre of art right from the 2nd century B.C. onwards, its birth was most prolific under the rule of the Kushanas during the first two centuries of the Christian era. The greatest contribution of Mathura art was the evolution of the colossi image which synchronised with the introduction of the image of the Buddha. With the anthropomorphic conception of the divinity, there was a revolutionary change in the artist’s outlook of the importance of the human figure and its relation to the surrounding. The earlier concept of continuous narration in bas-reliefs is now discouraged and there emerges the image stela with supreme importance given to the central divinity attended by subsidiary figures as determined by iconographic formulations. The divine image is fashioned in the form of the familiar Yaksha primitive. The earliest Buddha figure, called Bodhisattva out of deference to the old sculptures against the human representation of the Great Teacher, is fashioned in the form of the colossal Yaksha and is likewise characterized by massive bullishness and earth-bound volume. The known early images of the Buddha, including some slices in year 2 and year 3 of Kanishka, are all executed in the likeness of the primitive Yaksha and stand with their bulky massive form firmly placed on the pedestal, with their right hand raised shoulder high in the abhayas-mudra and the clenched left hand kept on the waist holding the gathered ends of the sash. The entire gesture and the features including the broad shoulders and the sturdy masculine torso are suggestive of physical strength and energy. Thus the early Buddha image expresses only the mundane or physical aspect as that of a world conqueror and the open eyes and the smiling countenance do not suggest any spiritual introspection which was yet to come. In course of time the early massive form gets refined and grows supple with a gliding linear contour as expressed through both standing and seated Buddha images which undergo gradual iconographic and
artistic refinement. But despite these developments the Kushana Buddha figures remain earth-bound with no suggestion of supra-physical existence.

Related to the old Takshi and vaishakha formally and iconographically, the female figures from Mathura including those depicted on the Buddhist railing, have attained greater freedom of movement with increased plasticity and refinement of physical mass. The increased plasticity lead to alluring female forms of which the aim is frankly sensuous and suggestively erotic.

**Gandhara Art**

The Gandhara area to the north-west of India was a melting pot of foreign settlements ever since the 2nd century B.C. and nourished a hybrid culture that found expression in an eclectic School of art, prolific in output and contemporary with the Kushana art of Mathura. Its principal patrons were the Sakas and the Kushanas. Its technique was borrowed from Hellenistic standards as modified by elements such as Iranian and Scythian, while its themes were Indian and almost exclusively Buddhist.

The Gandhara School also produced the Buddha image, but the Gandhara Buddha plastically belong to an extraneous and hybrid tradition which follows the Indian tradition only in regard to iconography. The Mathura Buddha lacked spiritual expression, so did the Gandhara one. But the former, based on indigenous standards plasticity and iconography, expressed an Indian conception and was true to Indian ideals psychologically as well as culturally. The Gandhara figures and reliefs lacked spontaneity or emotional character that distinguished the art of Bharhut, Sanchi, Amaravati and Mathura. The Gandhara art was really an improved art an exotic plant which had no root in the Indian soil. This eclectic art is an eastward expansion of Hellenism, as transformed by strong Iranian and Scythian elements and applied to Indian subjects. The Gandhara art "is 'Indian and colonial from the Hellenistic point of view, and is Hellenistic and colonial from the Indian point of view'."

**Gupta art**

The Gupta period witnessed the fulfillment and culmination of the earlier trends of the Indian art. Art under the Guptas attained a maturity and prose and an unsurpassed naturalness and felicity of expression. Its plasticity was derived from Mathura and its elegance from Amaravati, but the two underwent a transformation infused by a heightened aesthetic vision and intellectual consciousness. A
closer synthesis is established now between art and thought and between the external form and the inner spirit and art emerges as the conscious vehicle of the intellectual and spiritual urge.

The human figure becomes now the pivot of art and bends and sways, absorbing the rhythm of the crepper and the lotus walk. The human frame of the divine image combines a disciplined body with a conquered mind. The human figure is elevated to a state of subtle spiritual experience and the body flows with the slip of life ever flowing within and the face is lit up with this experience and the eyes with deepening eye-lids now look within where everything is at rest. Once this physical and mental discipline is achieved, there is no scope for a massive body or a nervous tension nor for elaborate draperies or jewels, which are indeed used sparingly with an eye on the plastic sensitiveness. While the earlier art was extravegant and concerned with mundane existence, this art is introverted and aims at visualizing the superman endowed with the highest wisdom (sattara jana) which is declared as life's supreme goal.

This was indeed a classical art marked by refinement or elegance, simplicity of expression and a dominant spiritual purpose. The artist now had achieved a mastery of technique and dealt with individual figures as well as complicated myths and narrative legends with equal ease and confidence. This art was characterized by a semi-bely no-decked and refined body form and a serenity of expression which marks not only figures of gods but also of mortals. The serene and luminosity of this art are best illustrated by the Buddha images. The preaching Buddha from Sarnath with its spiritual expression, tranquil smile and serene contemplative mood indeed represents the highest triumph of Indian art.
BUDDHIST ARCHITECTURE IN INDIA

The places connected with the four principal events of Buddha's life, viz. his birth, enlightenment, first preaching and decease, which took place respectively at Lumbini, Bodh-Gaya, Sarnath and Kasia, were looked upon with greatest sanctity. To these were added four other places also intimately associated with his life, viz. Sravasti, Sankaya, Rajagriha and Vaishali, which together with the first four were regarded as the eight holy places (Aṣṭamahāvatsarasana), celebrated alike in Buddhist lore as well as art. At Sravasti and Sankaya (modern Sankra, District Farrukhabad) Buddha is believed to have performed great feats of miracles. At Rajagriha the Master taught the mad elephant which had been let loose on him by his cousin Devadatta. Vaishali witnessed the memorable event of the offer of honey to the Master by the monkeys. There were several other places in the present States of Bihar and Uttar Pradesh, such as Nalanda and Kusinara which were also hallowed by Buddha's visits during his ministry extending over nearly half a century. It is but natural that those places should be adorned by devout Buddhists with shrines, stupas and monasteries. Further, according to tradition, King Asoka (273-232 B.C.) opened the eight out of the ten original stupas, enthralling the bodhisattvas of the Master and distributed them into eighty-four thousand stupas, which he is said to have erected throughout the length and breadth of his vast empire. This explains why sites like Sanchi and Taxila (Pakistan) have such fine Buddhist monuments, even though they were not visited by Buddha.

The earliest Buddhist monuments in India are attributable to Asoka (273-232 B.C.) who exalted his energies and the resources of his empire to the propagation of Buddhism. He is credited with the authorship of three principal types of monuments, viz. (1) pillars, (2) stupas and (3) rock-cut caves, of which the first two have Buddhist associations. Asoka set up at least thirty pillars including ten inscribed with his edicts on sites which are scattered in Districts Champaran and Murshidabad of north Bihar, in the Nepal Tarai, at Sarnath near Varanasi and Kusinara near Allahabad, in the Meerut and Amala Districts and at Sanchi in central India. Made of Chunar sandstone and bearing a highly lustrous polish, the pillars are tapering monolithic shafts, between 10 and 15 m. high, with an ornamental capital, surmounted by powerful animal-sculpture of symbolic significance. Distinguished by dignity, exquisite finish and monumental quality, these free-standing columns probably formed part of larger architectural schemes on sites like Sanchi and Sarnath. The best-preserved pillar is at Lauriya-Nandangarh (District Champaran), which is complete with the Asokan edicts and a capital crowned by a stately figure of lion.

12
1. STUPA—ARCHITECTURE

The stupa originated as a piled-up burial-tumulus and constituted the most characteristic monument of Buddhist religion, although stupas of other faiths are not unknown. Symbolizing the deccan (parinirvana) of Buddha, the stupa came to be looked upon as an object of Buddhist cult-worship by the time of Asoka, who, as stated above, is believed to have erected an enormous number of stupas over Buddha’s relics which had originally been enshrined in eight or ten monuments. Stupas were of three types and were built either to enshrine the body-relics (sarira) or the personal effects (paribhadra) of Buddha and Buddhist saints or to commemorate spots and events of religious significance (addasaka).

The stupa was a solid structural dome (anda), usually raised on one or more terraces and surmounted by a raised pavilion (shambhuka) from which rose the shaft of the crowning umbrella (chhatra). The stupa had one or more circumambulatory passages (pradaksina-pathe) which were usually enclosed by railing (velika). The earlier stupas were hemispherical in shape with a low base, while the later ones assumed an increasingly cylindrical form with a well-developed drum. In the later examples, which tended to be more ornate, the base-terraces and the umbrellas were multiplied.

The only brick stupa of a probable pre-Aśoka date is that at Piprahwa in Bareilly District of Uttar Pradesh, which yielded some relics of a vase, inscribed in characters believed to be pre-Aśokan, and a figure in gold relief, representing the mother-goddess in a frontal pose. The stupa, built of large bricks, has a diameter of 116 ft., and an extraneous height of 21 ft., indicating a low ratio of height to diameter, which is a sign of antiquity. According to the inscription on the relic-casket, the relics found in the stupa pertain to Lord Buddha himself.

Lauriya (District Champaran) contains, besides the inscribed Aśokan pillar, fifteen stupa-mounds. Four of them were excavated in 1904-07 and at two of them yielded a deposit of burnt bones with charcoal and a gold leaf with a mother-goddess figure (akin to the one from Piprahwa), they were regarded as the excavator to be Vedic burial tumuli. As a result of their re-examination in 1937-39 they were definitely recognized to be stupas of mud or mud-bricks with baked-brick revetments (in two cases with actual brick-lining) and were regarded as roughly contemporary with the Piprahwa stupa on account of the analogous find of the mother-goddess figure on the gold leaf.

Nandangarh, about 2 km. from the Aśokan pillar, represents a fortified habitation-site. At one end of the site was excavated a large brick-stupa reared up on multiple polygonal terraces with numerous
re-entrant angles. This edifice, of the early centuries A.D., is the earliest example of a form of terraced stupa which culminated in the celebrated monuments of Paharpur in Bangladesh and Borobudur in Java, both dating from circa A.D. 800.

Vaisali (District Muzaffarpur), which was a favourite resort of Buddha and one of the eight holy places of Buddhism has an uninscribed Mauryan pillar, besides extensive remains of ancient shrines, stupas and habitations including a fortified citadel (giri). A stupa was excavated here by Dr. A.S. Altekar in 1937-38. It was seen to have started as a mud stupa of unpretentious size (7 ft. in diameter) in the pre-Mauryan age and was enlarged four times, the first enlargement being executed in next brickwork during the Mauryan times. From the find of a relic-casket within an ancient breach inside the core of the stupa, the excavator surmised that this was the stupa built by the Licchhavis over their share of the body-relics of Lord Buddha, which, according to tradition, were opened up by Asoka for redistribution of the relic-contena.

Sanchi was a flourishing Buddhist settlement teeming with temples, monasteries and stupas, dating from the Mauryan to the medieval ages. The original nucleus of Stupa I, Plate I

STUPA I SANCHI Plate I

14
attributed to Asoka, was a low brick structure, of almost half the diameter of the present stupa, in the core of which it is now concealed. This structure, built of large bricks, was much damaged when excavated. Presumably it was hemispherical in shape with raised terrace at the base, encircled by a wooden railing, and a stone umbrella at the summit, of which pieces were recovered from the site. The only other structure which went with this was the Asokan pillar which stands at its original place near the southern gateway.

About a century later, the original brick stupa was enveloped in a stone casing and was enlarged to its present dimensions (diam. over 120 ft., Ht. 54 ft.) to form an almost hemispherical dome, truncated near the top. At the same time a lofty terrace, approached by a double flight of steps on the southern side, was built against its base to serve as a processional path. The masonry of the dome and terrace was originally covered with plaster decorated with colour. At the summit of the stupa was built a diminutive square railing hamsika (hamsika) with a pedestal, from which rose the shaft of the triple umbrella that crowned the superstructure. Another paved processional path was provided on the ground-level which was enclosed by a plain and massive stone balustrade. This balustrade, consisting of squared uprights, triple crossbars of a lintel-like section and copings with scarped joints, was obviously copied from wooden prototype and formed the gift of individual donors.

It was in the latter half of the first century B.C. that the four lavishly-coved gateways were erected, one in each cardinal direction, as magnificent entrances to this imposing monument. These were manifestly conceived in wood and executed in stone, and each of them, over 10 m. high, woodlike in design and composed of two square uprights, surmounted by capitals, which in their turn supported three coved architraves with a row of sculptured balusters in between. Each of these was carved on both faces with the Jatakas tales, scenes from the life of Buddha and miscellaneous myths, the entire composition being significantly crowned by the symbol of Ashoka.

Remains of Mauryan brick stupas of a unique type have been recovered at Bela (Jatia District). Of the stupas only bits of foundation have survived together with pieces of a stone umbrella and a bowl, bearing the distinctive Mauryan polish, the former being probably the crowning member of the stupa. The main interest of the monument lies in the enclosing circular shrine (diam. 17 ft.) which was made of lime-plastered panels of brickwork alternating with twenty-six octagonal pillars of wood. The shrine was entered from the east through a small portico, supported on two wooden pillars and was surrounded by a 7 ft. wide circular processional path with an opening on the east, the whole being enclosed at a later date within a rectangular compound.
containing an open space for assembly in front of the entrance. This stupa-shrine resembles on plan and in design a circular chaitya-cave in the Tulajjena group at Janarur.

Sarnath, where Buddha first preached the Law, was among the four holiest places of Buddhism and developed as one of the greatest Buddhist establishments of India. Excavation at the site conducted between 1904 and 1928 uncovered numerous temples, stupas and monasteries, the earliest attributable to the time of Asoka. The nucleus of the brick-built Dharmanjika Stupa at sarnath, comprising a hemispherical dome (diam. 60 ft.) with a low terrace at the base, was probably built by Asoka. A monolithic railing bearing a Mauryan inscription and polish, found near the stupa, presumably formed its base. The inscribed Asokan pillar with the celebrated Lion-capital, which was recovered not far from the stupa, appears to have formed part of its architectural scheme. The original stupa was encased in six successive ones, each larger than the other, which range in date from the second to twelfth century A.D.

Of the Bharhut stupas in Central India the surviving remains mainly consist of portions of the enclosing stone railing, dating from c. 125 B.C., and the eastern gateway, erected fifty years later. These are of the same design as the Sanchi railings and gateways and are richly carved with bas-reliefs. The stupa, of which all traces have now disappeared, was constructed of plastered brickwork. It had a diameter of 67 feet and contained recesses for lamps at the base.

Pauni in District Bhandara (Maharashtra) has recently revealed the remains of two stupas built during the pre-Christian period. One of the stupas, built of bricks with an original diameter of 33.75 m. and enclosed by wooden railings, was enlarged by 3.70 m. in diameter. In a subsequent reconstruction which was effected during the 2nd century B.C., the wooden posts were replaced by pillars and an outer railing with cardinally placed gateways in stone. Some of the railing pillars are inscribed and carved with figures of yakshas, yakshis, nagas and symmetrical and decorative designs in the typical Sunga style. The other stupa, built partly of baked and partly of mud-bricks and subsequently strengthened by a brick-coverment, measured 41.6 m. in diameter and was a plain structure, though it yielded in the centre a painted reliquary pot containing bone-fragments within a kanda surmounted by a wooden post. The latter stupa is assignable to circa 1st century B.C.-A.D.

Between the first century B.C. and third century A.D. were built numerous stupas along the Krishna in South-east India on sites including Amaravati and Nagarjunakonda in Guntur District and Jagayyapeta, Guhautala, Gudivada and Bhaviprolu in Krishna District. These
Muras consisted of brick-built hemispherical domes on a low base and were characterized by rectangular projections from the base of the dome at the four cardinal points. The projections supported a row of five ornamental pillars: (akasa-khamisa). The earlier examples at Bhattacharjy Pavel and Ghalibshah were of solid brickwork, while those at Amorvati and Ghanatana had in the interior radiating brick walls with a hub and spokes, the spaces between the walls being filled with earth packing, before the outer brick casing was constructed. The muras were finished with plaster and most of the larger ones were embellished at the base with sculptured marble panels, the example at Amorvati being particularly noted for them. The superstructure of the muras is invariably missing, but it can be visualized by contemporary plastic representations or the Amorvati marble friezes. As regards dimensions, their diameters range from 31 feet for the smallest example at Jagyayapada to upwards of 100 feet for those at Bhattacharjy Pavel, Ghalibshah, Ghanatana, and Amorvati, the last having an approximate diameter of 84 feet for the muras and 140 feet for the enclosing walls with a conical height of about 100 feet. The examples at Nagauniikhada, definitely datable to the second-third centuries, range in diameter from 33 to 100 feet.

Ter (District Osmanabad), is yet another site which yielded, during recent excavations, a mura with akasa and an apsidal chara-yana, both of brick and of the second century A.D. The brickwork within the core of the mura is in the form of an eight-spoked wheel. The carved limestone slabs and copings, found at the site, bespeak the influence of the Amorvati School.

Like plastic art, architecture also had a peculiar regional development in ancient Gandhara, or the north-west region of Pakistan, during the first few centuries of the Christian era. This region is studded with numerous Buddhist sites, like Taxila and Manikya in Rawalpindi District; Takh-i-bahi, Shri Balbila and Jamgirdi near Mardan; and Chashma in Peshawar District, which have both muras and monasteries, the latter being on the plan of an open rectangular court enclosed by cells and serradahs on four sides with an annexe comprising assembly-hall, kitchen and refectory. The muras, which, like the monasteries are executed in stonework and finished with lime or stone-plasters, are embellished with Buddhist images and designs of Indo-Parthian pillars which are typical of the Gandharan art. The earlier muras, represented by the examples at Manikya and the Bhitarorika-mura at Taxila, are characterized by a hemispherical mura. But the remaining Gandhara muras are distinctive tall structures, raised on lofty square terraces, the drum consisting of several diminishing tiers crowned by multiple receding umbrellas. The top of the square platforms, approached by flight of steps, was utilized as a procession al path. The muras are generally surrounded by a large number of votive muras or small chapels which, like the main
monument, are usually decorated with Buddhist images in niches framed with Indo-Corinthian pilasters. A representative and well-preserved example of the Gandhara-stupa occurs at Tikht-i-bahi, which, though small, has retained all essential architectural features and is situated in the centre of a court enclosed by chapels. An example of exceptional plan and dimensions (diam. 286 feet) was unearthed at Shah-i-kalam near Peshawar which yielded the celebrated relic-casket of Kani-hka. This monument has a cruciform base with circular tower-like projections at the four corners, though its superstructure is of the normal Gandhara type.

A series of brick stupas were built in Sind (Pakistan) during the fifth-sixth centuries in the characteristic Gandhara style, the only difference being of the building material. These monuments show a liberal use of moulded bricks for mouldings and designs which include the Indo-Corinthian pillar of Gandhara. The most notable of these is the stupa at Mirpurkhas which is embellished with sculptured terracotta panels in the best Gupta style. While sharing the general plan and design with other monuments of the group, it is unique in having three arched cells in the basement, each being treated as a sanctum with an image of Buddha in it.

The recent excavation at Dernimor in District Sador-Kantha of Gujarat has exposed the remains of large Buddhist establishments, comprising a brick stupa and monastery. The stupa with a tala, resting on two square platforms, is a massive edifice measuring 26 m. square and is more than 16.4 m. high. The lower platform, which served as a processional path, was divided into eleven bays by twelve Indo-Corinthian pillars, while the upper platform was adorned by ten smaller pillars on each face. The central bay on each face contained an ornate arch, while each alternate bay appears to be adorned with a Buddha image in terracotta. Thus the façades of the stupas were elaborately embellished with statuary and decorative patterns including pot-and-foliation, scrolls and dentils. This monument resembles the brick stupa at Mirpur-Khas (Pakistan) in design and style and elegance of terracotta sculpture. The discovery from the heart of the stupas of an inscribed relic-casket recording the "great stupa" was built near the "great monastery" during the reign of (the Western Kshatrapa) king Rudrasena (II) in the year 172 (A.D. 171) probably dates it to the second half of the fourth century. There is evidence to show that the stupa underwent reconstructions later on.

In the North Indian plains the stupas were made principally of bricks and continued to be built till the twelfth century. They occur on Buddhist sites like Sarnath, Szech-Maleh (Gonda-Bihar District), and Kasia (Dvoria District), the earlier nuclei of the Dharmarajika at
Sanathu, exhibiting a hemispherical form, have already been referred to. Many of the existing rock-cut temples date from the Gupta and later times and are of a definitely cylindrical shape with a high base, usually consisting of more terraces than one. The cylindrical type is best represented by the Dhamakha stupas at Sarnath, dating from the Gupta period. It is a massive towering structure (diam. 31 feet, extant ht. 143 feet including foundation) with 16 feet high basement made of solid masonry, while its foundation and 34 feet cylindrical drum are built of bricks. The basement has eight projecting faces with niches for statues. The monument is further adorned with delicately carved arabesque and geometrical patterns. The mages of the post-Gupta period, while retaining the cylindrical form, tended to be even more ornate in design and with their multiple terraces and umbrellas inspired the 14th-century architecture of Greater India including Tibet, Burma, Siam, Cambodia and the islands of Indonesia.

The development of the mages in western India generally followed the lines identical with other parts of the country, as evident from a study of the rock-cut mages which were but replicas of the stupa form. We shall see in the following section how the earlier type with a low drum and few or no ornaments evolved through successive stages into a lofty drum with an elongated dome, decorated with a wealth of imagery, and finally culminated in a kind of shrine.

2. CAVE ARCHITECTURE

The earliest rock-cut caves in India are attributable to Asoka (295-232 B.C.) and his grandson Devendra, both of whom excavated a group of seven caves on the Bhadar and Negawadi hills in Gaya District of Bihar. All of them bear the distinctive Mauryan polish and, with the exception of one cave, are engraved with inscriptions of Asoka and Devendra, which testify that they were excavated for the rebirths of the Ajjivita sect. The remarkable examples of the group are the Sudama cave, dedicated in the twelfth year of Asoka's reign, and the Lonchhi Rathi cave, the only excavation with unaltered inscriptions. Both are lenticular in shape, with a rectangular antechamber leading to a circular cell. The antechamber (17½ feet x 19½ feet x 12½ feet) in the Sudama cave has a stone entrance and is vaulted, while its cell (diam. 15 feet; ht. 17½ feet) has a hemispherical domed roof with an overhanging eave representing flat and parallel grooves on the walls imitating wall eaves. The Lonchhi Rathi cave has an even more notable and shows an ornamental entrance-porch, covered to represent the gabled entrance of a wooden building with sloping uprights, joined beams and rafters, an eave supported by brackets, and by a finial and perforated lattice-work all features of wooden architecture. Below the lattice-work occurs a beautiful carved frieze depicting elephants worshipping mages.
The rock-cut architecture, initiated by Atoka in the third century B.C., blossomed from second century B.C. onwards into a powerful and popular architectural mode, as is evidenced by nearly twelve hundred excavations, scattered throughout the country from Kachwaiw and Rajputana in the west to Orissa in the east and down in the south to the tip of the peninsula. This architecture has three definite phases, the earliest dating from the second-century B.C. to second-century A.D., the second from the fifth to seventh century and the last from seventh to tenth century. All the phases developed primarily on the Western Ghats, the tri-formations of which were particularly suited for excavations, while they occur only secondarily in other parts of the country. The greatest centres of excavations in western India are Bhaja, Roha, Jumur and Karle in Poona District; Elephanta and Kanheri near Bombay; Nasik; and Pataikhora, Aurangabad, Ajanta and Ellora in Aurangabad District. Ajanta has twenty-nine Buddhist excavations ranging in date from second-century B.C. to seventh century A.D., while Ellora has as many as thirty-four excavations, dating from fifth to eighth century, of which the earlier are Buddhist, followed by Brahmanical and Jaina caves in the chronological order.

EARLY BUDDHIST CHAITYA-HALLS OF WESTERN INDIA (600 BC A.D. 100)

The first phase of excavations in western India was exclusively devoted to the earlier form of Buddhism which worshipped Buddha in a symbolical form. The excavations took the shape of (1) chaitya-hall and (2) monastery and copied in rock the structural forms practised in less permanent material like wood. The chaitya-hall is more important of the two constructions and consists of vaulted congregation-hall with an apsidal and containing a stupa (also cut out of the living rock), the hall being longitudinally divided by a double row of colonnades into a central nave with two side-aisles. In its elementary from this plan is directly derived from the Sudama cave at Bhuban by eliminating the barrier between the antechamber and the cell of the latter and providing a circumambulatory passage round its circular cell which is substituted by a stupa. Thus these chaitya halls were copies of timber structures is evident not only from the survive description in rock of many designs and devices peculiar to wood architecture, but from the actual presence in many cases of woodwork in the roof and the entrance arch, etc.

The most attractive and carefully-designed part is the façade which consists of a screen with a doorway or doorway below and a prominent archway above, through which light is admitted into the hall. The façade is relieved with designs of arcade and railing and occasional sculpture and in some cases has a front porch or vestibule, usually of timber, attached to it.
The more important chaitya-halls occur at Bhaja in Poona District, Kondane in Kolaba District; Pislkhora and Ajanta (cave no. 10) in Aurangabad District; Bedia in Poona District; Ajanta (cave no. 9); Nasik (Pandhlena); Junnar and Karle in Poona District; and Katheri on Silsette island near Bombay. They are mentioned in an approximate chronological order which is largely determined by stylistic development based mainly on the degree of imitation of wooden prototype, the earlier examples being closer to the latter with a liberal use of actual timber. The evolution of the shapes of the window-arch from a simple to elaborate curve, of the pillar from a plain to decorated form, and of the stupa-dome from a hemisphere to a cylinder are other guiding principles.

The earliest chaitya-hall at Bhaja, which dates from roughly 200 B.C., betrays its initial character in many features including a pronounced slope of the pillars, wooden roof-girders, a free use of timber in other parts, and an undeveloped ogee arch-window, closely approximating the form of the Lomah Rishi cave. The hall measures 55 feet x 36 feet x 29 feet high, each side aisle being 3 1/2 feet wide. The Kondane example, which is a little larger and later than Bhaja, differs from the latter in having the facade-pillars of stone instead of wood. In the Pislkhora and Ajanta (cave no. 10) chaitya-halls the roof-ribs over the side-aisles are set of timber but are cut out of rock. The latter is a more ambitious production, measuring 100 feet x 40 feet x 33 feet, and its stupa has a double tier at the base and a slightly elongated dome. The Bedia cave shows elaborated facade with pillars and pilasters in the front decorated with bell-capital crowned by spiritual human and animal sculptures. Cave no.9 at Ajanta and the Pandhlena at Nasik have no timber attachments to their frontage. The former has the distinction of containing a rectangular hall with flat-roofed aisles and an elaborately designed facade with a ministril gallery. The latter shows a two-storied ornamental facade characterized by a carved lunette above the doorway and an arcade with repeated stupa motif and with bell-capital pillars flanking the arch-window. The pillars of its interior are almost perpendicular and better proportioned and have a pottabase and a square abacus, while its stupa has a tall cylindrical drum. The Manmoda chaitya-hall at Junnar is contemporary with the previous example and shares many of its features including a carved lunette on the facade and the absence of a front portico. There are four other roughly contemporary caves at Junnar of which the chaitya-hall known as the Taka-leha is remarkable for its circular plan (diam. 25 1/4 feet) with a stupa in a domed aisle of twelve pillars.

The chaitya-hall at Karle is the largest (114 feet x 46 1/2 feet x 45 feet) and most evolved example of its class, showing truly perpendicular pillars and a well-developed screen. It has an ornate two-storied
facade with an enormous sun-window surmounted by structural woodwork in the upper storey and three doorways with the intervening space decorated with fine sculpture of donor-couples and indignant Gupta palimpsets of Buddha-figures in the lower storey. The sides of the outer porch are sculptured with architectural storeys, the lowest one showing grand elephant figures. In front of the facade stood two free-standing pillars with bell-capital, surmounted by a vivid group of adorned lids, originally supporting a dharma-shastra. But more impressive than these are the pillars dividing the nave from the aisles, which show a portico, octagonal shaft, and elaborate capital, crowned by split pediments, consisting of two kneeling elephants, each bearing a noble couple in front, and caparisoned horses with riders at the back. The spire is of the tall cylindrical variety with two tall courses, and with the original wooden umbrella intact. Durast to the close of the first century A.D., this is indeed one of the most magnificent monuments of India.

The chorten-hall at Kanheri is the latest example of the phase dating from c. 180. Architecturally it is an inferior copy of the Karle dagoba, though it maintains the quality of the sculptural decoration alike.

LATER BUDDHIST CAVES OF WESTERN INDIA (c. A.D. 500-647)

After a lapse of more than two centuries of inactivity started the second phase of the rock-architecture of western India in the fifth century. This phase is characterized by a practical elimination of timber constructions or imitations thereof and by the introduction of the Buddha statue as a dominant feature of the architectural design. Nevertheless, the plan of the excavations, particularly the chaitya-hall, remained essentially identical with that of the previous phase. This is exemplified by chaitya-hills nos. 19 and 26 at Ajanta which are the earliest products of this phase. The former, which is the earlier (c. 500) and finer of the two, has practically the same plan and dimensions as Ajanta chaitya-hall no. 10. Its facade has only one doorway instead of the usual three, but in front of it is an elegant pillared portico which opens in an attractive entrance-court with side-chapels. The pillars of the interior have decorated shafts with cushion-capitals and massive bracket which support a broad panelled trirorium or frieze running round the nave. Over this trirorium rises the vaulted roof, the ribs of which are now hewn out of rock. The brackets and the trirorium, like the facade, are richly sculptured with figures of Buddhas and attendants in niches or panels. But the focal point of the entire composition is the large canopied figure of Buddha, occurring in a recessed niche on the spire which is of a very ornate and elongated design with tall finial, consisting of a haranaka, triple umbrellas and a vase, the last touching the roof above.
Chaitra-hall no. 16, which is a little larger and later (c. sixth century), resembles hall no. 10 in the general architectural design. It, however, lacks the grace and dignity of the preceding, as its style is too ornate and encumbered with an excess of sculpture which is particularly evident on the pillar brackets and the triforium of the interior. The elongated drum of its stupa is richly taken with plastic carvings of which the central one is a seated figure of Buddha in an elaborate pallava niche.

The last chaitya-hall of this phase and the best known of the Buddhist excavations at Ellora is the Vasanakara cave, datable to c. seventh century. Larger (85 feet x 14 feet) than the foregoing Ajanta chaitya-halls, it is not so lavishly sculptured as the latter, though its stupa is more evolved and shows exception projecting niche containing a large seated image of Buddha flanked by attendants and flying figures. The entrance to the hall lay through a large open court surrounded by a pillared corridor with a carved frieze above the pillars. Its most distinguishing characteristic, however, is the facade where the great sun-window now written, however, in the facade where the great sun-window is now replaced by a small circular opening with an ornamental trefoil curvature, comprising the culmination of the original horseshoe opening.

While the rock-cut monasteries of the earlier phase (as exemplified by Ajanta caves nos. 8, 12 and 13) were essentially copies of structural dwellings, consisting of cells surrounding a courtyard, those of the later phase were combined shrines and dwellings and may be briefly noticed here. They are generally single-storied excavations, entered through a verandah, with a large central hall having a cella in the rear. The addition of a shrine-chamber to the monastic plan and the decoration of the masonry by niches containing images were innovations brought about by the introduction of the Buddhist stupa in the architectural scheme. The representative examples of this class are the Ajanta caves (all with the exception of nos. 8-12 and 17-25), of which nos. 1 and 16 are the finest; they are of the same size and design, each having an outer verandah, 65 feet long; a main hall, 65 feet square, containing an aisle of twenty pillars; together with the usual group of cells and shrine-chamber. The monastic plan was developed still further at Aurangabad and Ellora, the latter site showing some enormous triple-storied monasteries of elaborate design like the Tin-thal and Do-thal, besides simpler ones.

3. TEMPLES AND MONASTERIES

Buddhist art and architecture is largely undistinguishable from the general run of Indian art and architecture in technique, style, and form and differs mainly in its iconographical content. Since the same guilds of artists worked for all the religions, there is hardly any difference

23
in the treatment of Buddhist, Brahmanical and Jain temples in a particular region at a given period.

The earliest structural Buddhist temple is Temple 17 at Sanchi which is also the earliest known example of the Gupta temple style. It is a plain, flat-roofed structure of ashlar stones comprising an main plan of a square sanctuary with a shallow porch resting on four pillars in front. The decoration is confined to the doorway showing a pair of bases of semi-circular recesses and the pillars which are square below and eight and sixteen-sided above with a fluted helical pilasters and a frieze supported by bases. Considered as a classic example of rigid design, perfect articulation and restrained decoration, this temple lays the logical foundation of temple architecture in north India, which developed in due course a salute over its basic form.

Marking the holy spot of the enlightenment of the master, Bodh-Gaya is looked upon with greatest veneration and became a flourishing Buddhist est est. It housed with numerous temples, stupas and monasteries. According to tradition a large number of shrines and memoria were erected at the site to commemorate the incidents before and after enlightenment but only few can now be recognised. Of the earliest shrine, traditionally attributed to Arika, only the remains of the sandstone shrine with the characteristic Mauyra period decorative designs has survived and is seen beneath the holy bo tree. To the Sunga period belongs a portion of the sandstone railing carved with hero-reliefs, typical of the age. The remaining portions of the railing pertain to the Gupta period. The main brick shrines known the Mahabodhi temple Plate II.
Mahabodhi Temple, Bodh Gaya Plate II

which appears to have been originally erected in circa second century A.D., is encumbered with heavy innovations, the four octagonal being an arbitrary addition of circa fourteenth century. Its central
tower is a 170 ft. high pancha-ratha sthāra of a straight-edged pyramidal design demarcated into 7 stories by bhumi-amalakas and embellished with bold champan-windows and niches framed by pilasters. Its appearance substantially agrees with the following description left by the Chinese pilgrim Hiuen Tsang:—

"To the east of the Bodhi Tree was a temple (ching-chhe), above 160 feet high, and with a front breadth at the base of above twenty paces. This temple was made of bricks and coated with lime; it had tiers of niches with gold images; its four walls were adorned with exquisite carvings of pearl-string and garlands; on the roof was a gilt copper amalaka; connected with the east side of the temple were three lofty halls one behind another; the woodwork of these halls was adorned with gold and silver carvings and studded with precious stones of various colours, and an open passage through them communicated with the inner chamber. On the left-hand side of the outside door of these halls was an image of Koorn-tsa-tsa Pūṇa, and on the right one of Tārā (Maitreyā Pūṇa), each made of silver and above ten feet high." The temple is built in two stages, the first stage being a terrace, 50 ft. square and 70 ft. high which encompasses the lower cella (now the main santum) with its porch and two flanking stair-ways leading to the terrace and the upper cella. Both the lower and the upper cellas are vaulted. The great tower described above constitutes the second or the upper stage and rises immediately over the upper cella as a prominent landmark.

According to literary tradition, Nalanda, 10 kilometres north of Rajgr and a suburb of the ancient city, was visited by Lord Budhā, Asoka is said to have worshipped at the stupa of Sarnicara, Budhā's disciple, and erected a temple. But the excavations which were conducted here from 1916 onwards have not revealed any pre-Gupta remains. By the time of Harsha (A.D.606-47) Nalanda had become the principal centre of Mahāyāna learning and a famed university-town with numerous shrines and monasteries which attracted scholars from far and near. The Chinese pilgrim Hiuen Tsang and I-tsing studied at Nalanda and have left accounts of the settlement and its life.

Nalanda had a planned lay-out with an almost symmetrical row of monasteries facing a row of temples, with wide spaces in between. The temples were solid rectangular structures of two tiers, the sanctum being placed on the upper tier which was approached by a grand flight of steps. The façades of both the tiers were placed and embellished with elegant pilasters and niches containing images. Temple 5 was more than 31 m. high and consisted of seven successive accumulations of which the two latest belonged to the eleventh and twelfth centuries.
and the fifth one, dating from circa sixth century, was a panchayatana vihara with a temple-like gateway and halls adorned with niches containing fine Buddhist statues images of the late Gupta style. The two stories were imposing multi-tiered rectangular buildings, each with an open courtyard, encircled by a covered verandah which led into cells, arrayed on the four sides. The cell facing the entrance served as a shrine.

Nalanda was also an important centre of Pala sculptures and bronzes and has also yielded seals and sealings of great historical significance.

The Jetavana monastery at Savatthi, the capital of the Kosala kingdom, was the scene of many a sermon of Buddha and has been identified with the twin sites of Sath Mahabodhi, located in Gonda and Rohilchak District of Uttar Pradesh. Excavations conducted between 1907 and 1911 have revealed at Sathaghat, representing ancient Jetavana, a number of shrines, monastic cells and stupas, the ceiling of which, probably of the Mauryan age, yielded a sandstone block containing a relic box together with a gold leaf and a silver punch-marked coin. Ribeth, representing Savatthi, is a fortified town with ruins of residential houses as well as brick stupas and shrines, one of which enhanced more than three hundred terracotta panels, depicting scenes from the Ramayana in the Gupta style.

Kusambhi (District Allahabad), the reputed capital of the ancient Vatapi kingdom, is one of the oldest and richest historical sites of India, claiming intimate association with Buddha. Following a small excavation by the Archaeological Survey in 137-38, the site is being continuously excavated by the Allahabad University since 1959. The excavations have thrown light on the age and character of the massive fortifications which enclose the ancient ruins and of the connected habitation. In the corner of the fortified city have been cleared the extensive remains of the Guhasthana monastery, intimately associated with Lord Buddha, which show continuous occupation from circa sixth century B.C. to sixth century A.D. when it was destroyed by the Huna.

The excavation conducted since 1953 at the Bodhi site on the Ratnagiri hill in District Cuttack of Orissa has confirmed and extended the testimony of the late Tibetan traditions that Ratnagiri was a great centre of Mahayana and Vajrayana learning and art.

The main impo-shrine stands at 9.0 m, has a base measuring 14.5 m square with six elegantly-modelled projections on each side and a circular drum, the interior of which was de-lighted as a wheel with twelve spokes with the incisors packed with mud-filling. Dating from circa eighth century, it was twice enlarged and enclosed by numerous minor stupas.
of brick and stone, including clusters of miniature monolithic ones. Facing the main stupas were two brick monasteries in a row, with the usual plan, the larger one measuring 34.8 m. square and the smaller one 19 m. square. One of them had a magnificent entrance-porch flanked by pylons and a shrine in the back wall with elaborately-carved stone door-frames, exhibiting a rich wealth of sculptural and decorative ornament. At least this monastery was multi-storied and was in occupation from circa eighth to thirteenth century. The second one had also a shrine in the back wall.

The site has also yielded an eleventh century temple of Matakula in the typical Orissan style, besides a rich crop of Buddhist images of bronze and stone and terracotta sealings.
BUDDHIST ART IN NEPAL

All principal religious currents which shaped India also registered their ripples in Nepal. Historically, Buddhism was the 1st established religion which reached Nepal perhaps as early as the time of Ashoka. The early form of Buddhism believed in worshipping the Buddha through symbols and regarded the chakra or the aspara as an important cult object symbolizing the Master. The immense popularity of chakra – worship in Nepal is indeed a relic of the Hima yoga stage and well finished Lichchhavi chayana of a primitive hemispherical form are found in hundreds scattered all over the length and breadth of the Kathmandu Valley. It must, however, be admitted that except for the earliest aspara at Patna Plate III,

ASOKAN STUPA, PATAN PLATE III

which are attributed to Ashoka, no other monumental image of the pristine Hima yoga form have yet been identified in Nepal. It is not unlikely that the older folk divinities like Yaksha and Naga, which may have commanded popular worship in Nepal as they did in India, were assimilated in the Buddhist cult as acolytes or subordinate deities. The earliest image of the so-called Yaksha-Bodhisattva discovered in the valley and recently published is more likely to represent a Yaksha (presumably as an attendant of a Buddhist chayana) than a Bodhisattva who at such an early age represented the Buddha himself.

29
In course of time Hinayana, which comprised of the Suvakayana and Pratisthakabuddhayana and was a strict and rigid system, gave place to the more humane Mahayana or Bodhisattvayana, symbolised by the companionship of Bodhisattva Padmapani who is believed to have refused nirvana until the entire mankind had attained deliverance. Mahayana soon swept Nepal with the result that the simple charpa begin to be decorated with Buddhist images and we start getting images of the Buddha from the fifth century and of the Bodhisattva from the sixth century onwards. Then followed successively the Tantrayana and the Vajrayana, each ensuring further loosening of the rigours. This is my place to go into their metaphysics and philosophy which are indeed subtle and abstruse. Suffice it to say that to the solid base of the vijnanavada of the Yogachara school, which was an improvement on the sannyasa of the Mudhyamikas, the Vajrayanists added a new element of mahamsha which marked the culmination of the liberating process of Buddhist religion and philosophy. "Vajrayana introduced many innovations of a revolutionary character. It introduced, for instance, the theory of the five Dhyani Buddhas as embodiments of the five Skandhas or cosmic elements and formulated the theory of the Kulas or families of the five Dhyani Buddhas from which deities emerge according to need. It introduced the worship of the Prajna or Sakti in Buddhism for the first time and a host of other things including a large number of gods and goddesses, their Sodhanas for the purpose of visualisation, Mantras, Tantras, Yantras, Mudras, Mandalas, mystic realisation, and psychic exercises of the most subtle character."

Vajrayana was indeed a catholic and eclectic system which combined the tenet and practices of the Buddhist Mantrayana as well as Tantric Saivism and included in its preview the subtlest mystic experiences and philosophical speculations to the grossest rites and practice. Vajrayana also believed in psychic culture and the attainment of super-normal powers known as siddhis. Distinguished adepts in these were known as Siddhas. These spiritual attainments were often accompanied by esoteric rites and practices involving not only animal and human sacrifices and consumption of wine and meat but also indulgence in sexual orgies. Such permissiveness was often abused and exploited by the lesser adepts and the black sheep and led in course of time to the debasement of these exalted cults.

Whereas under the Mahayana the pantheon had been limited to the Buddhas and the Bodhisattvas and not a few goddesses like Tara and Bhairavi, under the new dispensation of Vajrayana there was a vast increase of the pantheon and a prominence was given to the female element called Sakti or Prajna. Under Vajrayana deification was carried to an excess and all conceivable objects and ideas, including even abstract and philosophical concepts, were anthropomorphised. Further, many fierce
divinities were introduced and the female deities were often represented in the yab-yum posture, i.e., in physical union with their consorts. Not being content with the five Kulesas or Dhyani Buddhas, Vajrayana conceived of the Adibuddha or Primordial Buddha as the progenitor of even the Kulesas and the Adibuddha was given the iconographic form of either Vajradhara or Vajrasattva, who was often represented with his Sakti in yab-yum. It may be noted here that cultural intercourse with Tibet also played a considerable part in the multiplication of the female divinities and the deities represented in the yab-yum posture.

The cult of the Dhyani Buddhas, who are assigned definite positions in the cosmogony of the nupa is quite popular in Nepal and may have been introduced from India as early as the seventh century A.D.

This is shown by the Dхvaka Bana chaitya paleographically and artistically assignable to the 7th century, which is carved with standing figures of Padmapani Plate IV.
Buddha (is he Maitreya?). Vajrapani and Buddha in the lower portion and four identical Buddha images seated in dhyanasana, of obviously representing four Dhyani Buddhas, the fifth one being left unrepresented. A similar contemporary chapel from Gharti,
Thence, show four figures of Buddha seated respectively in dhyanas, abhaya, vajrasana and bhujapallamandana, confirming that these represent Dhyani Buddhas. A pair of Likhithi statues from the Alakhnath, Katho Tod, Pain, display in the four dhyana Dhyani Buddhas seated respectively in the north, abhaya dhyanam and vajrasana, the latter depicted in one case in the prabhavasana.

The cult of the Adinath, which is equally regular in Nepal, grew in the Buddhist monasteries of eastern India not earlier than the tenth century. According to the Suryabhabana, Adinatha first manifested himself in Nep. in the form of a thorn of fire and Manjushri created a temple over it. This temple is identified as the Suryabhabana, which is the most celebrated Buddhist monument in Nepal. According to a new local tradition, Gayathri is the self-born or the Adinath, who manifested himself in the form of lakshmi.

Since the five Dhyani Buddhas played a prominent role in the formulation of the Buddhist pantheon, we may define their characteristic indicating the dhyana which create form from each.

The propitious of the dhyana family is Dhyani-Buddha Akshobhya, who is blue in colour, exhibits bhujapallamanda and presides over the eastern direction. His Sahi is Dhaulac, his Bhuthakata is Vesatprat, his symbol is a pair of elephants constituting his vehicle, his wife, Ushas, Tirtha, Chandrashekar and Budhakatra are the principal gods, while Mahakala, Ganesha, Vidya, Paraparamita, Mahamamata, Mahapapantha and Naratra are the principal godsconstituting form from him.

The wet family is presided over by Vairochana, who is golden in colour, exhibits bhujapallamanda and is white in colour. His Sahi is Vajrajatra, his wife and Bhuthakata is Smaradala. He is assigned a place in the centre of the world and is often shown between the east and south. Among the propitious that constitute from him may be mentioned Maitrey, Lankavijaya, Sarvajna, Arakatsa, Mahakappuravadini, Vajrajatra, Kaliyogita and Momaya.

The new family originates from Akshobhya who is red in colour, shows the bhujapallam and presides over the western direction. His auspicious is Abhaya, and he is related to a pair of dragons. His Sahi is Padmapani and his Bhuthakata is Padmapani. Prominent deities of this family include Vajrastaba, Hayagriva, Chintamanika, Vajrapani, Kauvalika, Mahakasthita and Manishvara.

The family of the eastern family is Ratnakosha who is of yellow colour and exhibits the vajra seed and pradaksina over the south. His Sahi is Mani and his Bhuthakata is a tigress, while a pair of lions constitute his vehicle. Prominent deities arising from him include Mula, Vajrapani, Yamala, Gajapersa, Jinasena, Mahasiddha, Parmamata, Mahaparamita, Sesalia and the twelve Paramitas.
The samaya family is presided over by Amoghasiddhi who is of green colour and exhibits abhaya-mudra. He presides over the north direction, his cognisance being nivivesa and vehicle a pair of Garudas. His Sahas is Tara, while his Bodhisattva is Visvacani. Principal deities of this family are Vishvakarman, Vighnanta, Khadgavati-Tara, Dhanada-Tara, Parashuara, Mahayayuri, Vajravishala and the twelve Draritas.

Yaksha - Bodhisattva
The earliest image ho herto found in Nepal is the sandstone torso of a Yaksha - Bodhisattva Plate V.
which has only recently been brought to notice. Although the head, hands (except for some fingers of the left hand) and feet of the figure are missing, its stylistic affinity with the figures of early Indian Yakshas and Mathura Bodhisattvas leave no doubt that it belongs to the same genre. The sculpture is fully carved in the round, though it is more sensitively modelled in the front than at the back. It stands in samabhanga and shows a sturdy build with broad shoulders, heaving chest, strong thighs and not too flabby a belly. It does not have a uttarīya on the left shoulder, the gathered folds of the uttarīya being held in the clenched left hand of which only the thumb and traces of some fingers have survived. The stance of the figure and the treatment of the uttarīya and its folds, partly held in the left fist kept akimbo, are identical with the early Buddha—Bodhisattva images of the Mathura School. The rendering of the lower garment, however, differs from the said Mathura type in detail and is shown as almost diaphanous, though the double-wound waist-band is again akin to the Bodhisattva figure from Maholi (Mathura). The modelling of the back is sketchy and follows the earlier tradition of the Yaksha figures. In fact the peculiar rendering of the buttocks, and the treatment of the kathaka of the dhoti and the looped and tasellated ends of the kambha-hara at the back are strongly reminiscent of the figure of Manthibhadra Yaksha from Pawaya.²

Since our figure wears a kambha-hara and a sashchakha dhoti, it is more likely to represent a Yaksha than a Buddha—Bodhisattva. But as already indicated, it imitates certain stylistic mannerisms of the early Bodhisattva type of Mathura and in some respects improves thereon by making the upper part of the body less stocky and more proportionate and by delineating the lower garment as practically diaphanous. Besides being the earliest known sculpture from Nepal, this figure is thus remarkable for providing a link between the early Yaksha and Bodhisattva types and is assignable to the first century A.D.

1. Ancient Nepal, No. 4, pp. 37-39 pl. V.
2. Sages of Indian Sculpture (Bharatiya Vidya Bhawan, Bombay, 1957) pl.4.-b.

35
BUDDHA

The earliest Buddha images found in the Kathmandu Valley are the standing figures of Buddha from Chabel and Bagmane, which are both parts of the city of Kathmandu. While the former Plate VI,
is made of greyish stone and has both hands mutilated and the prabhavali missing, the latter Plate VI.

BUDDHA FROM BANGEMURA, KATHMANDU PLATE VII

is made of dark grey limestone and is excellently preserved with its oval prabhavali and two flanking figures of seated devotees with hands in anjali mudra. Both are sculpted in the fifth century Gupta style of India and are heavily influenced by the Samath school in respect of the sensitive modelling, the posture of standing with the weight of the body borne on the right leg and the left leg slightly advanced and the diaphanous treatment of the drapery revealing the anatomy, particularly the two knee-joints, the bulging shoulder and the chest and the line of depression at the waist. The Bangemura figure, which is well preserved, shows the right hand of Buddha stretched in abhaya and the left hand half-stretched holding the gathered ends of the saffhita. A comparison of the two figures
shows that the hands of the Chabel Buddha, in spite of their poor preservation, were held identically. The Chabel figure shows a more sensitive modelling and greater affinity with the Samath type, and is closely comparable with the standing Buddha figure from Samath Museum (OGA NEG. No. 1496/63). The Bangamora Buddha, however, shows a distinctive oval peahenail, decorated with a design of minute triangular petals at the edges and is notable also for introducing the kneeling devotees at the flanks. This figure also shows a pair of holes on each side of the head similar to those found on the Tilchenga image of Vishnu Vikruna dated in year 389 (A.D. 767) of king Manadeva.

A poorly preserved and defaced standing Buddha image found from the ruins of a Buddhist Vihara near Buddha Nilaketh appears to be of the same style and date as the two figures discussed above.

The only early inscribed Buddha image is a limestone relief from Chapatol, patan showing the Buddha seated (probably in bhadrapa mudra), flanked on each side by a Bodhisattva carrying chamara and padma and wearing unusually tall krismukha. Architecturally the relief is not of much significance, but the inscription, assignable to the late sixth century A.D., is historically important for its reference to a gandha-kuti (Buddhist shrine) and a bhikshani-sangha.

In the next stage the Buddha figures stand in graceful abhanga with their right hand stretched in the varadakumbhu and the left hand raised shoulder high, holding the gathered ends of the sanghat. To the 7th century are assignable two such standing Buddha images carved in two out of the four niches of the sarvathihata (prismatic) thayya at Dhokka Raha, Kathmandu, one showing Mathara type of drapery and the other the wet drapery of Samath, but both revealing the krismukha with its knot and the looped scar-ends. A cognate limestone figure of standing Buddha is known from a private collection at Law Form, Ramshah Path, Kathmandu, Plate VIII,
BUDDHIA FORM LAW FORM, KATHMANDU PLATE VIII

which is closer to Sarnath than any other sculpture from Nepal not only in respect of the treatment of drapery but also of refined modelling and delineation of facial features and meditative expression. The Dhvaka Baha figures, on the other hand, have a Nepah physiognomical set and lack the luminous quality of the Sarnath
Path Buddha. (It may be mentioned here that the figures in the remaining two niches of the Dhavaka Baha chaitya repreent Vajrapani and Padmapani, while the four smaller niches on the meda of its crowning stupa show identical Buddha figures seated in dhyana-mudra, representing the beginning of the concept of the five Dhyani-buddhas.)

Another svayambhukha image kept in the hini at Nag Bohal, Patan, shows standing figures of Padmapani, Maitr-eya, Vajrapani and Buddha, the last being a replica of the Dhavaka Baha Buddha denoting the Samath drapery. That these figures are at least half a century later than those of Dhavaka Baha is indicated by their developed modelling and iconographical features and the fact that all of them have flame-fringed oval nimbus and prabhavali. A loose Buddha figure of black limestone in the Nag Bohal shrine nearby also pertains to a comparable date and style with its body type and drapery derived from Samath and its largeish ovoid head from Mathara.

There is a battered and defaced svayambhu stele in a dried-up hini at Kasari Tol, Patan, which is practically a replica of the Nag Bohal stele discussed above. The conventionalised treatment of figures including that of the Buddha and the presence of bead-and-flame borders for both the nimbus and the prabhavali would indicate a ninth century date for it.

There is a prismatic late Lichchhavi chaitya in the Tha Bohal at Thamel, carved with standing figures of the Buddha wearing Mathura type of drapery on all the four sides of its lower portion. Two of them hold the right hand in the abhaya and the remaining two hold the same hand in the abhaya pose. But no two figures are alike and a variety is introduced by the divergent way in which the gathered ends of the sanghata are held in the left hand, which is either raised shoulder-high or stretched down in the danda-bante. The drapery at the neck is, however, oddly depicted in all the figures which are stylistically assignable to the ninth century A.D.

The next stage in the evolution of the Buddha image is marked by the 11th high standing Buddha from Swayambhunath. Plate IX,
Buddha from Swayambhunatha Plate IX

which follows the iconographical type of the Buddha figure on the Naga Bahal stele derived from the Sarnath model, but its facial features and modelling as also its developed flame-fringed oval nimbus and padma-cushion approximate the style of the early Pala Buddha figures of eastern India. The Buddha image lying half-buried on the Ayagat resembles the Swayambhunatha image.
with this difference that its head is large and avoid. These two Buddha figures are stylistically attributable to circa A.D. 900.

The Aha style of seated as well as standing Buddha figures representing the Master in the varada, abhyanga, vyakhyana and dhyanapada-mudra and wearing the Sarung type of wet drapery became stereotyped in Nepal and continued to be made here in limited quantity till about 17th century. These are found in or around the Buddhist chaityas and shrines and a fair number of them may be seen at such Buddhist establishments as the Swayambhunatha and the Mahabodhi Temple at Patan.

It is indeed easy to recognize the Buddha figures when they are represented as standing, but it is difficult to distinguish seated Buddha images from those of the Dhyani Buddhas which are indeed more popular in Nepal.

Sculptural representations of the life-scenes of the Buddha are relatively fewer in Nepal. Two sculptures of circa 9th century representing life-scenes, however, are remarkable for their elegant modelling and narrative vividness. One of them from Yangal hinti, Kathmandu, now in the National Museum, Kathmandu, is a fragment of the scene of Mara’s temptation, showing two charming daughters of Mara, standing in seductive poses and trying to tempt the Master (portion broken off), with Mara’s host comprising ferocious goblins, demons and yakshas including a skeletal figure resembling Chamunda, a buffalo-headed demon and Ganesa wielding axe, greataxe and launching assaults on the Buddha. The other from Deopatan now in the National Museum.
NATIVITY SCENE FROM DEOPATAN PLATE X

Kathmandu Plate X represents the scene of Nativity and shows Maya Devi standing in a graceful kroisanga holding a branch of the tree which has been down and quickened to her touch with the infant Buddha standing on a lotus against an oval prabhavali, represented on her right flank. The newly born Buddha is being bathed by a pair of flying celestial
devotees with water mixed with lotus blossoms from upturned vases. While the first sculpture is reminiscent of the same scene depicted in Cave 4 at Ajanta and is suggestive of contacts with the art of Deccan, the other, with its supple modelling and mellifluous contours is inspired by the classical art traditions of Mathura and Magadha. Some representations are known also of the descent of the Buddha from the Trayastrīmśa hoven, flanked by Brahma and Indra, the latter holding umbrella over the Master’s head. These also date from the later Lichchhāvī times.

**Dhyāni Buddhas**

The Dhyāni Buddhas are invariably represented dressed like the Buddha and seated in padmāsana or vajraparyankasana on a lotus with their hands held in one of the five mudrās (associated with the Buddha), often carrying also a bowl in the lap. Normally such seated figures should be identified with the Dhyāni Buddhas who are indeed very popular in Nepal and are placed in the specified directions of a chaitya or stupa. Thus Akṣobhya with bhūmisparsa-mudrā is assigned a place in the east, Ratnasambhava with the varada-mudrā in the west and Amoghasiddhi with the abhaya-mudrā in the north. The place of Vairocana with the dharmachakra or syahāsana-mudrā being in the centre of the chaitya, he is generally not represented at all, but may sometimes be shown in the south-east between Akṣobhya and Ratnasambhava. It is indeed easy enough to spot the Dhyāni Buddhas when they are shown with their respective vahīna or cognizance marks, viz. vajra for Akṣobhya, ratna for Ratnasambhava, lotus for Amitabha, chakra for Vairocana and vinayaka for Amoghasiddhi. The last Dhyāni Buddha is also distinguished by the canopy of serpent hoods underneath which he is often shown as seated.

Images of the five Dhyāni Buddhas are very popular in Nepal and are found placed around the chaitya and stupa in the appropriate directions. The lower tiers of the larger chaitya and stupa also accommodate images of the Buddha and the avatars relating to the respective Dhyāni Buddhas, as seen on a late Mallā chaitya and the Rudravarna-mahāvihāra at Patan. Plate XI,
Since the concept of the Dhyani Buddhas gained popularity after the seventh century, their images found in Nepal are generally later and gain greater vogue under rajagriha.
BUDDHIST ARCHITECTURE IN NEPAL

An authentic historical evidence for the existence of an Asokan (may be even pre-Asokan) stupa is provided by the edict of Asoka engraved on his Niglighava Pillar, found in the Nepal Tarai, which records the existence of the Ksakakami Stupa and its enlargement by Asoka to twice the original size. Though this stupa has not yet been identified, it could not presumably be different in appearance and proportions from such early Indian stupas as the Great Stupa at Sanchi, the nucleus of which is also attributed to Asoka. The Piprahwa Stupa on the Indo-Nepal border, which on the basis of its inscription is Asokan, if not pre-Asokan in date, is known to measure 116 ft. in diam. and more than 2½ ft. high with a battered top and thus compares favourably with the Great Stupa at Sanchi which is well preserved measuring 150 ft. in diam. and 54 ft. high. It is well known that the Piprahwa Stupa yielded an inlaid casket containing the body relics of Lord Buddha. Two brick stupas have been recently excavated at Tilaurakot representing the site of Kapilavatthu in Nepal Tarai. The larger stupa, measuring 53 ft. in diam. and 7 ft. high, with projections in the four cardinal directions, is of Mauryan date with a pre-Mauryan nucleus, while the smaller one, measuring 26 ft. in diam. and 3 ft. high, belongs to the Sunga period. Tradition attributes five stupas at Patan in the Kathmandu Valley to Asoka, and, like the Stupas at Sanchi and Piprahwa, these are also hemispherical in form characterized by a large diameter and low height which is an index of antiquity. There is also a tradition that a daughter of Asoka named Charamati married a local prince and led a retired life in a monastery built by her at Deopatan, which is designated after her as Chramati-vihara popularly called Chabel, having a complex of a Buddhist stupa and monastery. The veracity of these traditions, however, can only be confirmed by scientific excavations, which are yet to be undertaken.

The holiest stupas in the Valley, known as the Swayambhunath (diam. about 60 ft., ht. about 30 ft.) which is situated on an isolated hill and is considered ageless according to pious beliefs, is also hemispherical in form with a flat truncated top, resting on a low circular plinth, and essentially resembles the early Indian stupa in form and appearance. The find of two early Lichchhavi inscriptions attest the antiquity of the site and the stupa itself appears to have been referred to as "Buddha-charya-cha....", in a mutilated inscription of Amogavajra (c. A.D. 640-10) found at a place called Gukarna in the Valley. A doubtless record of the Stupa's existence, however, occurs in a Buddhist manuscript of the 11th century which tells true conventional stupas, unlike the one at the site, and labels it as Nepali Swayambhu.
The (often renovated) metal-plated portion surrounding the dome (anda) comprises of (1) square harmika painted with the eye-motif on all the four faces, (2) a series of 13 tapering circular rings representing the thirteen heavens with a torana (tympanum) at the base carved with figures of the Dhyani Buddhas, (3) amalaka, (4) abh踊跃, and (5) gajra or bell-finus. The Gopala-namavatī attributes its authorship to king Vrihadeva, great-grandfather of Manu-deva, who is described as Kavi-Bhuma-patshaha in the Prasāti inscription of King Jayadeva II. In a late Sanskrit manuscript text called Dārakandā, preserved in Nepal, it is stated that king Vrishadeva converted a Siva temple into a Buddhist chaitya. But that as it may, there is every possibility that the Svayambhu was built during the early Lichchhavi period as a simple chaitya of primitive Hinnaya form with a harmika and chhatrapati and was subsequently embellished with shrine-projections and developed crowning members under the impact first of Mahayana and then of Vajrayana and Tantrayana. At present there are nine shrine projections enshrining images of the five Dhyani Buddhas and four Tara which must have been introduced after the tenth century under the influence of Vajrayana, while the cult of Avalokitesvara with which Svayambhu is popularly identified is a still later development. The compound of the Svayambhu Stupa is cluttered with votive chaityas, images and shrines which were put up in different ages, beginning with the Lichchhavi period. Among the shrines, the most notable is the pagoda-shaped temple enshrining an image of Hariti, worshipped as Ajima, which is a late replacement of an original image, regarded by one scholar to be of the 12th century A.D. belonging to the Gandhara art of the Kushana period.

While most of the monumental stupas of the Valley are practically smaller replicas of the Svayambhunath with minor variations, the Bodhnath in the Khāti Chaitya, which stands in holiness with the Svayambhā, is larger in size and has a different plan and design. It stands on three rectangular terraces, each with re-entrant angles, which are embellished with turrets. A flight of steps on the south leads to the top terrace which supports the large hemispherical dome (anda), round which are arranged niches with Buddhist deities. The crowning members above the anda are similar to, though larger than those of the Svayambhā, with this difference that the representation of the thirteen heavens here is pyramidal. Further, the shrine-projections, enshrining the five Dhyani Buddhas are shifted here from the anda proper to the lowermost terrace. In its essential plan and design this stupa resembles those of Paharpur in Bangladesh and Barabudur in Java, both belonging to the 9th century and anticipated by the Stupas-shrine at Lauriya Nandangarh in North, Bihar, dating from the early centuries of the Christian era.

The Bodhnath contains not less than 108 sculptures of which the majority are of Tibetan character. Forty-seven images are represented in the yah-yum and at least ten depict the Siddhas of Tibet including Mil- ras-pa, Mar-po, Nar-po and Guru Padma kunkhawa, all wearing the peculiar Tibetan costume. Bodhnath also contains purely Indian gods of the Vajrayana, such as Shukleshari Lokesvara, Vak, Heuka and Yamantaka. Attributed to the Tamasho to King Sh Crawford (c. A.D. 884-615) this statue is obviously later than the Swyambhunath which is also attested by its mixed pantheon largely pertaining to the developed phase of Tantrayana.

While discussing Buddhist art in Nepal we have indicated the immense popularity of Chaitya-worship in the land, which is really a relic of the Hinayana stage when Buddhism was worshipped symbolically. Initially representing the paramita of the Master, the stupa or the chaitya became the symbol par excellence of the Master himself. Originally the chaitya was a simple structure unadorned by human figures but in course of time under the impact of Mahayana it began to be embellished with carved figures of the Buddha. In due course, with the proliferation of the Buddhist pantheon under the influence of Vajrayana, the figures of Dhyani Buddhas and the Bodhisattvas and even their Saktis joined a place on the various tiers of the chaitya. In Nepal we have countless chaityas of all the three types, of a size varying usually between 5 and half to 8 feet, encountered in the streets and lanes, in and around the Buddhist shrines and in the numerous courtyards of the Khals, now inhabited by Buddhist householders. These chaityas are either votive, i.e. put up as an act of piety, or funerary or commemorative and the practice of erecting them is still in vogue.

The earliest of these, dating from the Lichchhavi times, are smaller in size and usually bereft of human figures and have a distinctive form and design with a well-shaped hemispherical dome (asli) and are made of a high quality sandstone which takes a smooth polish. Invariably the dome has an aperture at the top to receive the crowning members which are lost and are now replaced by a very late monolithic piece of different variety of stone showing the design of the hemaka crowned by the usual rings often carved with teems at the base. With this common denominator, the Lichchhavi chaityas have many varieties and types. The smaller or the simpler chaitya stand on a square plinth (nabhi) of one or two receding tiers with a projection in the middle for accommodating a niche design on all the four faces. The niches are thus trikuta on plan and rest on one or more plain substructures of similar design. The niches are shallow and empty and are framed by pilasters or pataha-latai (scrolls) crowned by a kritrusha. Sometimes the decoration is extended to the flanks of the niches or to the middle portion of the substructure which are embellished with scrolls, kimara,
The depiction of lions at the corners with two bodies and a common head follows the characteristic Indian pattern as seen on the Gupta temple at Sanchi and Yogam. The chaitya-motif, used as a decorative design, shows a replica of the simplest chaitya with a hemispherical dome resting on one or two circular medhas and surmounted by a nandana and a flail of three to five receding stages, crowned by an anahata or accompanied by a yajnopave and embellished with flowing banners and garlands.

On more ornate examples of the actual chaitya, the number of medhas is increased to three or four and rarely even five tiers and there is a multiplication of the niche design, normally to three on each face. Even with multiple tiers of medhas, the basic form of the majority of the chaityas continue to be square of the trinatha or cruciform pattern with a niche projection in the middle. It is only in highly ornate examples, such as those encountered in the Chalukya complex, that we find the lower tiers of medhas square and the upper tier circular or twelve-sided, embellished with a string of the familiar ornamental designs sometimes adding a garland of chaitya-window motif on the uppermost tier, but the surrounding dome or anda is invariably a plain hemisphere devoid of any ornamentation.

The Lichchhavi chaitya, hitherto discussed, obviously pertain to the pristine Hinayana form and are obviously earlier than those embellished with figures of Buddhas and Bodhisattvas under the influence of Mahayana. While dealing with the Buddhist Art in Nepal we have already discussed the figure-like type of Lichchhavi chaityas and seen how the four-faced chaityas from Dhovaka Kha containing four identical figures of Buddhas in the top niches and those of Pakhapani, Vajrapani, Buddha and probably Maitreya (Buddha) in the lower niches are stylistically and palaeographically attributable to the 7th century and are followed by similar but more developed figurative chaityas from Gana Bha, Patan, and Thamel, Kathmandu, attributable respectively to the 8th and 9th centuries. These indeed are typical of the later Lichchhavi chaityas and are followed by the early and late Malla chaitya and maha, loaded with flambouyant vegetal and geometrical decoration in the rococo style and embellished with figures of Dhyani Buddhas, Bodhisattvas, Tara and sometimes with anthropomorphised forms of such devotional objects and concepts as music, dance and ritual equipment, under the impact of Vajrayana and Tantrayana.

The Buddhist monastic in Nepal, as in India, is modelled after the domestic household on plan and is a quadrangular structure with an open courtyard in the middle and a group of buildings on all the four sides, of two or more stories. Invariably the shrine faces the entrance
and the buildings on the remaining three sides are used as library, community hall, kitchen, refectory and storage room. Normally the living rooms are on the upper floors and the storage rooms are on the ground floor. The monasteries are tile-roofed structures made of brick with liberal use of timber for roofs and ceilings, doors and windows, pillars and architraves and brackets and struts. Some of the monasteries in Nepal Valley show doors and windows with beautifully carved tympanums and contain pillar and architraves and more particularly struts and brackets, embellished with elaborate figures and relief carving. The finest and oldest surviving wood-carvings are seen on the Salabhanjika struts of the Rukmini-mahavihara, Patan, stylistically datable from circa 15th century. The door-tympanums of the Chise Bahal and the Mushe Bahal at Kathmandu almowed with Buddhist deities in a setting of elaborate Kalo-mahal and dragon designs crowned by kirtimukha, assignable to circa 15th century, are notable for their artistic execution. The former monastery also contains struts carved with labelled anthropomorphic figures of nakshatras (constellations).

The Lichchhavi inscriptions mention a large number of viharas to which liberal donations were made by kings and commoners. Some of them appear to have been royal foundations such as Sri-Manavihara which was evidently founded by king Manadeva. Sri-Rajavihara appears to have been founded by king Dharmadeva, father of Manadeva (9th cent.) and was probably augmented by Anuwarman (early 10th cent.) who is known to have patronised both Hindu and Buddhist shrines and establishments. Sri-Sivadevavihara was evidently founded by king Suvadeva and was later called the Hiranyavarna-mahavihara after it was renovated and gift by king Rudradeva. The last one is one of the best maintained viharas with a gorgeous pagoda-shaped shrine of three metal-plated receding roofs with excellent metal figures and carvings of some of them dating back to circa 11th century.

The Kathmandu Valley and particularly its twin cities, viz. Kathmandu and Patan, teem with Buddhist shrines and monasteries which are inhabited by householders ever since king Yakshamalla forced the Buddhist monk by a royal decree to take to married life and to accept the Hindu caste system. The Buddhist shrines and temples of the pagoda as well as the vihara type stand pull-mell, rubbing shoulders with the Hindu shrines. While historically the origins of some of them may date back to the Lichchhavi times, often as a part of the Lichchhavi viharas mentioned above, they have undergone wholesale and repeated renovations and none of them is earlier than the 15th century and only a handful may antedate the 16th century. Among the pagoda-shaped temples noteworthy are the temple of Machhindranath in Kathmandu and Patan and that of Harititor Ajima at Swayambhunath, beside the central temple of Lokesvara at the Hiranyavarna-mahavihara discussed above. Among

50
the six-square-shaped temples the most remarkable is the Mahabodhi at Patan, built of Tella (gold-brown) bricks by Vasi Abhayagiri during the 14th century. Modeled after the Mahabodhi Temple at Bodh Gaya, the complex comprises a paghajang temple standing on a lofty stone platform with a principal stupa surrounded by four subsidiary ones. While the main temple enshrines an image of seated Buddha, there is a subsidiary shrine dedicated to Magadha. Both the temples are lavishly decorated with rows of terracotta figures of Buddha and decorative reliefs of considerable artistic merit.
The Bulletin of Tibetology seeks to serve the reader with an interest in this field of study. The "motif portraying the home on the mountains" suggests the dimensions of the field.