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BUDDHIST ART AND ARCHITECTURE IN INDIA
AND NEPAL

By

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PREFACE

I am indeed grateful to the Chogyal 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 influence be it coming from her great southern neighbour India and her great northern neighbour Tibet and has had the genius to absorb these influences and have become truly Nepali. 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 Denjung Chogyal 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 hazy 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, Vaisali 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 quadrupedal 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 armed deities. 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 aridity 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 Pedestal column is decorated with flutings and the bell-member forms its basal component. Thus the two are disparate not only in function and design but also in tradition and basic concept. The affinities between the two of form, finish and gloss are really due to the "inheritance of common artistic tradition." In the words of C. M. Narasimhaya, rather than to direct influence or adaptation.

A rock-cut sculpture depicting the feet of an elephant at Dhauli in close proximity to the Akakan 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 Renuwarwa 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 "mahaa-yajya-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 stoicism, massive frontality and a flattened treatment with no co-ordination of parts. The Patna and Benarai Yakshas and Yakshis and similar figures found in many parts of north and central India share the rudiments 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 Didarganj Yakshi; which with its fully rounded form and fluid lines, its lively and sensitive modelling of limbs, its graceful stance and the almost sensual touch of the soft, warm flesh anticipates the voluptuous Yakshi forms on the Mathura railing.

**SUNGA 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 dictum. 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. That which existed was real to the artist and the world.**
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, bodhisattva, drusa-chakra or naga, etc. This art also effected a synthesis between the higher religion and the folk religion as represented by the popular divinities like the Yakshas, nagas and the nitrishkhas, 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 curved 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 earring 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 Bodhgaya 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 Statahana art. The horizontal and vertical arrangement of the reliefs unfold its fullest possibilities at Sanchi and lead to varied 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 Relics 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 single parts with gliding sinuosity and sure movement. The guardian figures and the Yaksha, surging with pent-up energies, more freely and the Yakshi-dryads with full curves and charming female contours stretch 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 varied aspects and moods. There is a faithful and loving portrayal of the aniconic life of the court, the exciting life in the town, the modest life of the country side and the luxuriant vegetation of the forest and again 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 artificiality and idealism and is characterized by simple naturalism and transparent sincerity with a wide and universal appeal.

VENGI SCHOOL

The Buddhist art of the Vengi School which started with Amarasiri and Jagyaya-peta 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 Amarasiri, Nagapooshanapada, Alhuru, Gananathapura and Goli. Locally, it has 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. Exquisitely modelled bodies exhibit heavy swelling torsos supported on legs of unearthly slenderness. Human figure in this art replaces the plant and appears in all elasticity, exuberance and pliability. Some exquisite scenes with tall and slender figures with sturdy torsos, in all poses and attitudes, sitting, standing, beading, flying, dancing and hovering 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 capricious panegyric of worldly life!" It is indeed the most voluptuous art. But compared to the unabashed lewdness of Mathura, the sensuousness of Amarasiri 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 maniacal frenzy. "It appears that Indian 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 link together the whole scene. The figures often entwine and intertwine in a spiral or parabolic 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 revered centre of art right from the 2nd century B.C. onwards, its heyday 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 Buddha figure 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 scruples against the human representation of the Great Teacher, is fashioned in the form of the colossal yaksha and is likewise characterized by massive bellies and earth-bound volume. The known early images of the Buddha, including some dating in year 2 and year 5 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 abhaya-mudra and the clenched left hand kept on the waist holding the gathered ends of the sash. The entire posture 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 gentle 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 Yakshi and vrīdhākṣaras 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 sexual and suggestively erotic.

**Gandharan Art**

The Gandharan 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 Gandharan School also produced the Buddha image, but the Gandharan Buddha plastically belong to an extraneous and hybrid art tradition which follows the Indian tradition only in regard to iconography. The Mathura Buddha lacked spiritual expression, so did the Gandharan one. But the former, based on indigenous standard plasticity and iconography, expressed an Indian conception and was true to Indian ideals psychologically as well as culturally. The Gandharan figures and reliefs lacked spontaneity or emotional character that distinguished the art of Bharhut, Sanchi, Amaravati and Mathura. The Gandharan art was really an imported 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 Gandharan art is an 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 purity 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 infected 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 creeper 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 sap of life ever flowing
within, and the face is lit up with this experience and the eyes, with deeping
eye-lid-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 drapery or jewellery which are indeed
used sparingly with an eye for the plastic sensitiveness. While the
earlier art was extrovert and concerned with mundane existence, this
art isintrovert and aims at visualising the superman endowed with the
highest wisdom (jnana samaya) 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 characterised by a semi-bald or naked
and stilled body form and a serenity of expression which marks not
only figures of gods but also of mortals. The serenity and luminosity
of the 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 Kusha, were looked upon with greatest sanctity. To these were added four other places also intimately associated with his life, viz. Saravati, Sankaya, Rajagriha and Vaishali, which together with the first four were regarded as the eight holy places (astamahatmyana), celebrated alike in Buddhist lore as well as art. At Saravati and Sankaya (modern Sankrā, District Farrukhabad) Buddha is believed to have performed great feats of miracles. At Rajagriha the Master tamed 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 Kaushambi 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 enshrining the body-relics 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 exerted 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 Mungerpur of north Bihar, in the Nepal Tarai, at Sarnath near Varanasi and Kaushambi near Allahabad, in the Meerut and Umbala Districts and at Sanchi in central India. Made of Chunar sandstone and bearing a highly lustreous polish, the pillars are tapering monolithic shafts, between 10 and 15 m. high, with an ornamental capital, surmounted by powerful animal-sculpture of symbolical 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 that at Lauriya-Nandangarh (District Champaran), which is complete with the Asokan edicts and a capital crowned by a stately figure of lion.
1. STUPE—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 deconse (parinirvāna) 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 holy relics (stupika) or the personal effects (paribhāga) of Buddha and Buddhist saints or to commemorate spots and events of religious significance (adheka).

The stupa was a solid structural dome (anda), usually raised on one or more terraces and surmounted by a raised pavilion (sārnika) from which rose the shaft of the crowning umbrella (echatra). The stupas had one or more circumambulatory passages (pradakṣinā-patha) which were usually enclosed by railing (reka). 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-Asokan date is that at Piprahwa in Batt District of Uttar Pradesh, which yielded many relic’s a vase, inscribed in characters believed to be pre-Asokan, 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 extant 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 pertained to Lord Buddha himself.

Lauriya (District Champaran) contains, besides as inscribed Asokan pillar, fifteen stupa-mounds. Four of them were excavated in 1904-05 and as 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 by 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 Asokan 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 uninscription 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 relics-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 1, Plate I

STUPA 1 SANCHI Plate I

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attributed to Aoka, 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, enclosed by a wooden railing and a stone umbrella at the summit, of whose pieces were recovered from the site. The only other structure which went with this was the Aokan pillar which stood 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 from 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 colored. At the summit of the stupa was built a diminutive square railing barnaka (barnaka) 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 massive stone balustrade. This balustrade, consisting of carved uprights, triple cross-bars at a lintel-like section and copings with serrations, 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-carved 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, wood-like in design and composed of two square uprights, surmounted by capitals, which in their turn supported three carved 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 motifs, the entire composition being significantly crowned by the symbol of dharmachakra.

Remains of Mauryan brick stupa of a unique type have been recovered at Bela (Jalpaiguri District). Of the stupa only bits of foundation have survived together with pieces of a stone umbrella and a bowl, bearing the distinctive Maurya polish, the former being probably the crowning member of the stupa. The main interest of the monument lies in the enclosing circular shrine (diam. 79 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 porch, 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

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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 Tulaja-lena group at Junnar.

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 1918 uncovered numerous stupas and monasteries, the earliest attributable to the time of Asoka. The nucleus of the brick-built Dharmarajika 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 hamrake. 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 63 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 58.25 m. and enclosed by wooden railings, was enlarged by 17.20 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 symbolical 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-covertment, 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 Jaggaajas-peta, Guhasta, Gudivala and Bhuttiprolu in Krishna District. These
mapas 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 supporting a row of five ornamental pillars (goapa-khambhas). The earlier examples at Bhatlipur and Gadwals were of solid brickwork, while those at Amarkali and Ghantagiri 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 mapas were finished with plaster and most of the larger ones were embellished at the base with sculptured marble panels, the example at Amarkali being particularly noted for them. The superstructure of the mapa is invariably missing, but it can be visualized by contemporary plastic representations or the Amarkali marble friezes. As regards dimensions, their diameter ranges from 71 feet for the smallest example at Jagannathpura to upwards of 100 feet for those at Bhatkipura, Gadwals, Ghantagiri and Amarkali, the last having an approximate diameter of between 75 feet for the mapa and 131 feet for the enclosing wall with a conjured height of about 100 feet. The examples at Nagarparkar, definitely datable to second-third centuries, range in diameter from 73 to 104 feet.

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

Like plastic art, architecture also had a peculiar regional development in ancient Gandhara, or the north-west region of Pakistan, during the first five centuries of the Christian era. This region is studied with numerous Buddhist sites, like Taxila and Monklya in Rawalpindi District; Takht-i-Bahi, Sheri Bahlol and Jamangali near Mardan; and Churna in Peshawar District, which have both mapas and monasteries, the latter built on the plan of an open rectangular court enclosed by cells and cellas on four sides with an anexe comprising assembly-hall, kitchen and refectory. The mapas, which, like the monasteries are executed in stone-cutting and finished with lime or stoero-plaster, are embellished with Buddhist images and designs of Indo-Corinbean pillars which are typical of the Gandhara art. The earlier mapas, represented by the example at Monklya and the Dharmanajika-mapa at Taxila, are characterized by a hemispherical shape. But the remaining Gandhara mapas 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 path. The mapas are generally surrounded by a large number of votive mapas 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 Tihiti-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 Sohiji-i-bahi near Peshawar which yielded the celebrated relic-casket of Kan-i-ba. 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 Mitapakhla 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 sanctuary with an image of Buddha in it.

The recent excavation at Birmi in District Sabor-Kantha of Gujarat has exposed the remains of large Buddhist establishments, comprising a brick-stupa and monastery. The stupa with a chapel, resting on two square platforms, is a massive edifice measuring 76 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 pilasters, while the upper platform was adorned by ten single pilasters 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-foliage, scrolls and dentils. This monument resembles the brick-stupa at Mitapakhla (Pakistan) in design and style and elegance of terracotta sculpture. The discovery of the heart of the stupa of an inscribed relic-casket recording that the 'great stupa' was built near the 'great monastery' during the reign of the Western Kshatrapa king Rudra-dera (II) in the year 173 (A.D. 173) 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 eleventh century. They occur on Buddhist sites like Sarnath, Sanchi-Malaph (Gonda-Budhais Districts), and Kaia (Dwara District), the earlier nuclei of the Dharmarajika at
Sarnath exhibiting a hemispherical form have already been referred to. Most of the existing superstructures 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 Dhamekh stupa at Sarnath, dating from the Gupta period. It is a massive towering structure (diam. 31 feet, extant ht. 143 feet including foundation) with a 36 feet high basement made of solid masonry, while its foundation and the 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 super 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 temple architecture of Greater India including Tibet, Birm, Siam, Cambodia and the Islands of Indonesia.

The development of the stupa in western India generally followed the lines identical with other parts of the country, as evident from a study of the rock-cut stupas 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 (273-232 B.C.) and his grandson Devananda both of whom excavated a group of seven caves on the Bhadar and Negabali 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 Devananda, which testify that they were excavated for the restorers of the Ajvija sect. The two remarkable examples of the group are the Sudama cave, dedicated in the third year of Asoka's reign, and the Lomas Rishi cave, the only excavation with the date of excavation. Both are lithic copies of structures in wood, their plan consisting of a rectangular antechamber leading to a circular cell. The antechamber (1.5 x 1.6 feet) x 13 feet) in the Sudama cave has a stone entrance and is vaulted, while its cell (diam. 13 feet; ht. 12 feet) has a hemispherical domed roof with an overhanging eave representing eaves and parallel grooves on the walls imitating wood plank work. The Lomas Rishi cave is even more notable and shows an ornamental entrance-porch, carved to represent the gabled entrance of a wooden building with sloping uprights, jointed beams and rafters, an ogee arch of laminated planks crowned by a finial and perforated lattice work. all features of wooden architecture. Below the lattice-work occurs a beautiful carved frieze depicting elephants worshipping stupas.
The rock-cut architecture, initiated by Asoka 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 Kanchi and Rajagriha 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 trip 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, Beula, Junnar and Karla in Poona District; Elephanta and Kanheri near Bombay; Nasik; and Pitalkhora, Aurangabad, Ajanta and Elora in Aurangabad District. Ajanta has twenty-nine Buddhist excavations ranging in date from second century B.C. to seventh century A.D., while Elora has as many as thirty-four excavations, dating from fifth to eighth century, of which the earliest are Buddhist followed by Brahmanical and Jain gavas in the chronological order.

EARLY BUDDHIST CHAITYA-HALLS OF WESTERN INDIA (6TH-2ND B.C. A.D.)

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) chitya-hall and (2) monastery and copied in rock the structural forms practised in less permanent material like wood. The chitya-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 Barabar by eliminating the barrier between the ante-chamber and the cell of the latter and providing a circumanambulatory passage round its circular cell which is substituted by a stupa. Thus these chitya-halls were copies of timber structures is evident not only from the servile imitiation 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 facade which consists of a screen with a doorway or doorways below and a prominent arch-window above, through which light is admitted into the hall. The facade is relieved with designs of arcade and railing and occasional sculpture and in some cases has a front portico or vestibule, usually of timber, attached to it.
The more important chaitya-halls occur at Bhaja in Poona District, Kondane in Kolaba District; Pitalbhore and Ajanta (cave no. 10) in Aurangabad District; Bedaa in Poona District; Ajanta (cave no. 9) at Nasik (Pandhena); Junnar and Karle in Poona District; and Kathiri on Silasette 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 maha-dombh 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 26 feet x 20 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 Pitalbhore 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 maha-dombh has a double tier at the base and a slightly elongated dome. The Bedaa cave shows elaborated facade with pillars and pilasters in the front decorated with bell-capital crowned by spiral human and animal sculptures. Cave no. 9 at Ajanta and the Pandhena 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 minaret gallery. The latter shows a two-storied ornamental facade characterized by a carved lunette above the doorway and an arcade with repeated maha motif and with bell-capital pillars flanking the arch-window. The pillars of its interior are almost perpendicular and better proportioned and have a pot-base and a square abacus, while its maha 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 Tukha-lou is remarkable for its circular plan (diam. 24 feet) with a maha in a domed aisle of twelve pillars.

The chaitya-hall at Karle is the largest (124 feet x 62 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 surrounded by structural woodwork in the upper storey and three doorways with the intervening space decorated with fine sculpture of donocouples and indolent Gupta sculptures 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 lions, originally supporting a dharma-shastra. But more impressive than these are the pillars dividing the nave from the aisles, which show a porticoes, octagonal shaft and an elaborate capital, crowned by split statues, consisting of two kneeling elephants, each bearing a noble couple in front, and caparisoned horses with riders at the back. The stupa is of the tall cylindrical variety with two tall-courses, and with the original wooden umbrella intact. Datable to the close of the first century A.D., this is indeed one of the most magnificent monuments of India.

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

LATER BUDDHIST CAVES OF WESTERN INDIA (c. A.D. 500-642)

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 stupa 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 24 at Ajanta which are the earliest products of this phase. The former, which is the earlier (c. 460) and finer of the two, has precisely the same plan and dimensions as Ajanta chaitya-hill 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 triratna or frieze running round the nave. Over this triratna rises the vaulted roof, the ribs of which are now hewn out of rock. The brackets and the triratna, 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 caitya-figured figure of Buddha, occurring in a recessed niche on the stupa which is of a very ornate and elongated design with tall finial, consisting of a hemastika, triple umbrellas and a vane, the last touching the roof above.
Chatrapalli no. 16, which is a little larger and later (c. sixth century), resembles hall no. 19 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 laded with plastic carvings of which the central one is a seated image of Buddha in an elaborately carved niche.

The last chatrapalli of this phase and the best known of the Buddhist excavations at Ellora is the V Roeukarma cave, datable to c. seventh century. Larger (85 feet x 14 feet) than the foregoing Ajanta chatrapalli, it is not so lavishly sculptured as the latter, though its stupa is more evolved and shows exceptional 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-shield now visible, however, in the facade, where the open-moon-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 15) 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 mural surface 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 17-13), 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 indistinguishable 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
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-topped structure of slender stones comprising a plan of a square sanctuary with a shallow pediment resting on four pillars in front. The decoration is confined to the doorsway showing a pair of bulls of stone and rosettes and the pillars which are square below and eight and sixteen-sided above with a flared bell-shaped surmounted by lion brackets. Considered as a classic example of rigid discipline, perfect articulation and restrained decoration, this temple lays the logical foundation of temple architecture in north India, which developed in due course a shraddha 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 bustling Buddhist centre with numerous temples, stupas and monasteries. According to tradition a large number of monasteries and temples were erected at the site to commemorate the incident before and after enlightenment but only few can now be traced. Of the earliest shrine, traditionally attributed to Akashaganga, only the remains of the sandstone shrine with the characteristic Wu yin preserved decorative designs have survived and is seen beneath the holy lumbini tree. To the Sunga period belongs a portion of the main gate dating carved with bas-reliefs, typical of the age. The remaining portion of the railing belongs to the Gupta period. The main brick-built shrine known the Mahabodhi temple Plate II.
MAHABODHI TEMPLE, SODHIGAVA PLATE II

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

"To the east of the Bodhi Tree was a temple (ching-tse), 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 7 tiers of niches with gold images; its four walls were adorned with exquisite carvings of pearl-strings and genii; on the roof was a gilt copper amalaka; connected with the east side of the temple were three holy 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 Kouk-tien-pei P'ına, and on the right one of Tush-shi (Maitreya) P'ına, 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 20 ft. high which encompasses the lower cella (now the main sanctuary) 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 Rajgír and a suburb of the ancient city, was visited by Lord Buddha, Asoka is said to have worshipped at the shrine of Suipurvia, Buddha’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. 647-48) Nalanda had become the principal centre of Mahayana learning and a famed university-town with numerous shrines and monasteries which attracted scholars from far and near. The Chinese pilgrim Huien 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 sanctuary being placed on the upper tier which was approached by a grand flight of steps. The facades of both the tiers were plastered 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 pedantype vihara with superimposed conical towers and façades adorned with niches containing fine Buddhist stoop images of the late Gupta style. The structures were imposing multi-storied rectangular buildings, each with an open courtyard, enclosed 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 Savatti, the capital of the Kosala kingdom, was the scene of many a sermon of Buddha and has been identified with the twin sites of Sanchi-Mulbe, located in Gonda and Bahuch District of Uttar Pradesh. Excavations conducted between 1907 and 1911 have revealed at Sanchi, representing ancient Jetavana, a number of shrines, monasteries and stupas, the earliest of which, probably of the Mauryan age, yielded a sandstone stupa containing metal reliquaries with a gold leaf and a silver punch-marked coin. Mulbe, representing Savatti, is a fortified town with ruins of residential houses as well as brick stupas and shrines, one of which contained more than three hundred terracotta panels, depicting scenes from the Rama-rama in the Gupta style.

Kusambip (District Allahabad), the reputed capital of the ancient Vaishali 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 1937-38, the site is being continuously excavated by the Allahabad University since 1949. The excavations have thrown light on the age and character of the massive fortifications which enclose the ancient town and of the connected habitation. In a corner of the fortified city, there have been cleared the extensive remains of the Vaishaliya monastery, intimately associated with Lord Buddha, which show continuous occupation from circa sixth century B.C. to second century B.C. when it was destroyed by the Kusanas.

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

The main stupa-like stūra of brick, with a base measuring 14.5 m. square with six elegantly-modelled projections on each side and a circular drum, the interior of which was re-lighted as a wheel with twelve spokes with the incensarios placed in internal seating. Dating from circa eight centuries, it was twice enlarged and enclosed by numerous viharas.
of brick and stone, including clusters of miniature monolithic ones. Facing the main stupa were two brick monasteries in a row, with the usual plan, the larger one measuring 24.8 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 affected India also registered their ripples in Nepal. Historically, Buddhism was the first established religion which reached Nepal perhaps as early as the time of Asoka. The early form of Buddhism believed in worshipping the Buddha through symbols and regarded the chhōpa or the stupa as an important cult object symbolizing the Master. The immense popularity of chhōpa - worship in Nepal is indeed a relic of the Hinayana stage, and well finished Lichchhavi chhōpas 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 stupa at Patna Plate III, which are attributed to Asoka, no other monumental mausoleum of the pristine Hinayana form have yet been identified in Nepal. It is not unlikely that the older folk divinities like Yakshas and Nāgas, which may have commanded popular worship in Nepal as they did in India, were assimilated in the Buddhist cult as acolyte 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 (possibly as an attendant of a Buddhist chhōpa) than a Bodhisattva who at such an early age represented the Buddha himself.
In course of time Hinayana, which comprised the Sramakaya and Pratyokabaladhatuaya and was a strict and rigid system, gave place to the more humane Mahayana or Bodhisattvayana, symbolised by the compassion 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 charuha begins 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 no 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 nayana of the Madhyamikas, the Vajrayanists added a new element of mahamoha 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 Skandas 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 Sakta 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 tenets and practices of the Buddhist Mantrayana as well as Tantric Sāvism 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 Sakta 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 yid-kun 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 yid-kun. 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 yid-kun posture.

The cult of the Dhyani Buddhas, who are assigned definite positions in the cosmogony of the stupa 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 Divaka Bana chorten palaeographically 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 chaitya from Ghirri,
Though, there are four figures of Buddha seated respectively in dhyanas, abhaya, varada, and dharmachakra-mudra, confirming that these represent Dhyani Buddhas. A pair of Labhati statues from the Alkapuri, Kangho, Tsho, Pats, display in the four-arched Dhyani Buddha seated respectively in the mudra, abhaya dhyanas and dharmachakra-mudra, the latter depicted in one case in the prabho-pakshamu.

The cult of the Adinathas, which is equally popular in Nepal, grew in the Buddhist monastery of eastern India not earlier than the tenth century. According to the Surya-priya Sutra, Adinatha first manifested himself in Nep. in the form of a flame of fire and Manjusri enacted a temple over it. This temple is identified as the Swetambur-ashram, which is the most celebrated Buddhist monastery in Nepal. According to some local tradition, Surya is the self-born or the Adinatha, who manifested himself in the form of a lady. Since the five Dhyani Buddhas played a prominent role in the formulation of the Goddess pantheon, we may derive their characteristic indicating the doles which create form from each.

The propitiation of the deities family is Dhyani Buddha Akboloha, who is seated in dhyanas, exhibits dharmachakra-mudra and presides over the eastern direction. His Sakti is Lomola, his bodhisattva is Vajrapani, his mudra is dharani and a pair of elephants constitutes his vehicle. His kuladeva is Vishnu, Chandrashekhara and Budakripa are the principal gods, while Mukhaibhara, Jangblu, Jekhsaa, Papanista, Mahakapalyang and Narasa are the principal gods serving under him.

The male family is presided over by Yar-cho, who holds dharma-chakra-mudra and is seated in vajra. His Sakti is Vajrapani's wife and his bodhisattva is Samantabhadra. He is assigned a place in the centre of the universe and is often shown between the east and south. Among the very few local deities, he may be mentioned Mount, Lhakhangchup, Shigpata, Araglota, Mahakapalyang, Vajrapani, Khidigbula and Myotya.

The new family originates from Ahlibri who is red in colour, shows the dhyanasana and presides over the western direction. His mudra is bhumisparsha and he wears a pair of peacocks. His Sakti is Bhadra and his bodhisattva is Padmapani. Prominent deities of this family include Lomola, Saptaktra, Hanzhi, Chodrupaktu, Jamangbula, Kurkulla, Holka and Skorlulam.

The remaining of the chintamani family is Parmachambar who is of yellow colour, holds the wheel mudra and presides over the south. His Sakti is Moudh, his bodhisattva is Jambhala, while a pair of him constitutes his vehicle. Prominent deities sitting under him include Jambhala, Gunganga, Jambhala, Khadgibula, Parshvanatha, Mahasamartha, Vakrata and the twelve Parnas. 33
The smaragd family is presided over by Amoghadishah who is of green colour and exhibits abhaya-mudra. He presides over the north direction, his cognisance being nivara and vehicle a pair of Garudas. His Sakhi is Tara, while his Bodhisattva is Vajrapani. Principal deities of this family are Vishvakarman, Vighantasaka, Kshatrapati-Tara, Dhamcela-Tara, Parasahari, Mahavijaya, Vajranabhushala and the twelve Dharrinis,

Yaksha - Bodhisattva

The earliest image ho hettic 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 dons an uttarjaya on the left shoulder, the gathered folds of the uttarjaya 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 uttarjaya 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 kachchha of the dhoti and the looped and tasellated ends of the kunda-hara at the back are strongly reminiscent of the figure of Manibhadra Yaksha from Pawaya.2

Since our figure wears a kunda-hara and a sambha 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 therein 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 circa 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 yet found in the Kathmandu Valley are the standing figures of Buddha from Chisel and Bungemaru, 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 VII.

BUDDHA FROM BANGAMURA, 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
Bangamura figure, which is well preserved, shows the right hand of
Buddha stretched in vara and the left hand half-stretched holding
the gathered ends of the saunghat. A comparison of the two figures
shows that the hands of the Chabell Buddha, in spite of their poor preservation, were held identically. The Chabell 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. 189/63). The Rongwima Buddha, however, shows a distinctive oval pedestal, 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 Til-lung image of Vihara Vikrama dated in year 389 (A.D. 167) of king Manadeva.

A poorly preserved and defaced standing Buddha image found from the ruins of a Buddhist Vihara near Buddha Nilkanth 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 Chapati, patan showing the Buddha seated (probably in bhikusana mudra), flanked on each side by a Bodhisattva carrying chakra and padma and wearing unusually tall krama dhoti. Archaeologically 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-bhati (Buddhist shrine) and a bhikusana sangha.

In the next stage the Buddha figures stand in graceful abhanga with their right hand stretched in the varadamudra and the left hand raised shoulder high, holding the gathered end of the sanghati. To about the 7th century are assignable two such standing Buddha images carved in two out of the four niches of the samatha shikhara (prismatic) shikhara at Dhulikshula, Kathmandu, one showing Mathara type of drapery and the other the wet drapery of Samath, but both revealing the krama with its knot and the looped scarfs end. A cuneiform limestone figure of standing Buddha is known from a private collection at Law Form, Ramshah Path, Kathmandu, Plate VIII.
BUDDHA 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 Dhivaka Buddha figures, on the other hand, have a Nepalese 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 Dhuska Baha chaitya represent Vijayapati 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 saravodbhava image kept in the hiti at Nag Bhul, Patan, shows standing figures of Padmapani, Maitreya, Vijayapati and Buddha, the last being a replica of the Dhuska Baha Buddha denoting the Saranath drapery. That these figures are at least half a century later than those of Dhuska Baha is indicated by their developed modelling and iconographical features and the fact that all of them have flame-fringed oval nimbus and prabhasali. A loose Buddha figure of black limestone in the Nag Bhul shrine nearby also pertains to a comparable date and style with its body type and drapery derived from Saranath and its largeish everted head from Mathura.

There is a battered and defaced saravodbhava stele in a dried-up hiti at Kashi Toli, Patan, which is practically a replica of the Nag Bhul stele discussed above. The conventionalised treatment of figures including that of the Buddha and the presence of bud-and-flame borders for both the nimbus and the prabhasali would indicate a ninth century date for it.

There is a prismatic late Lichchhavi chaitya in the Tha Bhul 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 vajra 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 sahahat 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 11’ high standing Buddha from Swayambhunath Plate IX
which follows the iconographical type of the Buddha figure on
the Nag Bahal stela derived from the Sarnath model, but its
facial features and modelling as also its developed flame-fringed
oval nimbus and padma-leaf approximate the style of the early
Pala Buddha figures of eastern India. The Buddha image lying
half-buried on the Aryan ish resembles the Swayambhunatha image
with this difference that its head is large and avoid. These two Buddha figures are stylistically attributable to c. 900 A.D.

The 12a style of seated as well as standing Buddha figures representing the Master in the varada, abhayas, vajrapani and bhramara-mudras and wearing the Sarwath type of wet drapery became stereotyped in Nepal and continued to be made there in limited quantity till the 9th century. These are found in or around the Buddhist chaityas and viharas 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 relatively fewer in Nepal. Two sculptures of the 9th century representing life-scenes, however, are remarkable for their elegant modelling and narrative vivacity. One of them from Yangal biti, 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 yaksas including a skeletal figure resembling Chamunda, a buffalo-headed demon and Ganesa. Wielding axe, gesticulating and launching assaults on the Buddha. The other from Doopatan 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 rekhsana holding a branch of the tree which has bent down and quickened to her touch with the infant Buddha standing on a lotus against an oval padhareda, 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. Unlike the first sculpture is reminiscent of the same scene depicted in Cave 5 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 Trayastriṃśa heaven, 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 a padmasana orviparyayakāśana on a lotus with their hands held in one of the five mudrās (associated with the Buddha), often carrying also a bōdhi 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 Akshobhya with bhūmisparsa-mudrā is assigned a place in the east, Ratnasambhāva with the vajra-mudrā in the west and Amoghasiddhi with the abhaya-mudrā in the north. The place of Vairocana with the dharmachakra or svabhava-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 Akshobhya and Ratnasambhāva. It is indeed easy enough to spot the Dhyāni Buddhas when they are shown with their respective vahanas or cognizance marks, viz. vajra for Akshobhya, vajra for Ratnasambhāva, lotus for Amitabha, vajra for Vairocana and visvavajra for Amoghasiddhi. The last Dhyāni Buddha is also distinguished by the canopy of serpent hoods under which he is often shown as seated.

Images of the five Dhyāni Buddhas are very popular in Nepal and are found placed around the chaityas and stupas in the appropriate directions. The lower tiers of the larger chaityas and stupas also accommodate images of the Buddha-asattvas relating to the respective Dhyāni Buddhas, as seen on a late Malla chaitya, bekiled the Rudravarna-mahāvihara 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 rajgrahās.
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 Nighthaw Pillar found in the Nepal Tarai, which records the existence of the Ka-sa-khami 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 Piprakahwa 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 23 ft. high with a battered top and thus compares favourably with the Great Stupa at Sanchi which is well preserved measuring 152 ft. in diam. and 54 ft. high. It is well known that the Piprakhamma Stupa yielded an incised casket containing the body relics of Lord Buddha.

Two brick stupas have been recently excavated at Tilchukot 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 7 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 Piprakhamma two of 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 Charumati married a local prince and led a retired life in a monastery built by her at Deopatan, which is designated after her as Chaumati-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 Suchabhisambha (diam. about 60 ft., ht. about 30 ft.) which is situated on an isolated hill and is considered ageless according to pious belief, 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 Licchavi inscriptions attests the antiquity of the site and the Stupa itself appears to have been referred to as sattva chaitya-aha, ... in a mutilated inscription of Amogavarmana (c. A.D. 695-10) found at a place called Guharka in the Valley. A doubtless record of the Stupa's existence, however, occurs in a Buddhist manuscript of the 11th century which illus trates conventional stupas, unlike the one at the site, and labels it as Nepali Suchabhi.
Chiseh. The (re-)erected metal-plated portion surmounting the dome (anda) comprises of (1) square harma painted with the eye-motif on all the four faces, (2) a series of 13 tapering circular rings representing the thirteen heavens with a teroma (syphon) at the base carved with figures of the Dhyani Buddhas, (3) amoleka, (4) dibhota, and (5) garya or bell-funnel. The Kapala-samadhati attributes its authorship to king Vri-hadeva, great-grandfather of Manadeva, who is described as getaka-samana-patih-pada in the Pashupati inscription of King Jaydeva II. In a late Sanskrit manuscript text called Daramba, preserved in Nepal, it is stated that king Vrishadeva converted a Siva temple into a Buddhist chaitya. Be that as it may, there is every possibility that the Swayambhу was built during the early Lichchhavi period as a simple chaitya of primitive Hinayana form with a harma and dibhota and was subsequently embellished with shrine-projections and developed crowning members under the impact first of Mahayan and then of Vajrayana and Tantrayana. At present there are nine shrine projections enriching images of the five Dhyani Buddhas and four Tunas which must have been introduced after the tenth century under the influence of Vajrayana, while the cult of Avalokiteshvara with which Swayambhу is popularly identified is a still later development. The compound of the Swayambhу 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-redating as image of Hari, 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 Kushan period.1

While most of the monuments stupa of the Valley are practically smaller replicas of the Swayambhunath with minor variations, the Bodhnath and the Khati Chaitya, which stands in isolation with the Swayambhу, 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 Swayambhу, with this difference that the representation of the thirteen heavens here is pyramidal. Further, the shrine-projections, enriching the five Dhyani Buddhаs are shifted here from the anda proper to the lowestmost terrace. In its essential plan and design this stupa resembles those of Paharpur in Bangladesh and Borobudur in Java, both belonging to the 9th century and anticipated by the Sutas-shrīde 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 yad-yum and at least ten depict the Siddhās of Tibet including Mil- ras-pa, Mar-po Naro-pa and Guru Padma sambhava. All were in the peculiar Tibetan costume. Bodhnath also contains purely Indic gods of the Vajrayana, such as Shubheshari Lokeshvara, Vak, Heuka and Yamantaka. Attributed by the Yunnan to King Swoden (c. A.D. 788-813) this stupa is obviously later than the Swayambhun 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 chauya-worship in the land, which is really a relic of the Hinayana stage when Buddha was worshipped symbolically. Initially representing the parinirvana of the Master, the stupa or the chauya became the symbol par excellence of the M a-e: himself. Originally the chauya was a simple structure unadorned by human figures; but in course of time under the impact of Mahayana it began to be embellished with colossal figures of the Buddha. In due course, with the profusion of the Buddhist pantheon under the influence of Vajrayana, the figures of Dhyani Buddhas and the Bodhi attavas and even their Saktis joined a place on the various tiers of the chauyas. In Nepal we have countless chauyas of all the three types, of a size varying usually between 3 and half to 8 feet, encountered in the streets and lanes, in and around the Buddhist shrines and in the numerous courtyards of the Bahaits, now inhabited by Buddhist householders. These chauyas are either votive, i.e., put up as an act of piety, or funereal 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 distinct form and design with a well-shaped hemispherical dome (udh) 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 harika crowned by the usual 13 rings often carved with Scenes at the base. With this common denominator, the Lichchhavi chauyas have many varieties and types. The smaller or the simpler chauya stand on a square plinth (udita) of one or two receding tiers with a projection in the middle for accommodating a niche design on all the four faces. The uditas are thus trinatha 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 pute-latar (scroll) crowned by a kirtimukha. Sometimes the decoration is extended to the flanks of the niches or to the middle portion of the substructure which are embellished with scrollas, kimana...
halahase or lion or even chhatra designs so typical of the Gupta-Vakataka and early Chalukyan arts of India of 5th to 9th centuries AD. The depiction of lions at the corners with two bodies and a common head also follows the characteristic Indian pattern as seen on the Gupta temple at Sanchi and Yogya. The chhatra motif used as a decorative design shows a replica of the simplest chhatra with a hemispherical dome resting on one or two circular medhas and surmounted by a hastika and a finial of three to five receding stages, crowned by an encircle of accompanying by a ekaprajna and embellished with fluttering banners and garlands.

On more ornate examples of the actual chhatra, the number of medhas is increased to three or four and rarely even fivetiers 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 chhatras continue to be square of the minaka or cruciform pattern with niche projection in the middle. It is only in highly ornate examples, such as those encountered in the Chahel complex, that we find the lower tiers of medhas square and the upper tier circular or twelve-sided, embellished with string of the familiar ornamental designs sometimes adding a garland of chhatra-window motif on the uppermost tier, but the surrounding dome or andha is invariably a plain hemisphere devoid of any ornamentation.

The Lichchhavi chhatra, 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 type of Lichchhavi chhatra and seen how the four-faced chhatra from Dhankha Khā containing four identical figures of Buddhas in the top niches and those of parshapani, Vajrapani, Buddha and probably Mahtreya (Buddha) in the lower niches are stylistically and palaeographically attributable to the 7th century and are followed by similar but more developed figurative chhatras from Gana Boha, Patan, and Thamel, KTMandu, attributable respectively to the 8th and 9th centuries. These indeed are typical of the later Lichchhavi chhatra and are followed by the early and late Malla chhatra and rupas, loaded with biomorphic vegetal and geometrical decoration in the rococo style and embellished with figures of Dhyani Buddhas, Bodhisattvas, Tara and sometimes with anthropomorphized forms of such devotional objects and concepts as music, dance and ritual equipment, under the impact of Vajrayana and Tantrayana.

The Buddhist monastery in Nepal, as is 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 Rādavarna-mahavihara, Patan, stylistically datable from circa 15th century. The door-tympanums of the Chaushe Bahal and the Maha Bahal at Kathmandu adorned with Buddhist deities in a setting of elaborate Kalu-mohana 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 (7th cent.) and was probably augmented by Amooarman (early 7th cent.) who is known to have patronised both Hindu and Buddhist shrines and establishments. Sri-Sivadevavihara was evidently founded by king Sivadeva and was later called the Hiranyavarna-mahavihara after it was renovated and gifted by king Ratadeva. 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, 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 even since king Yahamalla 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 shrines 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 at Kathmandu and Patan and that of Harititor Ajima at Swyambhunath, besides the central temple of Lokeshvara at the Hiranyavarna-mahavihara discussed above. Among
the stupa-shaped temples the most remarkable is the Mahabodh at Patan, built of Telia (polished) bricks by King Ashoka during the 14th century. Modeled after the Mahabodhi Temple at Bodh Gaya, the complex comprises a 'pahabodhi' temple standing on a lofty concrete 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 Mahadevi. 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"Nagpa" on the mandalas suggests the dimensions of the field.