

Lichchhavi Art Of Nepal

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(CONTINUED)

CHAPTER IV

ICONOGRAPHIC FEATURES

The art of Nepal begins from the Lichchhavi period and fifth century A. D. By the time of fifth century the gods and goddesses and the human beings were developed by the masters of the iconography into their full fledged forms. All the Vedic, Upanisadic and Pauranic themes and legends regarding various gods and goddesses of the Hindu Pantheons were brought into the realm of iconography by the artists. The heterodox pantheons had equally developed, perhaps more developed than the former. Because of this fact the images of the gods and the goddesses of these religions are equally found along with the images of various Hindu cults.

We know that the art of Nepal owes its origin to India in their full fledged iconographic form. In these cults of Visnu and his incarnations, Siva in his various types and manifestations Buddha in his Mahayana—Vajrayana and Tantrayana forms and the cults of the female goddesses are particularly illustrative.

Visnu Figures (i)

By the time of fifth century A. D. the iconographic features of Visnu and his incarnations were fully developed by the masters of the science of iconography. That is why during the Lichchhavi period in this region we find him depicted in his primary and incarnatory forms. As regards primary form we find Visnu standing in Sampadasthanak pose holding the lotus seat, chakra, Gada and Padma. The club has been damaged and now is bent. This image is now in Boston Museum and dated in the ninth century by Stella Kramrisch(1). Then we have his Visuarupa form from Changu Narayana (pl. no. Iv. fig. no.4). In this relief the god is standing in completely erect posture (Sampadasthanak pose) on the shoulders and palms of a naga-kanya and two male nagas. He dominates the entire composition as he stands as firm as a pillar stretching from patala to Svargaloka. In the bottom his Seshsya form crossing the legs like his jalas-

ayana form is also depicted. In it the god is recumbent on the coils of adishesha crossing the legs like Jalasayana images. Unlike the usual attributes he holds a flower, a musala or pestle, a conch and the plough.

In the relief winged Garuda, the elephants—standing for the diggajas, arjuna, the epic hero, the ascetics and the devotees are also carved out. The top shows four armed Siva on lotus seat in Samadhimudra and solar symbol. The left portion in the upper half is broken. It had perhaps contained the Brahma in sitting posture and the disc of moon like the carvings of Siva and sun symbol of the right.

The Budhanilkantha image of recumbent Visnu (pl. no. vi. fig. no. 1) belongs to Bhimarjunadeva and Visnugupta. It is evidently carved from a huge rock and the rock does not appear to belong to the place. It is a dark stone of the basalt variety and this type of stone is not found in the valley, but a few miles outside. In this relief the god is recumbent in the coil of adishesha and holds the sankha, gada, chakra and a fruit in his hands. The carving is robust here. The head of deity is canopied by eleven snakehoods of oval shape. The shrine is open to the sky and so also are the eyes of Visnu. His fore-head is marked the symbol of Ramanujanpanthi Sri Vainav, probably of the Vadakalai branch(2),

There is very fine Sridhar image (pl. no. iv. fig. no 3) In it the god, bedecked with different type of ornaments and dress, gracefully stands on a pedestal, executed with beautiful Purnaghata. He holds the lotus flower, the chakra, the gada and the sankha. He is nimbate also. His face is contemplative and the head contains Kiritmukuta. The stele is perforated and its border is executed

with floral designs and fire flames. The deity is flanked by Laxmi on the right and Garuda on the left. Laxmi stands on lotus seat, is nimbate and holds Varadamudra and lotus flower in her two hands. Garuda stands on a mountain, is nimbate, winged and holds anjalimudra. As I am talking about Garuda I would like to refer to two more Garuda figures which come from Changu Narayana and Hadigaon temple. The Garuda of Changu Narayana (pl. no. VI. fig. no. 2) is very robust in countenance. He sits on the right knee whereas his left knee is raised up to the waist. He is winged, holds anjalimudra and wears of a hara of snake. His hairs fall in the curly fashion on the sides. The face is highly devotional in appearance. The Hadigaon Garuda (pl. no. iv. fig. no. 3.) which is surmounted on a long column is not so vigorous as Changu Narayana Garuda. But he looks more meditative and devoted. As regards the iconographical details, the mudra and the sitting posture they are similar to the Changu Narayana Garuda.

Among his incarnatory forms only the images of Visnu Vikranta, Varah, Narasimha and Krsna subjugates the serpent Kaliya(3) is found. So far four images of Visnu Vikranta have been found. Two of them are of time of Manadeva (pl. II, fig. nos. 1,2) and two belong to seventh—eighth centuries A.D. (pl. II, fig. nos. 3,4).

The Visnu Vikranta images of the time of Manadeva are eight armed. There is one inscription inscribed in the bottom and dated to 46 of A. D. (4). In the reliefs, the central figure is of Visnu in three stride pose. The god has been shown in the act of measuring the three worlds with his highly spanned legs, one is planted in the patala and held by the male and female demons and the other one thrown in the sky. These have made a

straight line in the panel. The deity is holding various attributes in his hands and looks very powerful and emaciated. The bottom shows Bali, his wife, the dwarf (Visnu in the dwarf incarnation), the sacrificial horse, Sukracharya and a swordsman. A demon is falling down from the sky above the upward thrown leg of the deity. Above the demonical forces there is carving of Laxmi and Garuda in anjalimudra. In the Changu Narayana Visnu Vikranta image (pl. no II, fig. no. 3) the place of the inscription of Tilganga image has been taken by the floral carvings. Here the horse is represented facing towards left. The position of Garuda and Laxmi have been changed and there are carvings of flying Gandharvas in the upper horizon, otherwise with a little difference it is a copy of the former Visnu Vikranta image. As this was carved about three centuries after the former when the plastic trends had declined naturally the image is marked with less dynamism than the former. The Visnu Vikranta of Sikkharnarayana (pl. no. II, fig. no. 4) shows at least two swordsman, the horse racing towards the dwarf, Sukracharya, Bali and Bali's wife facing towards the horse and the demonical forces, except one, holding anjalimudra in their hands. Here at the place of the Gandharvas there are carvings of cult deities who are watching the historical act of the god. The god is represented similar to the Changu Narayana type. As regards Varah he has been thrown in two forms, the Yagavarah form (pl. no. Iv, fig. no) and in the form of rescuing goddess, Bhumadevi, (pl. no. Iv, fig. no. 3). In the Yoga form the deity is shown in the cross-legged position with palms resting on the thighs. The deity seems contemplative in the specimen. The other form of the god is very artistically carved out. In it god stands on the coils of a therio-anthropomorphic naga and rescues the god less after lifting her on his left bent arm. The goddess is shown in the

anjalimudra and the god with its nostrils smelling the flavour of the goddess, The physiognomy of god is robust.

Saivite figures

The cult of this Siva is very popular in Nepal. The popularity of this cult in the Kathmandu valley is found from the Pauranic time itself. But we have his material forms available from the third century A. D. only. There is a story that Siva once moved in the Siesantakabana of Pasupatiksetra in the form of a deer. This Pauranic story has been given a material shape by the carvings of a deer in a grey sand stone. This deer is worshipped as Mragesvara Mahadeva in a small chapel of Pasupati-ksetra (pl. no. I, fig. no. 2). The animal has got a natural physiognomy of a deer and this speaks of the minute observation of the artists of the animal world. There is an image of Virupaksa or Kirtesvara Mahadeva (pl. no. I, fig. no. 1) in the shrine in which we see the image of Mragesvara Mahadeva. This image is also in grey sand stone and belongs to the third century A. D., a time when Mragesvara Mahadeva was also carved out. Here the third eye on the forehead, the aksa beads in the ear-lobes, a crescent in the jatabhara and the carving of the membrum virgine indicate that this is also a form of Siva.

Siva was represented in the Lichchhavi period in the symbolic and human form both. These forms had evolved in the past itself and by the time of 5th century they had been carved out in their fully developed forms. In the symbolic form either his linga is completely symbolical or it has been decorated with four faces on the four sides. In the Lichchhavi inscriptions we find the references of the dedication of these Siva images by the wives of the sovereigns, the tradesmen

etc We do not know if these were the lingas having the four faces, or without them. The Deoghat Pashupati Sivalinga is of Mukhalinga type. i.e. it has got a face in each direction. These faces are very artistically carved out and they have got jatabhar on their heads, short bead necklace, ear ornaments in the perforated lobes and aksamala and Kamandalu in the short hands. The base of these figures has got the carvings of floral bands. The Hadigaon Sivalinga (pl no. VIII, fig. no. 1.) has also got the faces. These are more particularly carved out and contained the features of their names described in the iconographic text, as the Aghor and Vamadeva faces are terrific and Tatpurush face is sober. Leaving apart of iconographic features of these faces these are plastically sublime also

In his human form he is found represented along his consort in the alingan. This is a saumya (benevolent) form. Therefore, this theme was much loved by the devotees in the Museum relief. The god sets in the relief in the ardhaparyankasana on a mountain along his consort and holds the varadmudra, the aksamala, trident and breast of the body. He got a big knot of hair on the head, the goddess is sitting on the left bent thigh of the god in amorous flexion. Her right leg is placed on the back of a lion. On the right of Siva, the figure of Nandi is carved out. There are the figures of attendants on the side of Parvati. The bottom shows a group of dancers including Ganesha. In the upper horizon of the relief two male figures have been carved out amidst the mountains. The top shows a lady in brikshikasana and the anjali mudra below the parasol

The Kath:simbhu area there are five reliefs of Siva and Parvati which have been executed on the basis of Kumara Sambhava. These belong to 'Parvati in penance as Ajarna',

Siva and Parvati dancing Siva in the disguise of young Brahmachari before Parvati, 'Siva and Parvati with infant Kumar celebrating his birth' and 'Siva and Parvati in amour.' These panels are in full conformity with the description of the Kumarsambhava. In the first panel Parvati is shown in meditation in the forest and is being attended by her attendant. In the second relief Siva and Parvati have been represented dancing. Siva holds a flower in his left hand. A peacock is also represented dancing in the relief. In the third one Siva has appeared in the disguise of Brahmachari with a flower in his hand. He has completely annoyed Parvati by his criticism of Siva. Therefore, she turns her face from the side of this teenaged-Brahmachari. A gazel is also carved out between the two. In the fourth figure Kumara has been represented between the god and goddess. The deities hold basket of flowers in their hands and they are very devotional in countenance.

As regards the Buddhist figures, the Buddhist images during the Licchhavi period, they are only few and belong to Lord Buddha and Bodhi-attva. Padmapani, There are only two other specimen and which below the Vijay of Mara and Buddha's nativity.

As regards the Buddha images they come from Svayamb-natha Pashupati, Law firm and Chabahil. The Law firm Buddha (pl.no. IX, fig.no. 2) has been dated to seventh century by the scholars. Its pose of standing, transparent robe, varada mudra, contemptative face and the carvings of the hairs of the head are in the imitation (pl no. IX, fig. no. 1) has been carved out within a frame. Here the details are similar to Law firm Buddha. But the robe is carved a little heavier. Again, there is an aureole at the back of the head.

which is absent in the Law firm Buddha. There is the execution of floral design in the periphery of the stele. The god holds the hem of the robe in his left raised hand. Although the Chabahil Buddha (pl. no. IX, fig. no. 3) shows his face similar to the Law firm Buddha but here it is marked with heaviness. This also does not possess the aureole. The nativity scene of Buddha (pl. no. II, fig. no. 3) is more methodical because it is represented in style described in the Buddhist Literature. In the stele the goddess is standing after holding the branch of tree. Buddha has been represented as a boy of five years which completely fits with the descriptions of the texts. The most novel thing in this relief is the carving of Devaputras who pour waters on the head of new borne babe. The acolytes and the divine watchers are absent in the relief. There are a few very fine sculptures of the Bodhisattvas Padmapani belonging to the Lichchhavi period. In these the figures of the Siga Baha, Dhuaka, Yampi, Wokubaha, Ghatavihar. The Dhuaka Baha Bodhisattva stands in abhang on the seat in meditation and holds the varad and the lotus flower in his hand. The hand holding the lotus flower is Katistha also. The Kiritmukuta of the deity is quite beautifully executed on the head. Below the right arm of the Bodhisattva a female on anjali mudra, sitting astride near the right leg of the god, is also carved out. The Yampi Baha figure has got two female deities one on each side. This figure is plastically little debased. The lotus flower is not so beautifully carved out here and the Kiritmukuta had got elongated crests. The Ghatavihar Padmapani is executed in the imitation of the Dhuka Baha. But here also, as in the Yampi Baha, here are also two female devotees. In the crown of this Bodhisattva the figure of his spiritual father, Aksobhya is also carved.

There are two Brahma sculptures belonging

to Lichchhavi period in the Kathmandu valley. Both are four faced. The heads of the faces have got matted lock of hairs. The god wears the necklace, yajnopavita and ud rbandha in case of Chabahil. The Aryaghat Brahma has got aksa-mala and manuscript in his upper pairs of arms and is surrounded by two bearded ascetics, In this relief there is round aureole also at the back of the face.

The images of female goddesses are very scarcely seen in the independent panels. The Manglagauri image is powerful (pl. no. XII, fig. no. 1). The deity is eight armed here and holding different attributes in them. The deity is surrounded by the four female figures in the periphery of which two are seated and two are standing. There are four arms holding different attributes. The image of Parvati (pl. no. XI, fig. no. 1) carved out in the linga is similar to Brahma image of Pasupati. Its Jutabhara is very heavy on the head. The face is quite meditative and pensive. The image of Yamuna (pl. no. XIV, fig. no. 1) is also robust like the image of Manglagauri. The crown, the waistband, the armlets the bangles and the anklets are very minutely carved out in this specimen. The image of Laxmi (pl. no. XI, fig. no. 3) of Visnu Sridhar group (Museum) show its facial expression like the facial expression of goddess Laxmi in the Visnu Vikranta image. The lotus she is holding is like the lotus of the Padmapani Bodhisattva of Yampibaha.

CHAPTER V

CHRONOLOGY

The history of Nepalese art started with an indigenous growth, though inspired by the neighbouring country, India.

The so-called virupaksa of Pashupati Aryaghat (pl. no. 1, fig. no. 1.), the headless

torso of Nepal Museum (pl. no. 1, fig. no. 3), the statue of so-called king of Nepal Museum (pl. no. 1, fig. no. 4) seem to have been the earliest evidences of art. But earlier than the Nepalese artists must have expressed their art—forms in terracottas.

The simple minded artist of Nepal found clay as the cheapest and easiest as the medium to express their ideas, though we have not found much of their specimens through excavations.

So far as the archaeological evidence is concerned the history of Nepalese terracotta art starts from 3rd century B. C. as shown by the excavation at Banjarahi. The finds of beautiful figurines like mother and child and the women figurines at Tilaurakot and Banjarahi are dated to 2nd and 3rd century B. C. (1). Wood seems to have been very popular as the medium throughout the ages. But due to its perishable nature it could not stand the ravages of time. Unfortunately, thus the history of Nepalese art is almost dark prior to the Lichchhavi.

It is very difficult to give the accurate dates to the images of the Lichchhavi period of Nepal, because very few of the images are inscribed with dates.

The Lichchhavi appears on the political horizon of Nepal in the beginning of the Christian era itself. But we do not find the specimens of the regular Lichchhavi art until we come to the time of Manadeva. There are a few pieces of sculptures like the Kiratesvar Mahadeva, the head-less torso (of a Bodhisattva) and the statue of the king (?) which have been described by various scholars as the pieces of art belonging to early years of Christian era and between the second and

the fourth century A. D. by Dr. P. R. Sharma (2) and statue of king to early fifth century by Stella Kramrisch in her book 'The Art of Nepal' (3).

As suggested by the scholars, if the headless torso belongs to the beginning of Christian era, then this becomes a piece of art of the Lichchhavi period which was executed in the reign of the Lichchhavi dynasty in Kathmandu valley or to his some early descendants. According to Ramesh Jung Thapa, this should belong to second century A. D. (4) The fleshy body and a few other things like waist band, thick and rounded waist line of the dhoti cutting deep into the belly below the navel, etc. speak of its Mathura origin. The Bodhisattva sculptures of Mathura School of art belonging to first-second century A. D., are also characterized by the same features as that of headless torso (pl. no. 1, fig. no. 3). No other sculptures of the Lichchhavi period is characterised with the physical features of this image.

Regarding the statue of a so-called king (pl. no. 1, fig. no. 4) and the image of Kiratesvar Mahadeva (pl. no. 1, fig. no. 1) which is also known of as Virupaksa, no precise date has been provided by any scholar. Dr. Sharma himself writes, 'To give a precise date to these two images would be a difficult thing except generally assigning them to a time between the 2nd and the 4th century A. D. (5). However, I would like to date this image to the end of third century because of the facial expression of the image. Although the deity has got a robust physiognomy and clearly open eyes, its mouth with lower lip quite thick, is so represented that it looks overwhelmed with the thoughts of spirituality which became a common feature of the images executed in the 4th century and afterwards. The slendering of the waist also attests its date somewhere at this time. The cults of Saivism with the marked

features of the presiding deity evolved in the art and in the cano of art iconography only in the late Mauryan period and the Gupta period in the precise manner. This being the fact and the image having a third eye, a crescent in the head, the aksa beads as ear ornaments and the membrum virile also carved, but all in the cruder form indicate a pre-Gupta and Late Mathura period i.e. late third century A. D. The image of the so-called king is characterised with the same features which we find in the image of Virupaksa. The decline of the shoulder near the armpits, flashness of the chest and the slendering of the waist in the manner of Virupaksa indicate that the king portrayed was also carved out in the later 3rd century or early 4th century A. D. Obviously enough, the king has also got the flashy lower lip, the nostrils executed in the style of Virupaksa, the fleshy cheeks, open eyes carved in the manner of Virupaksa image and the head ear ornaments similar to Virupaksa type.

Then a regular art school with a lasting tradition in Nepal begins only in the fifth century or from the time of Mandeva. From this fifth century a uniformity is seen in the style of the deities(6). A large number of images were carved out in the reign of Manadeva. Among them the Lajimpat and the Tilganga images of Udshru-Vikranta are dated A. D. 467 (pl. no. 111, fig. no. 1 and 2). The image of Garud of Changu Narayana (p. no. VI, fig. no. 2) was executed three years earlier than these Vishnu Vikranta images. The image of Palanchowk Bhagavati is dated in Saka era 425 which corresponds to A. D. 503(7). Then we have Lajimpat Siva-linga dated Saka era 390(8) which corresponds to A. D. 468.

As the images of Garuda and Vishnu Vikranta are dated their physical features provide us some fundamental guidelines for the ch-

ronology of the other Lichchhavi sculptures.

After Manadeva no concrete evidence about the chronology is found until we come to the time of Amsuvarma.

There is one figure (pl. no. 11, fig. no. 1) in Hadigaon Satyanarayana Mandir. This particular figure which is for the first time brought under light by myself is peculiari, in a sense it is very difficult to explain whether it is a Bodhisattva or both. In a brief study it looks like a Bodhisattva but while studied in detail one cannot accept the view. If a long ear and two lines in the neck of this figure are taken as of Bodhisattva, the crown and the necklace look more like of a king. All the Bodhisattva have crown but not this type. The eyes of this figure look like a cautious eyes commanding but not the pitious eyes of Bodhisattva. The upper-lip of the figure does not look like a Bodhisattva but looks like one of the monkey. The artist here does not succeed to make a nice lip and a kind eye as of Bodhisattva. Thus, it looks more like a king instead of the Bodhisattva. The long ear always does not symbolise Buddha. Sometimes it is found in the figure of the king also. The long ear is one of the thirty-two symbols of a Mahapurusha as described by the Hindu Texts.

As I have already mentioned about, the Nepalese art is more or less the result of the contemporary Indian art. The two lines may be the influence of the School of Gandhara art.

If we study the statue of so-called king of Museum (pl. no. 1, fig. no. 4) and the so-called Virupaksa of Pashupati (pl. no. 1, fig. no. 1) along with this figure, there is no more difference in the appearance, the presentation of the

face. The eyes, lips, and the chest are similar in all. One more thing here is that the hand is even broken does not look bent from the joint of the arm. Thus, this is a figure of royal personage. This figure has been dated 6th-7th century A. D. because of the carving of the stone.

There are many images in the Hadigaon Satyanarayana Mandir. Of these, Uma-Mahasvara alingan murti, Garuda, Barhi and a Siva-linga carved with the traditional faces, are noticeable. Only Garuda mounted on pillar have the inscription of the first decayed of the seventh century A. D. Therefore other images may also belong to the same period. Thus, these images were executed about hundred and fifty years after the images of the time of Manadeva. As a gap of 159 years, naturally there was some icono-plastic style of the images of the later series. As compared to the Visun Vikranta, Siva of the alingan murti looks more refined but not completely different from the plastic pliability of former. The ornaments have become more refined now. In the carvings of the female we find more elasticity and sense of dedication than in the fifth century images.

When we see the alinga-murti of museum (pl. no. VII, fig. no. 1) we notice a great plastic difference between the two and this must have been because of a wide duration of about two centuries, if not more than this. Thus later belong to late Lichchhavi period (3th-9th century A.D.).

The images of Garuda (Pl. no. VI, fig. no. 3) when compared to changes Narayana Garuda is characterized compared to with more sense of devotion, has got slender and light bodies which common feature of middle Lichchhavi

period and the Gupta sculpture of India. This Garuda image is like the hundred images of the Sarnath and Mathura, Gupta, Sculptures belonging to the middle of the seventh century A. D. As regards the faces of Siva-linga (pl. no. VIII, fig. no. 1) they are quite vigorous like the Virupaksa with flashy lower lip But these are characterised with the essence of the spirituality unlike the former. This was because of the time that is of the 7th century A. D. when no image contained the spirituality in it.

The images of Parvati carved on Siva linga of Pashupati (pl. no. XI, fig. no. 2) and of Brahma of same Sita (pl. no. v, fig. nos 1, 2) show the meditative faces of the type which we find in the sixth century sculptures in Northern India. Their drooping eye lids indicate their absorption in deep meditation. Therefore, I would like to date them to the end of the fifth or the beginning of sixth century A. D. The pensiveness of Brahma and Parvati in a slightly decline form is seen in the Avalokitesvaras of Dhauka Baha (pl. no X, fig. no. 2) and Kathesimbu (pl. no. X fig no. 1). Here we see the same slenderness, same feeling of spirituality and same sense of devotion which overwhelmed the 7th century of North India. Stella Kramrisch seems completely right when she dates them 7th-8th century A.D. (9)

The Buddha images of Swayambhu (pl. no. IX, fig. no 1, pl. no 11, fig. no. 2) look like the Gautam Buddha images of Northern India. But we know that when certain style enters into the hills, if continued for a little longer period. If an Indian art critic has to date these images he will perhaps date them to late 7th century A.D. But these are the productions of late 9th century A. D.

The Buddha of Ramashah Path (pl. no IX, ? FIG. no. 2) has been dated to 5th-6th century

by Ramesh Jung Thapa (10). If this is a fact then the Buddhas of Chabahil (pl. no. IX, fig. no. 3) and Pashupti also belong to the 6th century A.D.

There are a few Saivite and Vaisnavite image. About Budhanilkantha, Jalasayana Vishnu we have an inscription (11) belonging to the time of Bhimarjunadeva and Visnugupta, who ruled between 631-635 A. D. which refers to a big stone to have brought by the inhabitants of Dakshina Kaligram which was fit to be a Jalasayi image of Vishnu. On the basis of the inscription Jalasayana image of Budhanilkantha can be dated to second half of the 7th century A. D. If this image belongs to the second half of the 7th century then the Kumarsambhav reliefs of Nepal belong to the same century because they are similar in facial expressions to the Budhanilkanth image.

The portion of Mara's temptation relief (pl. no. XI, fig. no. 4) kept in National Museum of Nepal has got the figures of Kama, Ganesh and a few demons only. The facial expression and details of daughters of Kama are similar to the physical features of Parvati of the Siva Parivar of Hadigaon belonging to the time of Amsuvarma. Thus, when the Museum authorities date it to circa sixth century A. D. seem correct in attitude.

The last series of sculptures belonging to the Lichchhavi period are those which lie in the courtyard of the Changu Narayana temple. These are characterised with slender bodies of medium height. They have their dress and ornaments which show greater precision of the details and much refinement in them. Those belong to the eighth century A. D. There is change in refinement and details but not in the style of costume and ornaments. The images of Visvarupa Sridhara, Garudasana Vishnu,

Vishnu Vikranta all seem to have been executed in the reign of one and same king.

The Padmahasta image of Museum dated to different centuries by the different scholars is in the plastic tradition of the bronze Gauri illustrated by Stella Kramrisch in her book (12). Thus, it also belongs to the seventh century A. D. The images of Mangla Gauri and Yamuna are characterised by heaviness which develops in the classical art phase.

Their ornaments and dress are little cruder although much attention was given to its refinement as is seen in the minute carving of waist band. The eyes are methodically stretched, as we find in the early medieval sculptures. Thus, these are the proto-type of medieval stone sculpture. Hence, I would like to date to ninth century A. D. The same heaviness is exist in the Nativity of Buddha which has been dated by Museum authority to 9th-10th century A. D.

Thus, after discussing above mentioned chronology it can be said that it will be very difficult to take up the study of the Lichchhavi sculptures century wise. This is because of the lackness of any inscription which could provide any clue to them. Some more researches are required to solve the problem. Any how it can be said that early sculptures are made on greyish stones, well modelled, and polished.

FOOT NOTES

CHAPTER IV

1. Kramrisch, Stella., *The Art of Nepal* (New York, 1964), pl. no. 10, p. 66

2. Ibid
3. Banerjee, N.R., Parvati's Penance as Revealed by the Eloquent, Ancient Nepal, (Kathmandu, Nepal, Jan. 1968).
4. Ibid, pl. no. VI. A.

CHAPTER V

1. Thapa, Ramesh Jung., 'Nepali Murti Kala, Ramjham, pl.6, No. 3. p. 10
2. Sharma, Dr. P. R., 'The Lichchhavi Sculptures,' Ramjham, vol. VII, No. 2, Kathmandu, p. 7
3. Kramrisch, Stella., The Art of Nepal,

- (New York, 1964). p. 23
4. Thapa, Ramesh Jung., op. cit., p. 13
 5. Sharma, P. R., op. cit., p. 7
 6. Ibid.
 7. Himavatsanskriti
 8. ISSP., p. 246
 9. Kramrisch., Stella., op.cit., p. 29
 10. Thapa, Ramesh Jung., op. cit., p. 23
 11. Vijracharya, G. B., 'Prachin Murti Kala Ko Visyama, Purnima, pl. 1, No. 30, p.15,
 12. Gnoli, Ins. No. 61
 13. Kramrisch, Stella., op.cit., fig. no.3, p.56

